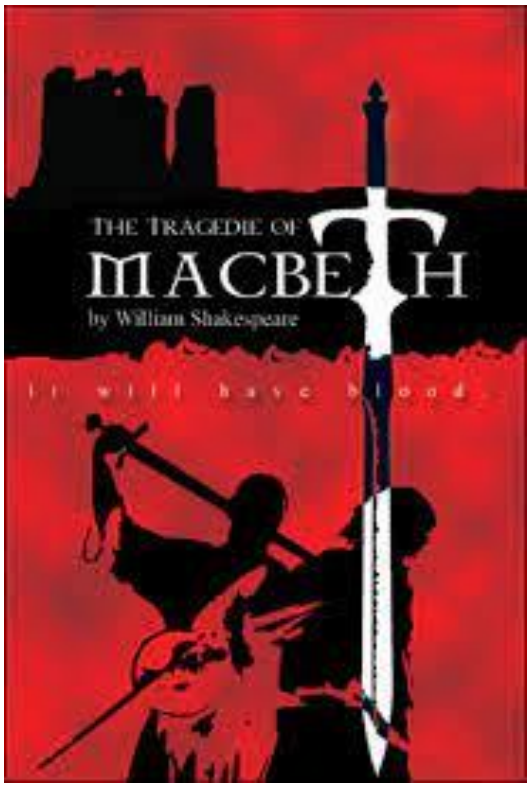
ENGLISH DEPARTMENT LEARNING ACTIVITIES

YEAR 11



NAME: .....

FORM: .....

Year 11 Challenges	✓	Notes/Targets/Strategies
Macbeth Context and Plot		
Macbeth Act 1		
Macbeth Act 2		
Macbeth Act 3		
Macbeth Act 4		
Macbeth Act 5		
Language Paper 2 Reading		
Language Paper 2 Writing		
Conflict Poetry My Last Duchess		
Conflict Poetry Ozymandias		
Conflict Poetry Tissue		
Conflict Poetry The Emigree		
Unseen Poetry		

CHALLENGE ONE:

'Macbeth' Context

Read the following information on the contextual points behind 'Macbeth' and then SUMMARISE the information into a maximum of 4 sentences in the boxes below.

JAMES I AND RELIGION:

Prior to the reign of Henry VII, England had been a Catholic state. However, Henry VII introduced Protestantism to the country after wishing to divorce his wife which was not permitted under Catholic laws. During this period in English there was great religious conflict between the two forms of Christianity. It was customary to have the country's religion dictated by the ruling monarch (king or queen) and those who followed other religions were treated cruelly and even killed due to their faith. The 'Tudor' period saw the national faith change repeatedly between the two branches of Christianity with each new monarch. When James I became king, many Catholics believed that he would treat them better, since his mother Mary Queen of Scots, was a Catholic. However, James I was a protestant, and many citizens were still prosecuted for practicing Catholicism in secret.

Summary:

GUNPOWDER PLOT:

The Gunpowder plot was a failed conspiracy to assassinate James I, orchestrated by a group of Catholics who believed the country needed a Catholic ruler once again. The attack took place on November 5th 1605 (now commonly referred to as bonfire night or Guy Fawkes Night after one of the leading conspirators Guy Fawkes). The group intended to blow up the houses of parliament whilst the king was visiting, using large quantities of gunpowder, smuggled in and strategically placed below the building. Shakespeare might be referencing this event in Macbeth, as we see the dire consequences of regicide and the punishment one will face if they try to usurp the king. Shakespeare may have used the play as a way to publicly condemn those who tried to assassinate James I and warn others against trying to dethrone him.

Summary:

DIVINE RIGHT OF KINGS / CHAIN OF BEING:

The Divine Right of Kings was a commonly held belief that kings were placed on the throne by God. It was a belief asserting that a monarch is subject to no earthly authority, deriving his right to rule directly from the will of God. The doctrine implies that any attempt to depose or murder the king runs contrary to the will of God and is a sacrilegious act. The Divine Right of Kings was

heavily supported by a belief in the ‘Chain of Beings’, a hierarchy of all living things which placed kings above the rest of mankind and below only God and the Angels.

Summary:

JAMES I AND WITCHCRAFT:

Belief in witches and witchcraft was widespread across Europe during the 16 and 17th centuries and during the reign of Elizabeth I, persecution of people accused of witchcraft reached terrifying proportions. Hundreds of people – mostly women – were tortured, convicted and then executed for this crime between 1560 and 1603 in England. Confessions, however, were typically extracted by means of torture, involving the crushing of limbs, the breaking of bones or by applying boiling water or oil to the body of the accused.

People genuinely believed that witches possessed diabolical powers: it was believed that witches could fly, bring disease and even cause a person or an animal to die because of a curse. Witches were also believed to be able to conjure spirits by concocting a horrible brew, typically made using animal entrails and other nauseating ingredients. When Lady Macbeth conjures evil spirits, the Jacobean audience watching the play would have identified her as a witch inviting spirits to take possession of her body. They would have been horrified that she so willingly condemns her Christian soul to Hell because of her lust for power.

King James himself was just as fascinated by ideas about witches and witchcraft. In 1590 it was alleged that a group of witches had plotted to kill him, he believed they had cast a spell which had raised a storm so ferocious it could have sunk his ship. Shakespeare includes subtle references to this in Act 1 scene 3 when the first witch, speaking of a sailor, proclaims: ***“In a sieve I’ll thither sail ... Though his bark cannot be lost/Yet it shall be tempest-tossed.”*** King James would, no doubt, have drawn parallels between this and the events of his own life. So fascinated did he become through his personal involvement in the trial, King James personally investigated other cases of witchcraft. In fact, in 1597 he published a book called ***‘Daemonologie’*** (today, we’d spell it ***Demonology*** – meaning, ‘the study of demons’).

Summary:

Read the information on plot and take your own notes:

PLOT SUMMARY

Three witches anticipate a meeting with Macbeth. King Duncan hears a report of how his generals Macbeth and Banquo defeated the Norwegians and the Scottish rebels. The witches gather on a heath and meet the generals returning from the war. They predict Macbeth will become Thane of Cawdor, and one day king, and that Banquo will be the father of kings. Macbeth is then greatly impressed when he is greeted by Ross and Angus with the title of Cawdor.

Duncan greets Macbeth with great praise and proposes to visit him. Macbeth writes to his wife telling her of what has happened and the King's plans. Lady Macbeth, seeing the opportunity, plots with her husband how they might kill Duncan when he arrives. After initial enthusiasm, Macbeth changes his mind, but Lady Macbeth persuades him to carry out the deed. He murders Duncan, making it seem that the servants were to blame and describes the scene to his wife. She finds herself having to return the daggers he has used to Duncan's bedroom, and her hands become covered with blood too. They retire when they hear repeated knocking at the castle gates.

Macduff arrives, and has a brief exchange with the Porter. He discovers the dead king and rouses the castle. Malcolm and Donalbain, fearing blame for their father's death, flee abroad. Soon after, Ross and Macduff reflect on what has happened, and Macduff reports that Macbeth has been made king.

Macbeth is concerned about his position, very aware of the prophecies about Banquo. He arranges with a group of murderers to kill Banquo and his son Fleance; they succeed with Banquo, but Fleance escapes. At a dinner that night, where Banquo would have been the chief guest, Macbeth is terrified by the appearance of his ghost. Macbeth decides to return to the witches to find out his fate. They tell him that he should fear Macduff, that no man born of woman can hurt Macbeth, and that he will never be vanquished until Birnam Wood comes to Dunsinane. They then show a line of eight kings deriving from Banquo.

Macbeth learns that Macduff is fled to England, so he arranges the death of Macduff's wife and children. Macduff meets Malcolm, who tests Macduff's allegiance to Scotland by first painting a bleak picture of his own personality as a future king, then revealing his true character. They agree to fight together, with English support. During the meeting, Ross brings news of the murder of Macduff's family. In Scotland, a doctor and gentlewoman observe Lady Macbeth sleepwalking, imagining she cannot clean her hands of Duncan's blood.

The Scottish nobles gather, and Malcolm orders his men to camouflage themselves with tree branches as they attack, thus giving the appearance of Birnam Wood approaching Dunsinane. Macbeth learns his wife has died. Fearing no man born of woman, Macbeth fights on, killing Young Seyward, but on meeting Macduff he learns of Macduff's caesarian birth. Macbeth refuses to yield, is killed by Macduff, and Malcolm is proclaimed king

CHALLENGE TWO:

Read Act I of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act I:

The witches:

Macbeth:

Duncan:

Banquo:

Lady Macbeth:

Challenge Three:

Read Act II of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act II:

Macbeth :

Banquo:

Lady Macbeth:

Macduff:

Malcolm:

Donaldbain:

Challenge Three:

Read Act III of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act III:

Macbeth:

Banquo:

Lady Macbeth:

The Witches:

Lennox:

CHALLENGE FOUR:

Read Act IV of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act III:

Macbeth:

The Witches:

Lennox:

Lady Macduff:

Malcolm:

Macduff:

Challenge Five:

Read Act V of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act V:

Macbeth:

Lady Macbeth:

Siward:

Malcom:

Macduff:

CHALLENGE SIX:

Language Paper 2 Reading Section A:
Read the following extracts and answer the questions:

Paper 2 mini mock: Tower Bridge

Source A: From 'The Hand-book of London', Peter Cunningham describes a journey over the bridge in 1850

On crossing the Bridge, the traveller should pause, for a moment, to note the animated scene presented by the River "above" and "below Bridge." The silent highway, as it is most inappropriately called, is crowded with restless little steam-boats, wherries, lumbering barges, and steam-tugs. From the Bridge, eastwards, extends "the Pool," thronged with a thousand masts, and gay with flags and streamers of every nation. Here is placed the great fish- market of Billingsgate, and yonder rises the stately façade of the Custom House; while, in the distance, soars conspicuous the turreted keep of the famous "Tower.2 Looking up the River (westward), we catch sight of Southwark and Blackfriars Bridges - of banks lined with enormous warehouses - and of a far-reaching vista of roofs, above which dominates, in misty grandeur, the glorious dome of St. Paul's. Nor is the Bridge itself, with its double tides of traffic,- on-rushing, never-ceasing, appallingly regular in their continual motion,- less worthy of observation: it is the busiest traject in the civilised world, and groans beneath the products of every clime. At its foot, on the one hand, stands Adelaide Place - a conglomeration of City offices; on the other, the stately pile of Fishmongers' Hall, the meeting-place of the members of a wealthy civic guild. Beneath us, through a dry arch, runs an apparently endless line of stores, warehouses, and wharfs. The steps on the right lead to the quay for the Hull, Rotterdam, and Scotch steamers; at the corner is St. Magnus Church, built by Sir Christopher Wren; on the left, to the place of embarkation and disembarkation of the cheap steam-boats which ply between London Bridge, Westminster, and Battersea.

Proceeding from the Bridge, we observe a turning on the right, whose descent is occupied by the graceful column of the Monument.

Source B: From a modern travel blog. Written in 2014, Sarah Shumate visits Tower Bridge.

I'll never forget the first time I saw Tower Bridge. I hadn't been living in London for very long and I was out taking a walk with some new friends along the river when there it was – the Tower Bridge standing tall and mighty in the middle of the Thames. I wanted to jump up and down and start pointing because, to my amazement, it seemed no one else in the group had noticed it. Why was no one else as starstruck as I was? As I now know a year later, when you live in London long enough, you learn to just accept these famous landmarks as part of the scenery and continue on with your day, but in my newness to the city, I couldn't hide my excitement. The girls I was with humored me and even took a detour from our path so I could walk across the bridge for the first time. I know it doesn't sound like much, I mean, I walked across a bridge – big deal, but I felt the same the first time I saw Big Ben in person, too. These locations I'd previously only seen in movies were reminders that this was real, I was finally an expat again in another country. I couldn't help but be thrilled about that!

I've now walked past Tower Bridge no less than two or three dozen times, so that initial thrill of seeing the famous bridge has faded a bit, but it's still one of my favorite landmarks in the city. This summer, we made an afternoon of it and picnicked beside the bridge on the banks of the Thames before taking the tour that would allow us to go inside Tower Bridge and walk across the pathways connecting the two towers. It's such a neat experience, as you'll see in the pictures below. Even more so now with the release of the news last week that glass floors have been added to the West Walkway allowing visitors to get a bird's eye view from the bridge. The glass path in the East Walkway is expected to be completed next month. (Don't worry – I hear there are still regular floors on each side of the glass, so if you don't want to walk across the glass, you don't have to!)

Questions

Q1 – 4 marks – 5 minutes

Using source B shade the boxes of the four true statements.

a) The writer was born and raised in London	
b) Tower Bridge goes over the river Thames	
c) The writer's friends have lived in London for some time	
d) The writher didn't get a chance to walk across the bridge	
e) The writer was not interested in Big Ben	
f) The writer is no longer interested in Tower Bridge	
g) She was walking with friends when first saw the bridge	
h) She has now walked past the bridge lots of times	

Q2 – 8 marks – 10 minutes

Write a summary of the differences between the Tower bridge seen in 1850 in source A and the modern day viewing of it in source B

Q3 – 12 marks – 15 minutes

In source A how does the writer use language to describe the Thames?

Q4- 16 marks – 20 minutes

Compare how the writers convey their viewpoints on the bridges and sights of London.

Paper 2 mini mock: Winter in America

Source A: From Rudyard Kipling's *Letters of Travel* in 1895. Kipling describes winter travelling in the US.

The next day is blue, breathless, and most utterly still. The farmers shovel a way to their beasts, bind with chains their large ploughshare to their heaviest wood-sled. These they drive, and the dragging share makes a furrow in which a horse can walk, and the oxen, by force of repeatedly going in up to their bellies, presently find foothold. The finished road is a deep, double gutter between three-foot walls of snow, where, by custom, the heavier vehicle has the right of way.

In January or February come the great ice-storms, when every branch, blade, and trunk is coated with frozen rain, so that you can touch nothing truly. The spikes of the pines are sunk into pear-shaped crystals, and each fence-post is miraculously hilted with diamonds. If you bend a twig, the icing cracks like varnish, and a half–inch branch snaps off at the lightest tap. If wind and sun open the day together, the eye cannot look steadily at the splendor of this jewelry. The woods are full of the clatter of arms; the ringing of bucks' horns in fight; the stampede of mailed feet up and down the glades; and a great dust of battle is puffed out into the open, till the last of the ice is beaten away and the cleared branches take up their regular chant.

Again the mercury drops twenty and more below zero, and the very trees swoon. The snow turns to French chalk, squeaking under the heel, and their breath cloaks the oxen in rime. At night a tree's heart will break in him with a groan. According to the books, the frost has split something, but it is a fearful sound—this grunt as of a man stunned.

Winter that is winter in earnest does not allow cattle and horses to play about the fields, so everything comes home; and since no share can break ground to any profit for some five months, there would seem to be very little to do.

Source B: Ed Grabianowski looks at the 10 worst snow storms of history in an article from 2009

Anyone who's ever lived in a chilly climate knows snowstorms well. Sometimes the weather forecast gives ample warning, but other times these storms catch us by surprise. Plows struggle to keep roads clear, schools are closed, events are canceled, flights are delayed and everyone gets sore backs from all the shoveling and snowblowing. But there are those rare snowstorms that exceed all forecasts, break all records and cause mass devastation (even if it's devastation that will melt in a few days or weeks). These storms are the worst of the worst, weather events that seem more like elemental blasts of pure winter rather than a simple combination of wind, temperature and precipitation.

Defining the 10 "biggest" snowstorms can be a tricky task. You can't simply rely on objective measures like the amount of snow. Often, the worst storms involve relatively modest snowfalls whipped into zero-visibility by hurricane-force winds. Some storms are worse than others because they impact major urban areas, or are so widespread that they affect several major urban areas. Timing can play a role as well -- a storm during weekday rush hour is worse than one on a Saturday morning, and a freak early storm when leaves are still on the trees can cause enormous amounts of damage. In fact, meteorologists have developed a system similar to the one used to classify hurricanes to measure the severity of winter storms.

Blizzard of 1888: This snowstorm was so massive it became a historical event. In terms of storm severity factors, this one had it all: enormous amounts of snow, frigid temperatures, howling winds whipping up monstrous snow drifts -- and a widespread area of effect that covered the entire northeastern United States. More than 400 people died during the storm, including more than 100 who were lost at sea.

Questions

Q1 – 4 marks – 5 minutes
Using source B shade the boxes of the four true statements.

a) You always get a warning before a snowstorm	
b) Sometimes schools are closed during snow storms	
c) Naming the 10 biggest snow storms is easy	
d) The worst snow storms involve constant heavy snow	
e) The blizzard of 1888 involved monstrous snow drifts	
f) There is a system available to measure snow storms	
g) Storms during the week are worse than weekend storms	
h) Just under 400 people died in the blizzard of 1888	

Q2 – 8 marks – 10 minutes
Write a summary of the differences between the effects of the winter weather in the US.

Q3 – 12 marks – 15 minutes
In source A how does the writer use language to describe the snow?

Q4- 16 marks – 20 minutes
Compare how the writers convey their attitudes towards winter weather

CHALLENGE SEVEM:

Language Paper 2 Writing Section B.

AQA Style
English Language Paper 2

Question 5

"Smartphones are a waste of time and distract students from study. They should be banned from schools because they are of no use."

Write an article for a student magazine in which you persuade the audience to think about how much they use their mobile phones.

(24 marks for content and organisation
16 marks for accuracy)
[40 marks]

Plan your response here:

Answer:

CHALLENGE EIGHT:

Conflict poetry: My Last Duchess'- Read through the annotations of the poem. Create a revision card using this information.

My Last Duchess

The reader's interest invoked from "My Last Duchess", because it raises questions such as: why is it his "last Duchess? Is she dead? If so, how has she died?. The speaker of the Duke establishes control from the very start, from the possessive pronoun "my".

The Duke is emphasising and boasting about his wealth, with reference the famous artists that painted for him – "Fra Pandolf" / "Claus of Innsbruck" to demonstrate his influence and wealth

Ferrara That's **my last Duchess** painted on the wall,

Looking as **if she were alive.** I call

That piece a wonder, now: Frà Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

'Frà Pandolf' by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, **if they durst**,

How such a glance came there; so, not the first

This line is ominous as it suggests the Duke viewing the subject of his dead wife as a piece of art rather than sentimentally as his wife, immediately suggesting she was only ever a possession to him.

The Duke forces his visitor to sit down with the rhetorical question, which implied that the Duke is in sole control of who sees her. The opening immediately sets up a sinister tone for the piece, as the phrase "as if she were alive" shows that the Duchess has died.

Shows he has power over others and people

Unreasonable to expect her to only gain joy from her husband
He expects to be her entire life and purpose in life. Her life has the aim of pleasing and being pleased by him. Complete domination of her life. Also presents him as paranoid

Are you to turn and ask thus. Sir, 'twas not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps

Frà Pandolf chanced to say 'Her mantle laps

Over my lady's wrist too much,' or 'Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat': such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart – how shall I say? – too soon made glad,

Too easily impressed; she liked whate'er

are scared of him, so as a consequence wouldn't dare ask him about the painting.

Fra is the prefix for a monk - this shows how much envy has corrupted the duke, as he believes it is possible his wife would flirt with a monk.

She looked on, and her looks went everywhere.

Sir, 'twas all one! My favour at her breast,

The dropping of the daylight in the West,

The **bough of cherries some officious fool**

Broke in the orchard for her, the white mule

She rode with round the terrace – all and each

Would draw from her alike the approving speech,

Or blush, at least. She thanked men, – good! but thanked

Somehow – I know not how – as if she ranked

My gift of a **nine-hundred-years-old name**

With anybody's gift. **Who'd stoop to blame**

This sort of trifling? Even had you skill

In speech – (which I have not) – to make your will

Quite clear to such an one, and say, 'Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark' – and if she let

Herself be lessoned so, nor plainly set

Her wits to yours, forsooth, and made excuse,

– E'en then would be some stooping; and I choose

Never to stoop. Oh sir, she smiled, no doubt,

Whene'er I passed her; but who passed without

Much the same smile? This grew; **I gave commands;**

Then all smiles stopped together. There she stands

As if alive. Will't please you rise? We'll meet

The company below, then. I repeat,

The Count your master's known munificence

Is ample warrant that no just pretence

Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed

At starting, is my object. Nay, we'll go

Together down, sir. **Notice Neptune**, though,

Taming a sea-horse, **thought a rarity,**

Which Claus of Innsbruck cast in bronze **for me!**

He wants his wealth and status to be more important. Shows his materialism – doesn't value natural beauty and natural pleasures of the earth. Sees her liking other things as a criticism of himself. Presents him as insecure. Expects her to reserve her joy and smiles for him alone Hurts his pride if he is not unique. Reliant on controlling women to make himself feel powerful and desirable. Sense of underlying vulnerability.

This line shows the Duke's male entitled pride: he won't lower himself to talk to his wife and confront her about what he fears, as it would show him as paranoid and weak. It also suggests there's no point arguing with a woman as she is so far below him, and incapable of rational thinking, AND he shouldn't have to explain it to her – she should be meek and obedient and submissive

Shows he holds status and power within society, boasting about this but also a reflection about how the woman is now owned by her husband, as she has to take his name and then loses all legal rights.

Euphemism for her murder. Shows the power he has – can just kill her without concequence, but also shows such an overreaction – murder is a sign of lack of control.

By ending the poem with the phrase "for me", the impression he leaves the envoy and audience is that the Duke feels everything MUST be for him and him alone and he desires the feeling of exclusive ownership

The metaphor of Neptune suggests he sees himself as god-like – men are gods that must tame their wives show the excessive hubris and pride of the duke. Shows that the Duke is extremely materialistic, as he condemns her finding nature beautiful but places a lot of value, in a statue "thought a rarity". Clearly, he believes his status and wealth should be seen as more valuable than anything available to the common man!

Context: On the back of your revision card take some notes about the context of the poem and poet:

Robert Browning (1812 - 1889)

Browning was born in London, but spent most of life in Italy, and eventually died in Venice. He disliked school so was homeschooled, but was also fluent in many languages and started writing poetry when he was a child. In 1845 he married Elizabeth Barret against her father's permission, keeping the wedding secret from her domineering father. He had visited Italy shortly before writing the poem "My Last Duchess".

Italian Renaissance and the Duke of Ferrara

My Last Duchess was set in another era and country, but contains a **political message** and a **criticism of society**. Changing the setting of the poem helped to disguise the criticism and makes the readers more open to accepting the message. This makes his subverted message more convincing and displays the cyclic way history finds itself repeating. This would have arguably protected Browning from the repercussions of criticising contemporary society, and ensures he'll still maintain a good readership upon publication.

Duke of Ferrara - was also known as Alfonzo II and served as the fifth duke of Ferraro. He is widely considered to be the inspiration for the poem as the poem set in Ferrara and Browning was fascinated and obsessed with the story of his life. Alfronzo II's first wife died under suspicious circumstances, and the duke was believed to have been a murder. He went on to have other wives later.

Industrial Revolution and Victorian Britain

The poem was written during the **Industrial Revolution**, when society was starting to see **social mobility in terms of class** as well as gender, as women starting to demand equality and saw the beginning of the suffrage movement.

- Beforehand, views of women were very backwards and women would become property of their husbands upon marriage, losing right to all property and possessions.
- They also had no legal rights / no access to divorce, and would be married off by brothers and fathers as they were seen as financial burden and as incapable of 'rational thought'.
- These **patriarchal views** are shown in the poem in the line ***"I choose never to stoop"***, which suggests the speaker thinks there is no point arguing with a woman because they won't ever come to understand. The woman's role was firmly situated in the domestic sphere.

There was also a very high focus on **morality, manners and modesty** in the Victorian era, especially seeing as a large majority of society identified as Christians.

- Sex was taboo, especially female sexuality, and the only way for a woman to gain status/influence was through her husband.
- This is also shown in the poem through the line ***"my gift of a nine-hundred year old name",*** which suggests the Duchess only attains status though his family name, and relates to the idea that marriage is a transition to ownership.

CHALLENGE NINE:

Conflict poetry: 'Ozymandias'- Read through the annotations of the poem. Create a revision card using this information.

Ozymandias

Desert suggests a lifelessness and lack of culture.	I met a traveller from an **antique land**
	Who said: Two vast and trunkless legs of stone
	Stand in the **desert**. Near them on the sand,
The image of a shattered visage creates a sense of irony: a King who believed so strongly in his own power and superiority, and who tried so hard to present this image of greatness through his statue, has now been forgotten and destroyed by time other than the visage that had been intended to show he was unforgettable.	Half sunk, a **shatter'd visage** lies, whose frown
contemptuous/mocking smile, remark or tone, which connotes malicious cruelty and heartless. It's like he is mocking his subjects, and hows his insolence and contempt for subjects that he views as below him. This presents the King's arrogance, confidence and sense of	And **wrinkled lip** and **sneer** of **cold command**
superiority. This is reflective of Shelley's own anti-violence stance, as he was against all military exploits and thus also against the "cold commands" that initiate them.	Tell that its sculptor well those passions read
	Which yet survive, stamp'd on these lifeless things,
The artist's work is mocking the king. Sees glory in a statue that is criticising, yet his confidence in his own supremacy means he overlooks any evidence that contradicts their grandeur. "Mocked" can also be interpreted as "to make a model of" as the	**The hand that mock'd them** and the heart that fed;
	And on the **pedestal** these words appear:
sculptor has literally made a model of the king - perhaps it was not his intention to portray him negatively – he had a "heart that fed" the king through its intention to please him - but that simply by modelling Ozymandias, it was inevitable that his cruelty would show due to it being an inextricable part of him.	'My name is Ozymandias, **king of kings**:
	Look on my works, ye Mighty, and despair!'
	Nothing beside remains. Round the decay
The King clearly expects his empire and kingdom to survive, which is dramatic irony.	Of that colossal wreck, **boundless and bare**,
Level - monotonous and featureless – no sign of his legacy. Lone – isolated – statue is all that remains – his cruelty is only remembrance. These are also alliterative. *The literal sand has covered over Ozymandias' statue; the figurative "sands of time" have covered over Ozymandias' memory.*	The **lone and level sands** stretch **far away**

Legacy is so insignificant it is known only by travellers – Egypt is seen as an antique land (failed in trying to increase influence).
A wrinkled lip conjures the image of someone grimacing in disgust and contempt, thus displaying the king's disregard for his subjects, viewing them as inferior and below him. This antipathy is then paired with immense power which enables him to exploit and torture the people he rules with no empathy or remorse. Shelley can use this to show the danger of a single individual having unlimited power invested in them (be it political or religious), as it enables them to see all other people as inferior and thus
derive an ability to oppress them.
Irony of pedestal message: pedestal by idiomatic connotation presents his power as undeserved
This claim seems ironic to the reader when they are known only via the report of a traveller. Ozymandias' pride and arrogance led to his perception of himself as the "king of kings": criticizes leaders and their ideas of themselves and ability to rule suggests he views himself as omnipotent.
Alliterative
The statue is in a "far away" where it stands so insignificant and unrecognised that only travellers know it exists. Egypt (the statue of the poem exists, and originated from the Ramesseum in Egypt) which Ozymandias had tried so hard to extend and empower.His pursuits are condemned to failure when the insignificance of Egypt allows it to be dismissively deemed "far away"

Context: On the back of your revision card take some notes about the context of the poem and poet:

Percy Shelley (1772-1822)

Shelley was a **radical, romantic poet**; he was vegetarian, strongly **anti-monarchy**, a **pacifist**, an **atheist**, **anti-religion**, and **supported social justice**. He wanted to end the oppression of ordinary people, inspired by the French Revolution. He got expelled from Oxford University for publishing an atheist pamphlet and delivering it to religious figures. At 19 he got married after running off from his first wife who killed herself. He came from a very wealthy family, and was set to have a comfortable life with inheritance and a government role from his grandfather. He was a second generation romantic.

Romantic Era

Shelley often focused focus on the subjective and the emotional, which contrasted with enlightenment values. During the enlightenment, writers would center their work on the beauty of nature and simplicity of the past, with an appreciation of the sublime, the overwhelming power and awe of the natural world. Writers would protest the present/future of mankind by returning to the past, and within their writing repurpose old literary conventions. There was a **rejection of institutions of power**, and poetry was used to **spread messages and political ideas** which needed to be accessible to all.

Historical influences in the poem

The first reference is **Ramesses II**, who was an Egyptian pharaoh from 1279-1239 BC, in fact believed to be the pharaoh involved in Moses' exodus. He was later defeated by the 12 tribes of Israel, and used the throne name "Ozymandias". He is the subject of the poem – his statue had just been discovered at Shelley's time of writing, which made it a very topical piece of content to reference in his poem. Shelley and Horace Smith had been challenged to write a poem about it. Ramesses is remembered for his tyranny and military exploits, had a large empire over Egypt and vassals, as well as being remembered for his defeat.

King George III arguably has impact over Shelley's poem, as his poem written during his reign; he had reigned longer than any king before, but had outstayed his welcome. He engaged in many military conflicts and was remembered for oppression and tyranny – during his rule, the 13 colonies rebelled. Shelley was pacifist and positioned himself against Georges' military exploits. Some consider George III the inspiration for Ozymandias, who is seen historically as a tyrant.

CHALLENGE TEN:

Conflict poetry: 'Tissue'- Read through the annotations of the poem. Create a revision card using this information.

Tissue

Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,

the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,

Asyndetic listing is used here to emphasise the significance of the Koran on humanity.

the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

Alliteration of a harsh consonant highlights Dharker's disdain towards these man-made structures.

Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.

This short, simple, declarative sentence creates a blunt tone to the poem.

This metaphor criticises the significance humanity places on money.

An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick

or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

This metaphor demonstrates the overwhelming power of daylight- something people can't control.

The final line is left separate to make it clear to the listener that they are meant to consider the meaning of the poem in relation to their life.

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

There is a turning point here when it is revealed that the poem is in fact about living flesh.

Context: On the back of your revision card take some notes about the context of the poem and poet:

Imtiaz Dharker (1954-)

Dharker was born in Pakistan but grew up in Glasgow and describes herself as "Scottish, Pakistani, Muslim, Calvinist". Most of her poetry concentrates on identity and home which is significant given her ability to reconcile her conflicting identities as well as dividing her time between Wales, India and London.

Tissue

The poem comes from the 2006 collection "The terrorist at my table" which is focused on global politics, terrorism, extremism, religion and fundamentalism. Tissue is the first poem in the collection so acts as a preface to explore the source of fundamentalism (the abuse of power). She presents the idea that humans do not have the right attitude to life, we see it as permanent and an opportunity to gain power. This critical view may be reflective of her having to see her husband suffer with cancer for 11 years before dying of it which may have demonstrated to her the temporary nature of life.

CHALLENGE ELEVEN:

Conflict poetry: 'The Emigree'- Read through the annotations of the poem. Create a revision card using this information.

The Emigreé

This use of temporal deixis from the outset creates a childlike tone to the poem.

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The theme of sunlight is referred to repeatedly.

The theme of language is used here to show how the narrator has not moved on from her childhood.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.

This use of gustatory imagery shows the narrator's delight in the memory.

This alludes to the pain and conflict inflicted by man-made borders.

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.

This use of

My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

emphatic repetition shows the persecution the narrator endures in their new home by creating a violent tone.

Context: On the back of your revision card take some notes about the context of the poem and poet:

Context

Carol Rumens (1944-)

Rumens was born in London but also lived in Belfast and Wales as well as travelling widely throughout Russia and eastern Europe. This aspect of her life is reflected in her writing which is largely about foreign customs, cultures and language.

The Emigreé

The poem is contained in the 1993 collection "Thinking of Skins" which is centred on political consciousness in Russia and East Europe. Within the collection there is also a focus on the relationship between identity and culture.

CHALLENGE TWELVE:

Unseen poetry: Read through the poem and then fill in the boxes on the next page.

Section C: Unseen poetry

Answer **both** questions in this section.

Children's Song

We live in our own world,
A world that is too small
For you to stoop and enter
Even on hands and knees,
The adult subterfuge*.
And though you probe and pry
With analytic eye,
And eavesdrop all our talk
With an amused look,
You cannot find the centre
Where we dance, where we play,
Where life is still asleep
Under the closed flower,
Under the smooth shell
Of eggs in the cupped nest
That mock the faded blue
Of your remoter heaven.

RS Thomas

*subterfuge – deception

2 7 . 1 In 'Children's Song' how does the poet present the ways children see their own secret world?

[24 marks]

Approaching an Unseen Poem: Work through each section. Use quotations to support your ideas.

A

1A. What does the poem appear to be **about**?

1B. What **themes** can you identify? / What is the poem's **message**?

L

2a. Identify and comment on the effect of **3-5 language methods**

Poem:

a

The poet has used: _____
Quotation: _____
_____
Effect: _____

b

The poet has used: _____
Quotation: _____
_____
Effect: _____

c

The poet has used: _____
Quotation: _____
_____
Effect: _____

d

The poet has used: _____
Quotation: _____
_____
Effect: _____

e

The poet has used: _____
Quotation: _____
_____
Effect: _____

Lullaby

Sleep little baby, clean as a nut,
Your fingers uncurl and your eyes are shut.
Your life was ours, which is with you.
Go on your journey. We go too.

The bat is flying round the house
Like an umbrella turned into a mouse.
The moon is astonished and so are the sheep.
Their bells have come to send you to sleep.

Oh be our rest, our hopeful start.
Turn your head to my beating heart.
Sleep little baby, clean as a nut,
Your fingers uncurl and your eyes are shut.

John Fuller

2 7 . 2 In both 'Lullaby' and 'Children's Song' the speakers describe attitudes towards childhood.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

END OF QUESTIONS