

# English Literature AQA

## revision guide



### TSLIM

T – themes/topic

S – structure/form

L – language/linguistic devices

I – Imagery

M – message (overall message)

+ Context and personal response.

### Connectives to use:

#### Adding to your point:

- also
- as well as
- moreover

#### Sequencing your points:

- next
- first, second, third...
- finally
- meanwhile/ eventually
- after/ before

#### Emphasising a point:

- in particular
- especially
- significantly

#### Comparing points:

- equally/ in the same way
- similarly
- likewise

#### Contrasting points:

- whereas/ instead of
- alternatively
- otherwise
- on the other hand

**English Literature GCSE (AQA)****Paper 1** (Macbeth and The Strange Case of Dr Jekyll and Mr Hyde) Monday (AM) **22<sup>nd</sup> May 1 hour 45****Paper 2** (An Inspector Calls, Anthology poetry and unseen poetry) Friday (AM) **26<sup>th</sup> May 2 hours 14**

Topic	Red – I need more help	Amber – Keep revising and plan answer to example Q.	Confident/example answer completed
Macbeth – overall plot, key scenes, key quotations.			
Macbeth - characters			
Macbeth - themes			
Macbeth – context (divine right, witches, women, Medieval)			
Dr Jekyll and Mr Hyde - overall plot, key scenes, key quotations.			
Dr Jekyll and Mr Hyde - characters			
Dr Jekyll and Mr Hyde- themes			
Dr Jekyll and Mr Hyde- context (19 <sup>th</sup> c, gothic, the novel form).			
An Inspector Calls – overall plot, key scenes, key quotations.			
An Inspector Calls – characters			
An Inspector Calls - themes			
An Inspector Calls – context (Post war Britain, socialism).			
Poetry Anthology (love and relationships). All 15 poems annotated.			
Poetry Anthology (love and relationships) – context revised			
Poetry Anthology (love and relationships) - themes			
Poetry Anthology (love and relationships) – poetic devices revised.			
Exam skills - structuring my essay and using discourse markers.			
Exam skills – integrating quotations into my writing and discussing the effect.			
Exam skills – proofreading.			
<b>How?</b>	<ol style="list-style-type: none"> <li>1. Reread the texts/key scenes/listen to audiobook versions (youtube or audible).</li> <li>2. <a href="http://www.bbcbiteize.co.uk">www.bbcbiteize.co.uk</a>, <a href="http://madameanglaise.wordpress.com">madameanglaise.wordpress.com</a>, <a href="http://www.sparknotes.com">www.sparknotes.com</a></li> <li>3. Use your revision guides, take notes, create flash cards and revision posters.</li> <li>4. <a href="http://www.englishapp.pixl.org.uk">www.englishapp.pixl.org.uk</a> Username and password: your SURNAME plus the first initial of your first name. Complete the quizzes on set texts.</li> <li>5. Complete practice answers and assess them using the mark scheme (AQA website)</li> </ol>		

You will achieve 2 GCSEs in English. You have no coursework. Everything you learn over the two years will be assessed by exams at the end of the two years.

Paper One Literature	Section A Shakespeare	Section B 19 <sup>th</sup> Century Text	
1 hour 45 minutes 64 marks in total 40% of the Literature exam	Shakespeare: Extract bringing in whole play knowledge One Question 20% of the GCSE	19 <sup>th</sup> Century Text: Extract bringing in knowledge of whole text One Question 20% of the GCSE	
Paper Two Literature	Section A: Modern Prose or Drama Text	Section B: Poetry Anthology	Section C: Unseen Poetry 20%
2 hours 15 minutes 96 marks 60% of overall Literature GCSE	One question on the text studied Closed book exam (no copies allowed in the exam) One question	Comparative question: One copy of a poem from the anthology in exam to compare with another example from the anthology but unseen in the exam. One question	Two previously unseen poems Two questions Question one: Essay on poem one Question two: Comparative essay on poem one and the second unseen poem

## Techniques

- **\*\*\*Alliteration**: a series of words in a row which have the same first consonant sound.\*\*\*
- **Assonance**: repetition of vowel sounds.
- **Allegory**: extended metaphor in which a symbolic story is told
- **Anecdote**: a short story using examples to support ideas
- **Bias**: inclination or prejudice for or against one person or group, especially in a way considered to be unfair
- **Cliché**: overused phrase or theme
- **Consonance**: repetition of consonant sounds, most commonly within a short passage of verse
- **Caesura**: a break in the middle of a line of poem which uses punctuation (any . , ; etc...)
- **\*\*\*Connotations**: implied or suggested meanings of words or phrases\*\*\*
- **\*\*\*Dialogue**: speech\*\*\*
- **\*\*\*Directive**: using you we or us\*\*\*
- **\*\*\*Ellipsis**:... using 3 dots as punctuation to express emotion or that something has been omitted from the writing\*\*\*
- **Enjambment**: incomplete sentences at the end of lines in poetry
- **End-Stopping**: punctuation at the end of a line of poetry
- **\*\*\*Emotive Language**: language which creates an emotion in the reader\*\*\*
- **\*\*\*Exclamation mark**: ! punctuation used to express surprise, shock, shouting etc.\*\*\*
- **Extended Metaphor**: a metaphor that continues into the sentence that follows or throughout the text
- **\*\*\*Facts**: information that can be proven\*\*\*
- **\*\*\*First Person**: using I to tell the story\*\*\*
- **\*\*\*Humour**: Provoking laughter and providing amusement\*\*\*
- **\*\*\*Hyperbole**: use of exaggerated terms for emphasis\*\*\*
- **\*\*\*Imagery**: creating a picture in the readers head\*\*\*
- **Juxtaposition**: placing contrasting ideas close together in a text
- **\*\*\*Metaphor**: a comparison as if a thing is something else\*\*\*
- **Motif**: a recurring set of words/phrases or imagery for effect
- **Onomatopoeia**: words that sound like their meaning

- **\*\*\*Opinion:** information that you can't prove\*\*\*
- **Oxymoron:** using two terms together, that normally contradict each other
- **Pathetic Fallacy:** ascribing human conduct and feelings to nature
- **Protagonist:** the main character who propels the action forward
- **\*\*\*Personification:** giving human qualities to inanimate objects, animals, or natural phenomena\*\*\*
- **\*\*\*Repetition:** when words or phrases are used more than once in a piece of writing\*\*\*
- **\*\*\*Rhetorical question:** asking a question as a way of asserting something. Asking a question which already has the answer hidden in it.\*\*\*
- **Sibilance:** repetition of letter 's', it is a form of alliteration
- **Second Person:** using 'you' to tell a story
- **Superlative:** declaring something the best within its class i.e. the ugliest, the most precious
- **Sensory detail imagery:** sight, sound, taste, touch, smell
- **\*\*\*Simile:** comparison between two things using like or as\*\*\*
- **\*\*\*Statistics:** facts and figures\*\*\*
- **Symbolism:** the use of symbols to represent ideas or qualities
- **\*\*\*Third Person:** using 'he, she it & they' to tell the story\*\*\*
- **Tense:** writing which is in the past, present or future
- **Triplets:** repetition of three ideas, words or phrases close together
- **\*\*\*Tone:** the way a piece of text sounds e.g sarcastic etc.\*\*\*

## Sentence Structure information

Sentence structures: **simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it. **Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a **complex** sentence contains clauses which are not equal. **Complex** sentences are sometimes called a three part sentence and often use a variety of sentence openings (use the PANIC acronym). **Clause:** a clause is one independent idea which forms part of a sentence

## Word Class Analysis

**\*\*\*Adjective:** a word used to describe\*\*\*

**\*\*\*Adverb** – often ly words which describes how things are done\*\*\*

**\*\*\*Modal verbs:** verbs which offer a choice – could, should will etc.\*\*\*

**\*\*\*Connotations:** implied or suggested meanings of words or phrases\*\*\*

**\*\*\*Noun:** the name of something (Proper Noun: people, places, dates & months must have a capital letter at the start)\*\*\*

**Pronoun:** Pronouns are short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and 'them', used instead of names

**Preposition:** A preposition is a word such as after, in, to, on, and with. Prepositions are usually used in front of nouns or pronouns and they show the relationship between the noun or pronoun and other words in a sentence

**\*\*\*Verb:** a word used to describe an action\*\*\*

## A General Guide to Analysis

- Link to the question – explain briefly what you think
- Quote to support what you have said
- Explain fully the meaning – obvious and hidden meanings
- Link to the subject terminology (language or structure)
- Explore connotations of words or hidden meaning
- Explain the effect on the reader or the writers' intentions

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- Link to the question at some point in your answer
  - Explore alternative meanings

### **A general guide to introductions in an essay**

- Link to the question
- Explain a summary of the text (can be brief 1 – 2 sentences)
- State what you are going to cover in your essay
- If comparing make sure you have said what the similarities and differences are

### **A general guide to conclusion in an essay**

- Link back to the question
- Summarise what you have said in your essay
- Explain what your point of view/opinion of the text is
- Explain what effect the text has had

### **A general guide to persuasive evaluation**

- Give an overview of the text
- Make a point about what you think linked to the question
- Explain your opinion with a quote to support
- Offer an alternative opinion
- Use persuasive language to encourage the reader to agree with you
- Use connectives to link your argument/ideas

#### **The 7 Steps to Success!**

1. Make a statement and find a quote.
2. What does the quote imply/tell us?
3. Could it mean anything else?
4. Are there any keywords? Do they suggest anything?
5. Have any devices been used and what is their effect?
6. What does the writer want us to think, feel or understand?
7. How does this link to the question or context?

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## English Literature Paper 1: Shakespeare and the 19<sup>th</sup> Century novel

### Section A: Shakespeare

Answer one question from this section on your chosen text.

#### Macbeth

Read the following extract from **Act 2 Scene 3** of Macbeth and then answer the question that follows.

At this point in the play, Duncan's sons are considering what they should do to be safe after the death of their father, the king.

**Exeunt all but Malcolm and Donalbain.**

#### **MALCOLM**

What will you do? Let's not consort with them:  
To show an unfelt sorrow is an office  
Which the false man does easy. I'll to England.

#### **DONALBAIN**

To Ireland, I; our separated fortune  
Shall keep us both the safer: where we are,  
There's daggers in men's smiles: the near in blood,  
The nearer bloody.

#### **MALCOLM**

This murderous shaft that's shot  
Hath not yet lighted, and our safest way is to avoid the aim. Therefore, to horse;  
And let us not be dainty of leave-taking,  
But shift away: there's warrant in that theft  
Which steals itself, when there's no mercy left.

**Exeunt**

0.1 Starting with this extract, explain how far you think Shakespeare presents fear.

Write about:

- how Shakespeare presents fear in this extract
- how Shakespeare presents fear in the play as a whole.

[30 marks]

AO4 [4 marks]

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## Section B: The 19<sup>th</sup> Century novel.

### Robert Louis Stevenson: The Strange Case of Dr Jekyll and Mr Hyde

Read the following extract from chapter 8, 'The last night' and then answer the question that follows.

The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out "Bless God! it's Mr. Utterson," ran forward as if to take him in her arms.

"What, what? Are you all here?" said the lawyer peevishly. "Very irregular, very unseemly; your master would be far from pleased."

"They're all afraid," said Poole. Blank silence followed, no one protesting; only the maid lifted her voice and now wept loudly.

"Hold your tongue!" Poole said to her, with a ferocity of accent that testified to his own jangled nerves; and indeed, when the girl had so suddenly raised the note of her lamentation, they had all started and turned towards the inner door with faces of dreadful expectation. "And now," continued the butler, addressing the knife-boy, "reach me a candle, and we'll get this through hands at once." And then he begged Mr. Utterson to follow him, and led the way to the back garden.

"Now, sir," said he, "you come as gently as you can. I want you to hear, and I don't want you to be heard. And see here, sir, if by any chance he was to ask you in, don't go."

Mr. Utterson's nerves, at this unlooked-for termination, gave a jerk that nearly threw him from his balance; but he recollected his courage and followed the butler into the laboratory building through the surgical theatre, with its lumber of crates and bottles, to the foot of the stair. Here Poole motioned him to stand on one side and listen; while he himself, setting down the candle and making a great and obvious call on his resolution, mounted the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door.

### How does Stevenson present fear?

Write about:

- How Stevenson presents fear in this extract .
- How Stevenson presents fear in the novel as a whole.

[30 marks]

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## English Literature Paper 2: Modern texts and Poetry

### Section A: Modern texts

JB Priestley *An Inspector Calls*.

**EITHER**

[1] How is Arthur Birling presented in *An Inspector Calls*?

Write about:

- How his attitude towards the inspector is presented.
- How Priestley presents Arthur Birling in the way he writes.

[30 marks]

AO4 [4 marks]

OR

[2] How does Priestley present the character of Eva Smith/Daisy Renton in *An Inspector Calls*?

Write about:

- Eva's actions that we learn about throughout the play.
- How other characters react to her and why this is significant.

[30 marks]

AO4 [4 marks]



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## Section B: Poetry

### Love and relationships:

- Compare how poets present memories in 'Eden Rock' and in **one** other poem from Love and Relationships.

#### **Eden Rock**

They are waiting for me somewhere beyond Eden Rock:  
My father, twenty-five, in the same suit  
Of Genuine Irish Tweed, his terrier Jack  
Still two years old and trembling at his feet.

My mother, twenty-three, in a sprigged dress  
Drawn at the waist, ribbon in her straw hat,  
Has spread the stiff white cloth over the grass.  
Her hair, the colour of wheat, takes on the light.

She pours tea from a Thermos, the milk straight  
From an old H.P. Sauce bottle, a screw  
Of paper for a cork; slowly sets out  
The same three plates, the tin cups painted blue.

The sky whitens as if lit by three suns.  
My mother shades her eyes and looks my way  
Over the drifted stream. My father spins  
A stone along the water. Leisurely,

They beckon to me from the other bank.  
I hear them call, 'See where the stream-path is!  
Crossing is not as hard as you might think.'

I had not thought that it would be like this.

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**Section C: Unseen poetry**

Answer **both** questions in this section

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**A London Thoroughfare. 2 am**

How they strut about, people in love,  
how tall they grow, pleased with themselves,  
their hair, glossy, their skin shining.  
They don't remember who they have been.

- 5** How filmic they are just for this time.  
How important they've become - secret, above  
the order of things, the dreary mundane.  
Every church bell ringing, a fresh sign.

- 10** How dull the lot that are not in love.  
Their clothes shabby, their skin lustreless;  
how clueless they are, hair a mess; how they trudge  
up and down streets in the rain,

- remembering one kiss in a dark alley,  
a touch in a changing-room, if lucky, a lovely wait  
**15** for the phone to ring, maybe, baby.  
The past with its rush of velvet, its secret hush  
already miles away, dimming now, in the late day.

*Amy Lowell*

1. In 'A London Thoroughfare. 2 am, how does the poet present the speaker's reaction to being in London?

**[24 marks]**

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### Frost Fair

Slideshow faces flicker from the station.

You're following the mood to London Bridge  
where taxis cruise black as death's pyjamas.

The Thames you find is glacier silk, shantied

5 with booths and carousels. Five screaming hens  
speed by in a white horse sleigh. Ballad singers  
busk their vagrant lines. *Alas my love, you do me wrong.*  
Crowds scoff hotdogs and candyfloss,  
cheer as Punch batters Judy with the baby.

10 Hog roasts spit fat on the ice, children watching  
with faces pink and hot. *Thy girdle of gold so red.*  
Falling snow feathers the whipped bear moonwalking in chains.  
It looks at you with marshmallow eyes  
and you want to take its arms and zip over the ice,

15 feel fur on your cheeks, skating against the wind to the estuary  
where the ice breaks apart, but you smile, hands in pockets,  
and turn to the skittles and acrobats,  
sugared crepes and hot wine.

*And yet thou wouldst not love.*

Rowyda Amin

2. In both 'A London Thoroughfare. 2 am' and 'Frost Fair' the speakers describe feelings about being in a city. What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

## Example answers from the exam board - WWW and HTI?

Starting with this speech<sup>1</sup>, explain how far you think<sup>2</sup> Shakespeare presents<sup>3</sup> Lady Macbeth as a powerful woman<sup>4</sup>.

Write about<sup>5</sup>:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

### Exemplar response

Lady Macbeth describes Duncan's entrance as 'fatal' straight after hearing he will be coming to her castle, which shows power because she is capable of making instant decisions<sup>6</sup>. Lady Macbeth's language in this extract suggests that she is calling for power from evil spirits to help give her strength to carry out the murder of Duncan. She wants to get rid of her feminine side: 'unsex me here' – which suggests that she sees being a woman as weak, also shown with 'come to my woman's breasts and take my milk for gall'. It is as if she thinks that she will only be able to carry out the act if her female side is replaced with 'gall' (poison)<sup>7</sup>. On the one hand Shakespeare might be showing her to be a powerful woman, capable of selling her soul to the 'dunniest smoke of hell' in order to get what she wants<sup>8</sup>. However it could also suggest that she isn't powerful at all and knows that her female weakness has to be destroyed in order to give her the strength to do what needs to be done<sup>9</sup>.

The fact that Lady Macbeth is destroyed by guilt and remorse shows that this second interpretation of this speech is closer to the truth. Straight after the murder she is nervous and jumpy: 'hark/peace', and has to drink the wine meant for the guards to keep herself strong. She gets angry with Macbeth when he is too shocked and frightened to act, and takes the daggers back to Duncan's room herself. However, she also says that she couldn't murder Duncan herself because he reminded her of her father, which might suggest that she isn't as cruel and heartless as she thinks she needs to be<sup>10</sup>.

1. Focus on the printed extract enables students to address AO2 with close reference to text, as well as widening the scope of their response to the play as a whole.

2. Addressing AO1 by asking for a 'response' to an idea, or statement, about an aspect of the play.

3. Focus on Shakespeare as writer in order to remind students to think about the text as a conscious construct and thereby address AO2.

4. This asks students to think about contextual elements (AO3): in this case the idea of 'power' as well as ideas about women within this context.

5. Instruction to look at the bullets, which reiterate and remind students to focus on both the extract and the play as a whole.

6. AO1: clear response to task.

7. AO2: understanding of effects of language use.

8. AO1: Relevant use of direct references.  
AO2: Explanation of effects of language.

9. AO1/AO2/AO3: response to ideas, developing an interpretation of language effects, consideration of ideas of 'female weakness'.

10. AO1: response to Lady Macbeth as powerful woman in the play as a whole with relevant direct references.

By Act 3 she has already been pushed aside by her husband, who tells her to be 'innocent of the knowledge' of Banquo's murder rather than his 'partner in greatness'. Her power in her relationship has started to disappear<sup>11</sup>. She is finally tormented so much by the murder of Duncan that she goes mad and kills herself. Perhaps Shakespeare is suggesting that Lady Macbeth is powerful in some ways but not others; she is determined and strong when she needs to be, but also feels that she has to completely get rid of her femaleness in order to be able to be strong in a man's world<sup>12</sup>.

### Commentary

The opening sentence shows clear understanding of where this passage fits into the play. There is close focus on particular words/phrases with explanation of possible meanings. Ideas about power are being considered and the student is developing a response to the question as they go, thinking about different interpretations of what Lady Macbeth says and how it fits into an interpretation of her in the play as a whole. There are some appropriate uses of direct reference from other parts of the play, used to support the student's response to the play as a whole.

Overall this response shows clear understanding of the demands of the task. The student deals well with both the extract and their knowledge of the whole play in order to demonstrate their response to ideas about Lady Macbeth as a powerful woman.

### Comments

11. AO3: reference to power in terms of her relationship.

12. AO3: understanding of Lady Macbeth as a female in the context of this world.

### Write about<sup>27</sup>:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

### Exemplar response

Priestley explores ideas about responsibility through the way the Birlings behave towards Eva Smith. Arthur Birling explains the family's philosophy when he says 'a man has to mind his own business and look after himself and his own' which suggests that he feels that he only has responsibility for his own family and himself<sup>28</sup>. This is reinforced by the way the Birlings treat Eva Smith. First of all Arthur fires her from his factory to make an example of her because she asks for higher wages and dares to take responsibility for others by speaking up on their behalf<sup>29</sup>. Arthur's prime motive is to keep wages down so that he could make more profits. Priestley reinforces this through Arthur's constant repetition of 'hard headed man of business', to remind the audience that he is representative of capitalism and the damage it causes. Priestley is showing the audience that a blind belief that generating profits and prosperity for the good of everyone is fundamentally wrong as it causes innocent people to suffer tragic consequences<sup>30</sup>.

### Comments

27. Bullets provide scaffold and a reminder of the focus of the question.

28. AO1: clear focus on task, relevant example with good use of direct reference.

29. AO1/AO3: understanding of central idea in the task, linked to contextual ideas.

30. AO1/AO2/AO3: focus on writer's craft, use of direct reference and understanding of the contextual influence.

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Although all the Birlings are responsible for Eva's mistreatment and death in some way, they react differently when they find this out from the Inspector. Mr and Mrs Birling do not change and are only concerned about their reputation the possible 'scandal' or Arthur's 'knighthood'<sup>31</sup>. However, Sheila and Eric do recognise that they have behaved badly by the end of the play<sup>32</sup> and therefore Priestley is suggesting that it is the younger generation that have the responsibility for adopting more socialist principles. Through their attitudes Priestley suggests that socialism is the modern way and that it is young people who will change society for the better<sup>33</sup>.

31. AO1: further direct references integrated into comment.

32. AO2: structural comment.

33. AO1/AO2/AO3: thoughtful and developed response to task and text, focus on writer's use of character and contextual factors.

### Commentary

This is a considered, developed response to ideas. The student has used some direct references to support their interpretation of the ways Priestley explores ideas about responsibility. There is clear understanding of the context of the play, and the student addresses AO2 through their comments on structural development and characterisation.