

Clear**Revise**[®]

AQA GCSE **English Literature**

Illustrated revision and practice

Power and Conflict
Poetry Anthology

Published by
PG Online Limited
The Old Coach House
35 Main Road
Tolpuddle
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www.clearrevise.com
www.pgonline.co.uk
2024



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PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Power and Conflict* and beam with pride. The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers for every poem. There is also a set of exam-style questions for you to practise writing answers for. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

Design and artwork: Jessica Webb / PG Online Ltd

First edition 2024 10 9 8 7 6 5 4 3 2 1

A catalogue entry for this book is available from the British Library

ISBN: 978-1-910523-94-0

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Printed by Bell & Bain Ltd, Glasgow, UK.



THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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3. Nestojko, J., Bui, D., Kornell, N. & Bjork, E. (2014). Expecting to teach enhances learning and organisation of knowledge in free recall of text passages. *Memory and Cognition*, 42(7), 1038–1048.
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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 134**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answer will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



There are 12 marks available for AO1, 12 marks for AO2 and 6 marks for AO3.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on modern texts and unseen poetry)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the section on the Power and Conflict poetry anthology.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended-writing question on the poetry anthology you have studied and two questions on the unseen poems.

THE POETRY ANTHOLOGY EXAM QUESTION

The poetry anthology is tested in Paper 2, along with a question on a modern text you have studied and two questions on unseen poems.

Example question

Here's an example exam-style question for the Power and Conflict poetry anthology:

Compare how poets present ideas about power in *My Last Duchess* and **one** other poem from Power and Conflict.

[30 marks]

How to answer the question

- There will only be one question per anthology: you won't be given a choice of questions.
- You will need to compare the poem specified in the question with one other poem from the Power and Conflict anthology. It's up to you which poem you choose.
- Don't write about more than one poem in addition to the printed poem. You won't get any extra marks.
- The poem specified in the question will be printed in full. Although you will be given a list of the poems from the anthology, the other poems will not be printed out and you're not allowed to take notes into the exam with you.
- The question will specify a theme. In the example above, the theme is 'power', but the theme could be anything related to the poems in the cluster: conflict, control, war, difficult experiences etc. We've summarised some of the main themes shared across the cluster on **page 130**.
- You will need to write an essay-style response to the question.
- It's not enough to point out techniques used by the poets. You need to comment on their effect on you as the reader, and link them back to the theme.
- This question is worth 30 marks. You should spend about 45 minutes on the question. This includes planning and checking time.



Your exam paper will also include questions on the **Love and Relationships** and **Worlds and Lives** anthologies.

Do not answer questions about poems you have not studied.



PLANNING YOUR ANSWER

You should spend about five minutes on a plan, but make sure you're happy with your plan before you start writing.

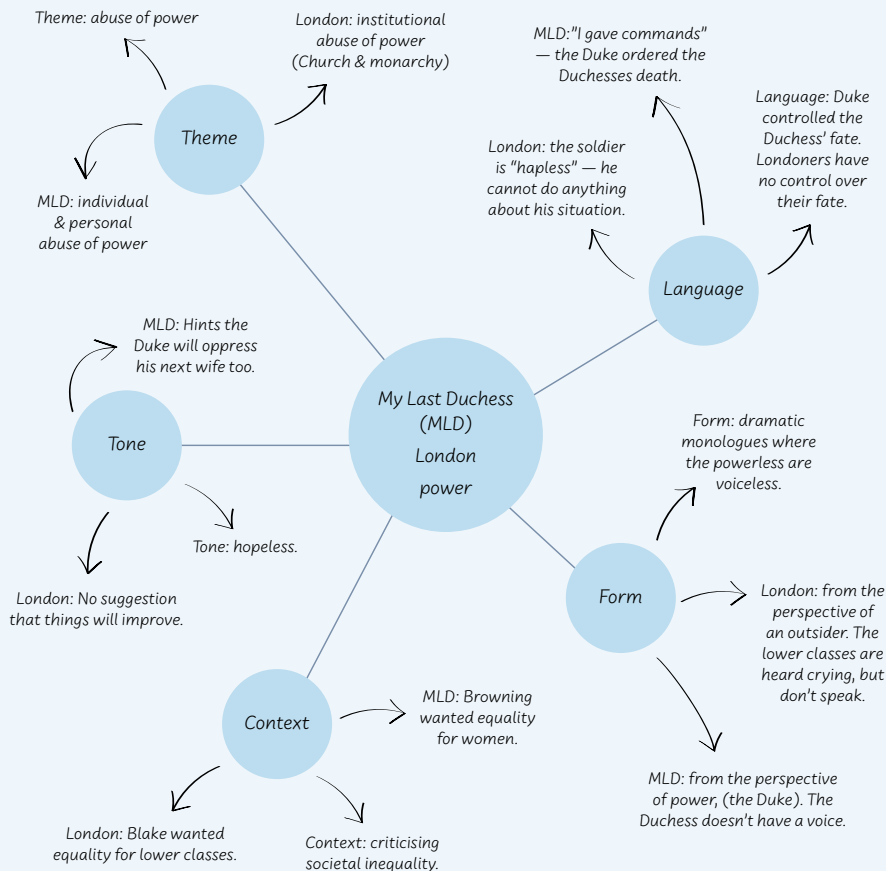
Plan

It's helpful to jot down a plan before you start writing. This will help make sure that you have enough to write about, and that your answer stays on-track. Think about the comparisons you can make across the poems' content, theme, language, form and structure. You must include details about the poems' context to get full marks.



Your plan could be a spider diagram, a table or just some notes. Use whichever technique you prefer.

Here's an example plan for the question on **page 2**.



If you're struggling to plan an answer with the poem you've picked, try writing a new plan with a different poem. It's better to spend an extra 5 minutes on another plan than committing to a pair of poems which don't fully answer the question.

TECHNICAL ACCURACY

To get top marks, you need to make sure your answer uses paragraphs and sophisticated vocabulary.

Paragraphs

Each PEEDL should have its own paragraph. You can signal a new paragraph by starting a new line, and either leaving a gap at the start of the new line or leaving an empty line above it.

Join your paragraphs with linking words to make your answer flow smoothly. For example, if you're adding extra points that agree with or extend your previous point, you could use:

Firstly / Secondly / Thirdly / Finally...

Furthermore...

Another way that...

In addition...

If your next point presents an alternative view, you could use:

However...

Whereas...

Alternatively...

On the other hand...

In contrast...

Vocabulary

Your answer should be written in Standard English (the form of English that most people agree is correct), and you should avoid using slang or informal language.

- + The Duke is presented as being very bitter towards the Duchess.
- The Duke is presented as being salty towards the Duchess.

Use sophisticated, precise language to demonstrate your vocabulary and avoid sounding vague.

- + Blake uses emotive language to describe the sounds he can hear.
- Blake uses lots of good words to describe the sounds he can hear.

Use technical terms where appropriate to show your knowledge of poetic techniques.

- + The second stanza uses enjambment which mimics the speaker's racing thoughts.
- Some lines don't end with full stops which mimics the speaker's racing thoughts.

CHECKING YOUR ANSWER

You should spend five minutes reading over your answer and correcting any mistakes.

Correcting mistakes

There aren't any marks for SPaG for this question, but you should still make sure your answers are written in full sentences and structured in paragraphs with correct spelling, punctuation and grammar. If your answer is full of mistakes, the examiner might struggle to understand what you have written.

If you spot a mistake, here's how to correct what you've written neatly and carefully:



Remember to keep your handwriting legible. The examiner can't award you any marks if they can't read what you've written.

Correcting spelling

If you've spelt something incorrectly, carefully cross out the word and rewrite the correction above it.

The poet uses ^{caesura}~~caesura~~ to create a pause which focuses the reader's attention.

Adding a missing word

If you've missed a word out, use this symbol ^ where the missing word should go and write the word above it.

The ^ effect of the alliteration is to mimic the sound of bullets whistling through the air.

Missed paragraph break

If you've forgotten to start a new paragraph, just put // where you want the new paragraph to start.

... which encourages the reader to empathise with the speaker. // However, in 'Bayonet Charge', the speaker...

Note

Learn how to spell tricky technical terms like 'metaphor', 'simile' and 'onomatopoeia', so you can spell them confidently in the exam.



There aren't any SPaG marks for the anthology questions, but you should still check your answer.



OZYMANDIAS — PERCY BYSSHE SHELLEY

The poem is told through word-of-mouth. This suggests that Ozymandias' statue is insignificant because it has been reduced to an anecdote.

This dismissive description implies that Ozymandias' legacy and the power of Egypt did not withstand the test of time.

This implies Ozymandias' arrogance: he believed he was worthy of an enormous statue.

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,
Half sunk, a shattered visage lies, whose frown

5 And wrinkled lip, and sneer of cold command

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;

And on the pedestal these words appear:

10 'My name is Ozymandias, king of kings:

Look on my works, ye Mighty, and despair!

Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Despite Ozymandias' power, he couldn't prevent the desert from destroying his statue.

The caesura reflects how the statue is broken.

Suggests that Ozymandias was arrogant and unpleasant.

The sculptor's representation of Ozymandias as cruel and arrogant has survived. This hints that rulers will be remembered for how they treated people.

The sculptor was familiar with Ozymandias' unpleasant nature and conveyed it accurately.

The imperative "Look" suggests Ozymandias' forceful nature: he commands whoever views his statue.

The statue is insignificant compared to the desert.

Emphasises Ozymandias' arrogance: he believed he was the most important ruler of all.

Alliteration emphasises how Ozymandias' legacy has been obliterated.

This is ironic. Ozymandias' statue is now broken and forgotten in the sand.

The statue symbolises humankind's arrogance and suggests that all man-made objects will ultimately be destroyed by nature.

? **trunkless** —without a body **visage** — face

Percy Bysshe Shelley

Percy Bysshe Shelley (1792–1822) was an English **Romantic** poet.

The Romantic movement spanned the late-18th century and the first half of the 19th century. Romantic poems often focused on nature, extreme emotion, and the power of imagination.

Shelley was against the monarchy and was an atheist (someone who doesn't believe in the existence of God). His beliefs were controversial at the time. Shelley wrote *Ozymandias* in 1817 (see **below**).

Percy Bysshe Shelley



Summary of the poem

The poem's speaker meets a traveller who tells him about an enormous broken statue of an ancient king he saw in the desert. The traveller's description of the statue and its inscription suggests that the king, Ozymandias, was an arrogant and unpleasant ruler. Time and nature have worn away the statue so that it has almost disappeared into the surrounding desert.

Context and references

Ozymandias

Ozymandias (1279–1213 BC), also known as Ramesses II, was a tyrannical pharaoh (ruler) of Ancient Egypt who expanded Egypt's empire. He commissioned the Ramesseum, a massive temple built in his honour.

Comment: Buildings and statues were an early form of propaganda that reminded people of a ruler's wealth and power.

In 1815, an Italian archaeologist began excavating at the site of the Ramesseum and transported the top portion of a statue of Ramesses II to the British Museum in 1818. The anticipation surrounding the arrival of the statue to England inspired Shelley to write *Ozymandias*.

The torso of Ramesses II in the British Museum.



King George III

King George III (1738–1820) ruled during Shelley's lifetime. For the last ten years of his reign, King George was unwell, so his son, Prince George, acted as regent (someone who rules when the monarch is unable to). During this period (known as the Regency Period), Prince George spent a lot of money on building projects, such as Regent's Park in London, and throwing lavish parties.

However, ordinary British people suffered. High levels of unemployment and poor harvests meant those outside of the social elite lived in poverty.

Comment: *Ozymandias* could be an **allegory** for King George and Prince George and Shelley may have used the fictional "traveller" to criticise powerful institutions indirectly since treason (disloyalty to the Crown) could be punishable by death.

Themes



Abuse of power

Ozymandias' statue portrays him as arrogant and unpleasant, and the poem suggests he cared more about his legacy than the people he ruled over. Shelley could be criticising rulers who flaunt their power rather than using it to make life better for their subjects.



Loss and memory

Ozymandias' statue was abandoned and has disintegrated into the desert. This reinforces the idea that even the most powerful people will eventually be forgotten. Shelley could be reassuring the reader that tyrannical rulers will not live forever and their memories will fade.



Power of nature

Ozymandias arrogantly thought his legacy would last forever, but, instead, his "colossal" statue has been almost entirely destroyed by nature. This presents nature as more powerful than humans.

Form and structure

Ozymandias is a **sonnet**. Sonnets were usually reserved for love poetry, so Shelley may have used this poetic form to mock Ozymandias' love for himself. *Ozymandias* doesn't exactly follow the structure of either a **Shakespearean** or **Petrarchan** sonnet.

Comment: Shakespearean sonnets have 14 lines, which are grouped into three **quatrains** (four rhyming lines) and end with a **rhyming couplet**. Petrarchan sonnets also have 14 lines, but they are made up of an **octave** (eight-line stanza) with an ABBAABBA rhyme scheme, followed by a **sestet** (six-line stanza) with either a CDCDCD or CDECDE rhyme scheme. The sestet usually begins with a **volta** (a turning point).

Instead, *Ozymandias* has a ABABACDC EDEFEF rhyme scheme, and some of the rhymes are **half-rhymes**, such as "stone" and "frown". This atypical rhyme scheme and use of half-rhymes would have been jarring to those readers accustomed to traditional sonnets, and reinforces the idea that this is not a typical sonnet about love.

Comment: Shelley's decision to defy the traditional sonnet structure could be an act of rebellion against powerful institutions.

... Form and structure continued

The poem is partly written in **iambic pentameter**, and this steady rhythm could mimic the voice of the “traveller”.

Comment: Iambic pentameter describes a rhythm where there are 10 syllables on a line, with an unstressed syllable followed by a stressed syllable.

However, this metre is occasionally disrupted, such as on line 12 (“*Nothing beside remains. Round the decay*”), which has 10 syllables, but the pattern of stressed and unstressed syllables does not follow the metre of iambic pentameter. This irregular metre draws attention to a central theme of the poem: power will eventually fade.

The poem is **polyphonic**: it has several different speakers. The first speaker only appears in lines 1 and 2, and lines 2–14 are written in reported speech, as though the “traveller” is telling a story. This use of perspective suggests that Ozymandias’ legacy has been reduced to a second-hand anecdote, emphasising his insignificance.

The octave (lines 1–8) describes the broken pieces of the statue and how they are buried in the sand. The speaker uses **caesura** (a deliberate pause) within the poem, for example on line 3: “*Stand in the desert. Near them on the sand*”. These broken lines could reflect how the statue is also broken, reminding the reader that nothing lasts forever.

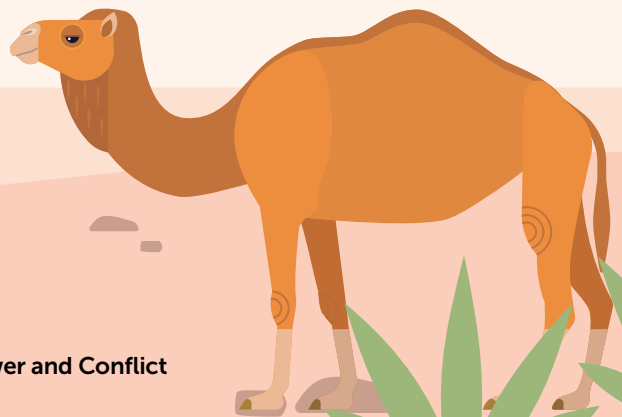
Lines 4–5 describe the unpleasant expression on Ozymandias’ face, and how the sculptor must have been very familiar with Ozymandias’ nature to immortalise him in that way.

Comment: The poem suggests that the sculptor was able to see Ozymandias’ true nature and preserve it so that people from future generations were able to understand how unpleasant he was. This reinforces the power of art.

There is some debate over the meaning of line 8. Some believe that the line can be summarised as: The sculptor’s hands mocked Ozymandias’ personality (where “*mocked*” has a dual meaning of ‘ridiculed’ and ‘copied’), and Ozymandias uses the statue to satisfy his own vanity.

The **volta** on line 9, describes the inscription on the pedestal. Ozymandias isn’t named until line 10. This emphasises his insignificance, suggesting that people only know his name because of the inscription, not because he has a powerful legacy.

Lines 12–14 remind the reader that the statue has been destroyed (“*colossal wreck*”), and reinforce the scale of the desert (“*The lone and level sands stretch far away*”). Ending the poem with these ideas emphasises how human life is temporary but the power of nature is everlasting.



Tone

The tone of the poem is ironic. Ozymandias wanted his statue (as well as his other *works*) to impress and strike fear into those who saw it: he wanted people to *despair* at how pathetic they were in comparison to him. However, nature has worn the statue away, leaving it broken and forgotten in the sand. The statue is symbolic of humankind's arrogance and represents the insignificance of human power compared to time and nature.

The poem could also be interpreted as having a cautionary tone. Shelley could be warning powerful institutions (such as the government and the monarchy) that any power they hold is temporary.

Comment: *Ozymandias* could also be interpreted as having a hopeful tone. Shelley could be suggesting that even tyrannical rulers will eventually fade away.

The ruins of the Ramesseum in the 19th century with a broken statue to the right.



Language

Language of arrogance

The statue is described as having an arrogant expression with a *wrinkled lip* and a *sneer of cold command* which presents Ozymandias as unpleasant and unsympathetic to the reader. This implies that powerful people may be remembered for how they treated others, rather than the things they achieved in their lifetime.

Comment: The poem deliberately focuses on Ozymandias' broken statue and unpleasant expression. The speaker doesn't acknowledge or praise Ozymandias' rule or accomplishments.

Ozymandias' vanity is reinforced by the inscription on the pedestal. He is referred to as *king of kings*, implying he is greater than all other rulers in the past, present and future. The inscription uses the imperative verb *Look*, which forcefully commands the reader to examine the structures that Ozymandias has built, and *despair* at their own achievements compared to his greatness. However, the choice of the word *despair* is ironic. Ozymandias would despair at how his legacy has crumbled away.

Language of scale

The speaker attempts to convey the enormity of the statue by describing it as *vast* and *colossal*. However, despite its massive size, it was still worn away by the surrounding desert.

The desert is *boundless* and it stretches *far away*. This emphasises that no matter how large or grand a man-made structure is, nature is greater and more powerful.

... Language continued

Language of destruction

The speaker repeatedly reminds the reader that the statue is damaged. It is “*trunkless*”, “*shattered*” and a “*wreck*”. The speaker hints that it’s not just the statue that’s destroyed, but also the civilization which used to surround it. Egypt is called an “*antique land*”, which suggests that, despite Ozymandias’ attempts to make Egypt a great nation, it is no longer as powerful. This reminds the reader that power is temporary.

Alliteration

The speaker uses alliteration to draw attention to certain phrases. The phrase “*cold command*” uses a harsh ‘k’ sound to reinforce Ozymandias’ unpleasant nature. However, the softer letters ‘b’, and ‘l’ and the **sibilance** from the repeated ‘s’ sound in the examples of “*boundless and bare*”, “*lone and level*” and “*sands stretch*” emphasise the size and desolation of the desert.

Representation of the sculptor

The sculptor was familiar with Ozymandias’ “*passions*” (nature), and was skilful enough to accurately convey Ozymandias’ arrogance, pride and contempt through the expression on the statue’s face. Since the statue is the only thing remaining of Ozymandias’ legacy (“*Which yet survive*”), this reinforces the longevity and power of art.



COMPARING OZYMANDIAS

Here's how *Ozymandias* could be compared to other poems.



Remember, you can compare *Ozymandias* with any poem from the anthology as long as your response is supported with examples. The following examples suggest ways to compare the poems, but they are not complete answers.

The power of nature

Ozymandias explores how humankind is no match for the power of nature. The poem describes how a "vast" and "colossal" statue has been "shattered" by the elements. The power of nature can also be seen in *Exposure* (see **page 50**), where the weather is personified as attacking soldiers in the trenches. While the power of nature is undeniable in both poems, the reader's perception of nature is different.

In *Ozymandias*, the reader could sympathise with nature's ability to overwhelm Ozymandias' statue, particularly because he is presented as a cold and arrogant ruler ("*sneer of cold command*"). The reader may enjoy the irony of how his legacy was destroyed by the "*boundless and bare*" desert. However, in *Exposure*, nature is vilified, as it is partly responsible for horrific conditions that the soldiers must endure. The winds "*knife*" the men, and the weather is personified as "*massing*" an army to attack the soldiers. In *Exposure*, the reader sympathises with the soldiers who are presented as victims of nature.

The power of art

Ozymandias explores how powerful individuals immortalise themselves through works of art. The inscription on the pedestal commands people to "*Look*" at the statue to keep Ozymandias' legacy alive. The poem also examines how art can influence people's perceptions. The sculptor was able to portray Ozymandias so accurately, that even generations later, those who saw the "*wrinkled lip*" of the statue recognised he was arrogant and disdainful.

War Photographer (see **page 90**) also explores how art can immortalise individuals, and how photographs can be used to influence people's perspectives. However, rather than immortalising someone powerful, the photographer in the poem tries to capture the "*agonies*" of victims, and record the atrocities being committed. The photographer hopes that publishing his pictures will influence the public's perceptions of the conflict, encouraging them to speak out against it. However, the public are only momentarily affected by the photographs.

Compare how poets present ideas about power in *Ozymandias* and in **one** other poem from Power and Conflict.

[30 marks]

Your answer may include:

AO1 – show understanding of the poems

- *Ozymandias* is presented as an arrogant ruler who abused his power by building a giant statue of himself. This suggests he was more concerned with preserving his legacy than improving the lives of his subjects. In 'London', Blake hints that powerful institutions, such as the monarchy and the Church, also abuse their power by contributing to the suffering of poor Londoners, and doing nothing to help them.

AO2 – show understanding of the poets' language choices

- The speaker in 'Ozymandias' is a "traveller" who relays his experiences to the reader via another unnamed speaker. This presents Ozymandias as unimportant because he has been reduced to an insignificant anecdote, passed on from person to person. However, the speaker in 'London' uses the first person. This creates a sense of immediacy, as the speaker's experiences are relayed directly to the reader.
- The tone in 'Ozymandias' is hopeful. Even though Ozymandias may have been a tyrannical ruler, the poem implies that even the most powerful rulers will eventually "decay". The tone in 'London' is less hopeful. The anaphora of "In every" suggests how widespread suffering is in the city. There is no suggestion that things will improve.
- The speaker uses irony to ridicule Ozymandias. The inscription commands the reader to "despair" at Ozymandias' power, but nothing remains except a "colossal wreck". The speaker in London also uses irony in the oxymoron "marriage hearse", implying that any joy poor people have will be short-lived. This reinforces the futility of their situation.

AO3 – relate the poems to the context

- Both Shelley and Blake were part of the Romantic movement. Romantic poets were often anti-establishment and rejected the idea that the monarchy should have complete control.
- Shelley may have written 'Ozymandias' as a disguised criticism of the monarchy, particularly Prince George's decision to spend money on building projects which immortalised his legacy, such as Regent's Park, while ordinary people suffered. Similarly, Blake may have been inspired to write 'London' following the French Revolution. He may have hoped that the British public would rebel against the monarchy like they had in France to take back power.

This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

We've included some quotes from *London* in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples to demonstrate your understanding.

REMAINS — SIMON ARMITAGE

Suggests the speaker has told several other stories before this one.

Colloquial language suggests the speaker's youth.

This introduces the doubt that haunts the speaker later in the poem. Suggests the looter's death was unjustified.

On another occasion, we got sent out to tackle looters raiding a bank.

And one of them legs it up the road,

probably armed, possibly not.

Repetition of "somebody else" and "all" implies collective responsibility. The speaker initially wants to share the blame.

5 Well myself and somebody else and somebody else

are all of the same mind,

so all three of us open fire.

Three of a kind all letting fly, and I swear

The soldiers are trained to respond violently. There's no attempt to apprehend the looter peacefully.

10 I see every round as it rips through his life –

I see broad daylight on the other side.

So we've hit this looter a dozen times

and he's there on the ground, sort of inside out,

Speaker switches to the first person and focuses on his individual experience.

The looter is hit "a dozen" times. The soldiers' reaction is disproportionate.

The poetic description "as it rips through his life" suggests the speaker realises the severity of what he has done. This contrasts with the childish description of "inside out".

pain itself, the image of agony.

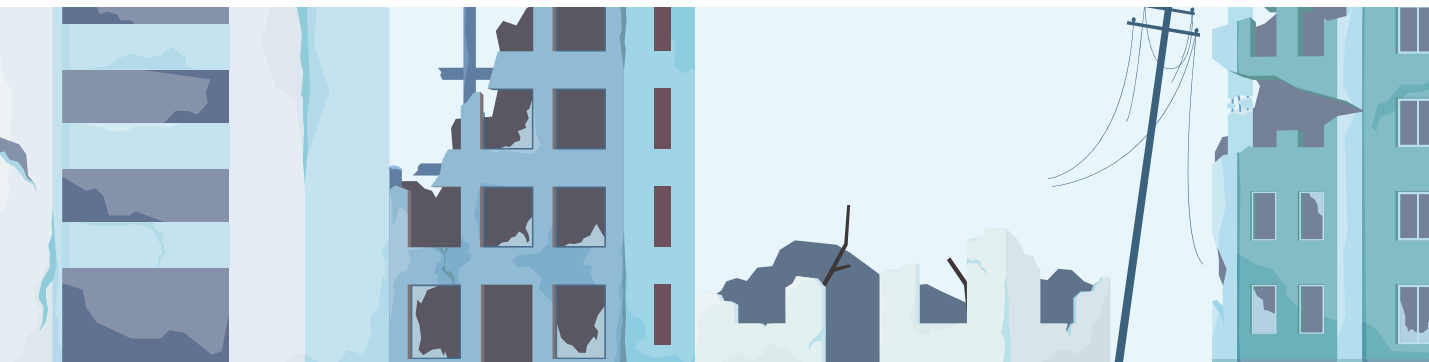
One of my mates goes by

15 and tosses his guts back into his body.

Then he's carted off in the back of a lorry.

Graphic image which explains why the soldier is haunted by the memory.

The body is treated without respect. Suggests that war leads people to devalue human life.



Tone

In the first five stanzas, the speaker seems able to detach himself from the horror of the shooting, and his tone is matter-of-fact. Although there are hints that it has affected him (i.e. describing the man's death as *"pain itself, the image of agony"*), he doesn't acknowledge the psychological trauma it has caused, and he's able to carry on with his duties.

However, in the final three stanzas, the speaker is overwhelmed by guilt, and the tone reflects his regret and deteriorating mental state. Once he is home on leave, he cannot escape the memories of the looter's death, commenting *"he's here in my head when I close my eyes"*.

Language

Colloquialisms

The speaker uses **colloquialisms** such as *"legs it"*, *"tosses"* and *"carted off"*. This reinforces the anecdotal style of the poem, but also suggests the speaker's youth, which reminds the reader how young people are sent to war and expected to deal with horrific experiences.

Comment: The use of colloquialisms establishes an informal tone and makes the speaker sound as though they have a close relationship with the reader and are confiding in them.

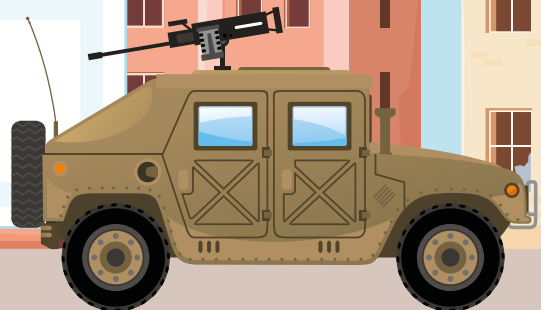
The casual style is at odds with the serious content of the poem, and makes the horrific descriptions, such as *"it rips through his life - / I see broad daylight on the other side"*, seem even more vivid in comparison.

Individual vs collective responsibility

The speaker describes the soldiers as *"all of the same mind"* and *"Three of a kind"*. This reminds the reader how soldiers are trained to think alike, and how the military does not see them as individuals. All three soldiers instinctively shoot the man, showing how soldiers are trained to kill. The soldiers open fire as the looter runs away: they would rather kill him than let him escape. This emphasises how war devalues human life.

However, the speaker switches from collective responsibility to individual responsibility. The soldier uses the first-person singular pronoun *"I"* after the incident: he is expected to deal with his guilt alone. In the final line, he uses the singular possessive *'my'* in the phrase *"my bloody hands"* to show how he feels personally responsible for the man's death.

Comment: The soldier isn't offered any professional help to deal with his PTSD. Instead, he self-medicates with *"drink"* and *"drugs"*, highlighting how the trauma of war can lead to a substance use disorder.



Compare how poets present power in *Kamikaze* and in **one** other poem from Power and Conflict.

[30 marks]

Your answer may include:

AO1 – show understanding of the poems

- In 'Kamikaze', the pilot is overwhelmed by the power of others. Initially, the pilot is influenced by the power of the Japanese government who use "powerful incantations" to convince him to die for his country. After he aborts his mission, the pilot is excluded from society because of the power of collectivism. On the other hand, in 'My Last Duchess', the Duke is presented as powerful. He was upset by his wife's behaviour, so he abused his power to have her killed. The Duke isn't afraid to imply that he was responsible for her death: he believes his power puts him beyond the law.

AO2 – show understanding of the poets' language choices

- In 'Kamikaze', the reader never hears from the pilot directly. His story is told by an unnamed speaker initially, and then from his daughter's perspective. The pilot's lack of voice symbolises his powerlessness. Contrastingly, 'My Last Duchess' is a monologue told entirely by the Duke: he has complete control over the conversation, suggesting his power over the visitor.
- In 'Kamikaze', the pilot's wife influences their children and neighbours to treat the pilot as though he "no longer existed". The Japanese belief in collectivism gives the pilot's wife the power to bias other people against him. In 'My Last Duchess', the reader only hears the Duke's version of events and his perspective of his wife's 'infidelity'. The Duke biases the visitor against the Duchess, suggesting that she was flirtatious by saying "her looks went everywhere". Both poems suggest that whoever controls the narrative has the power to influence those around them.

AO3 – relate the poems to the context

- Both Browning and Garland use their poems to caution against the consequences of unchecked power. In 'Kamikaze', the pilot's life was completely controlled by the power of the government and societal expectations. This resulted in a life of misery and loneliness for the pilot. Similarly, Browning suggests that those with power can destroy the lives of others, just like the Duke did to the Duchess.

This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

We've included some quotes from *My Last Duchess* in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples to demonstrate your understanding.

OVERVIEW OF THEMES

Here's a summary of the themes across the cluster. Use it to help you quickly identify which poems share similar themes.

	Abuse of power	Power of nature	Loss and memory	Realities of war	Suffering	Patriotism	Anger	Individual experiences	Fear	Power of humans
Ozymandias	✓	✓	✓							
London	✓				✓		✓			
The Prelude		✓						✓	✓	
My Last Duchess	✓		✓							
The Charge of the Light Brigade	✓		✓	✓		✓				
Exposure	✓	✓	✓	✓	✓	✓				
Storm on the Island		✓							✓	✓
Bayonet Charge				✓		✓		✓	✓	
Remains	✓		✓	✓				✓		
Poppies			✓					✓		
War Photographer			✓	✓	✓	✓		✓		
Tissue			✓							✓
The Émigrée	✓		✓	✓		✓		✓		✓
Checking Out Me History	✓					✓	✓			
Kamikaze	✓	✓				✓				



This isn't an exhaustive list of themes. Instead, it's a summary of some of the themes which are shared by two or more poems and are likely to be relevant to the exam question.



EXAMINATION PRACTICE

Instructions and information:

- We have provided three exam-style questions below. In the exam, you will only be given one question.
- For realistic practice, find an unannotated version of the poem specified in the question, either from your anthology or online.
- You should allow around 45 minutes to answer each question.
- Write your answers on a separate sheet of paper using black ink.

1. Compare how poets present ideas about difficult experiences in *Exposure* and **one** other poem from Power and Conflict. [30 marks]

You can choose any poem from the anthology, but the example answer uses *War Photographer* for comparison.

2. Compare how poets present the ways that people are affected by conflict in *Remains* and **one** other poem from Power and Conflict. [30 marks]

You can choose any poem from the anthology, but the example answer uses *Checking Out Me History* for comparison.

3. Compare how poets present ideas about power and control in *Kamikaze* and **one** other poem from Power and Conflict. [30 marks]

You can choose any poem from the anthology, but the example answer uses *Ozymandias* for comparison.

EXAMINATION PRACTICE ANSWERS

These answers should only be used as a guide. They are not exhaustive, and there are lots of alternative points that could be made. Your answers may also be structured differently. Use the levels-based mark scheme on page 134 to help you self-mark your answers.

1. Both *Exposure* and *War Photographer* examine how the traumatic experiences of war can have a long-lasting impact on the mental health of those who are involved. Although the speakers are reflecting on their experiences of different wars (*Exposure* focuses on the First World War, whereas *War Photographer* focuses on conflicts in the 1980s), both Owen and Duffy wanted to bring the reader's attention to the horrific realities of war, as well as condemning those who are indifferent to the suffering of others.

Both poems explore how traumatic war can be. In *Exposure*, the poem focuses on the experiences of a unit of soldiers who are waiting for combat in freezing temperatures. The speaker describes the appalling reality of soldiers freezing to death in the trenches. The verbs "*Shrivelling*" and "*puckering*" describe how the cold weather will affect the men's skin, causing healthy, fit soldiers to wither and die. This causes further trauma for the men who survive, as they must form a "*burying-party*" to lay their fellow soldiers to death.

War Photographer centres around the experiences of a photographer who documents the horrors of war zones. The speaker hints that he has seen children running through a field rigged with landmines. This image is especially traumatic, as it reminds the reader how innocent civilians, such as children, are often the victims of war. The fact that the children are "*running*" through the field suggests that they are trying to escape something, and they would rather risk the landmines than whatever is behind them.

Both speakers show signs of PTSD related to their traumatic experiences. The soldier in *Exposure* uses the phrase "*snow-dazed*" to suggest that he is staring into the middle-distance with a glazed expression: a symptom of shell-shock. Wilfred Owen, the writer of *Exposure*, suffered from PTSD during his time fighting in the First World War, so he would have been very familiar with its symptoms. The speaker wanted to make readers aware of the psychological toll that war could have on soldiers, and how these mental injuries could cause just as much suffering as physical injuries.

Similarly, the speaker in *War Photographer* is showing signs of suffering from PTSD. The speaker describes how his hands "*tremble*" when he begins to develop his photographs, and uncontrollable tremors are another symptom of PTSD. The psychological damage experienced by the photographer is also seen in his flashbacks to a warzone where he remembers the cries of the victim's wife. Flashbacks of harrowing experiences are also a symptom of PTSD. This reminds the reader that war can have a psychological impact on civilians, as well as soldiers.

Both poems imply that the general public are indifferent to the suffering experienced by those at war. The speaker in *Exposure* imagines returning home, however, he finds that "*the doors are closed*", which could symbolise that his family back home have turned their backs on him. This heartlessness evokes sympathy in the reader, especially since the soldiers are sacrificing themselves to protect their loved ones ("not otherwise can kind fires burn").

In *War Photographer*, the speaker recognises that the public in England are largely indifferent to the photographs he takes. The public only experience momentary sadness, and they easily distract themselves from their sadness by "*beers*". This conveys the impression that the public are apathetic to what they see in the pictures.

In conclusion, both poems examine the difficult experiences caused by conflict, and the psychological suffering that this can cause. Both Owen and Duffy may have wanted the readers of their poems to recognise that they have a duty to be more empathetic towards those who suffer.

2. The speakers in *Remains* and *Checking Out Me History* have different perspectives towards conflict which are shaped by their own experiences. The speaker in *Remains* is an army veteran of the Iraq War who took part in a traumatic shooting of a looter, and his experiences of conflict have left him with severe PTSD. For the speaker in *Remains*, conflict is presented as damaging. However, the speaker in *Checking Out Me History* seems to idealise war. He presents conflict as an opportunity for enslaved people to revolt against their oppressors and gain freedom and independence. The speaker in *Checking Out Me History* may have this perspective because he has not had first-hand experience of warfare, and the conflicts he includes in the poem happened centuries ago, so their psychological impact has lessened over the years.

Remains is based on testimony from a real-life soldier who served in the Iraq War. Armitage reinforces this by writing the poem as a dramatic monologue using the first-person pronouns, and attempting to mimic the soldier's speech patterns as closely as possible. Armitage uses enjambment throughout the poem to represent the speaker's train of thought, making his recollections seem even more raw and vivid. Armitage also uses colloquialisms to reinforce his speaker's identity. Phrases such as "*legs it*" and "*carted off*" highlight the soldier's unique voice, as well as emphasising his youth. Allowing the reader to hear the veteran's voice makes the content of the poem even more humbling, because his traumatic experiences really happened, and the speaker must deal with the psychological trauma he has endured.

Checking Out Me History is also likely to be based on real-life events: Agard's experiences as a child growing up in British-controlled Guyana. As such, the poem is also written in the first person, and uses non-standard phonetic spelling and grammar

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use levels. The whole answer will be marked together to determine which level it fits into, and which mark should be awarded within the level.

The descriptors below have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

Level	Students' answers tend to include the following...
6 (26–30 marks)	<ul style="list-style-type: none"> • Critical, exploratory comparison supported with thoughtful and precise references. • Analysis of writer's methods with subject terminology used skilfully. Exploration of effects of writer's methods to create meanings. • Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task.
5 (21–25 marks)	<ul style="list-style-type: none"> • Thoughtful, developed comparison supported with apt references. • Examination of writer's methods with subject terminology used effectively. Examination of effects of writer's methods to create meanings. • Thoughtful consideration of ideas / perspectives / contextual factors shown by examination of detailed links between context / text / task.
4 (16–20 marks)	<ul style="list-style-type: none"> • Clear comparison supported with effective use of references. • Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects writer's methods to create meanings. • Clear understanding of ideas / perspectives / contextual factors shown by specific links between context / text / task.
3 (11–15 marks)	<ul style="list-style-type: none"> • Some explained comparison. References used to support a range of relevant comments. • Explained/relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings. • Some understanding of implicit ideas / perspectives / contextual factors shown by links between context / text / task.
2 (6–10 marks)	<ul style="list-style-type: none"> • Supported comparison with some comments on references. • Identification of writer's methods, and some reference to subject terminology. • Some awareness of implicit ideas and contextual factors.
1 (1–5 marks)	<ul style="list-style-type: none"> • Simple comments relevant to comparison, with some reference to relevant details. • Awareness of the poet making choices, and possible reference to subject terminology. • Simple comment on ideas and contextual factors.
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you *think* is appearing (or wish was appearing!) rather than the actual question.
2. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
3. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
4. Your answer can include the poets' language choices, but also structural choices (such as the ordering of stanzas), themes, and tone.
5. Include details from the poems to support your answer. These details might be quotes, or they can be references to the poems.
6. Examiners tend to award more marks to answers that focus on a smaller number of details in more depth, than a wider variety of points in limited detail. So don't feel pressured to comment on everything in the poems, in fact, concentrating on a few key points can often be more worthwhile.
7. Make sure your handwriting is legible. The examiner can't award you marks if they can't read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'quatrains', 'metaphor', 'allegory', 'personification' etc, but to get the best marks you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.

Good luck!

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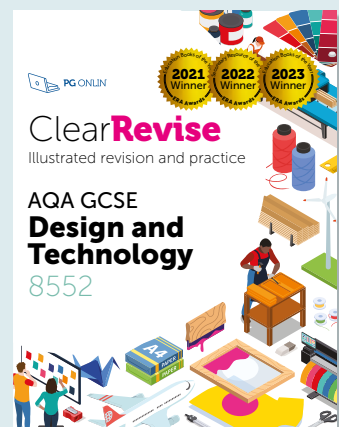
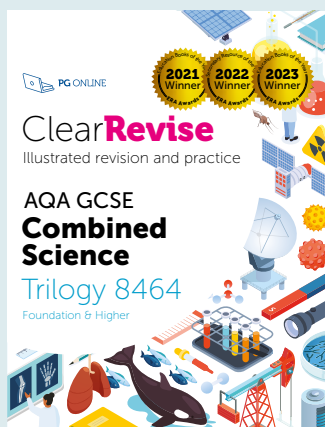
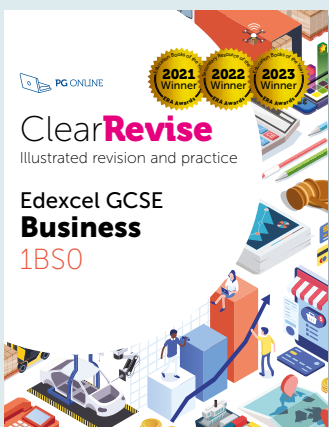
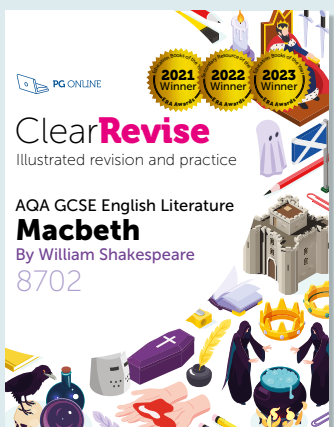
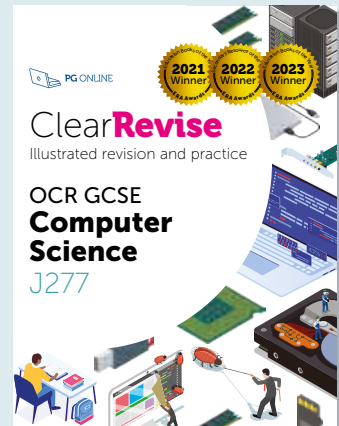
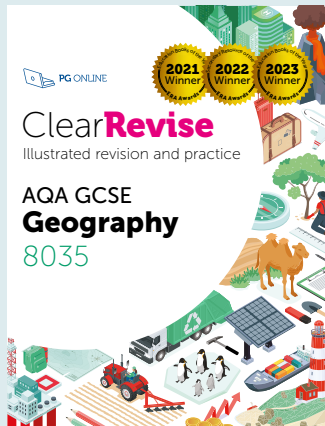
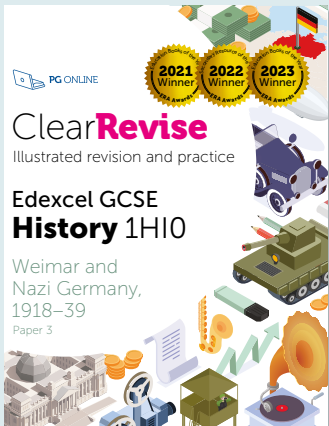
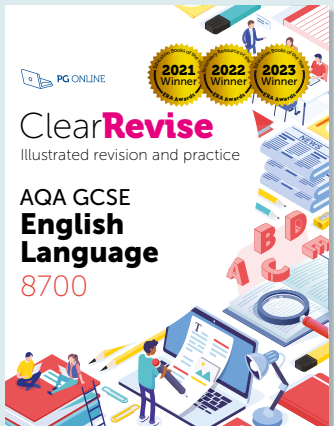
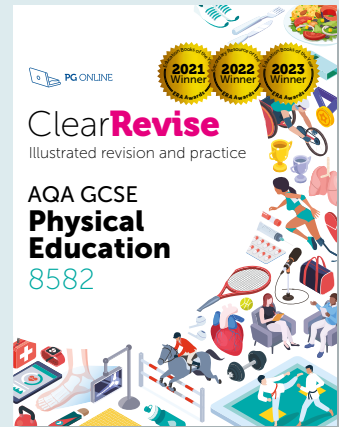
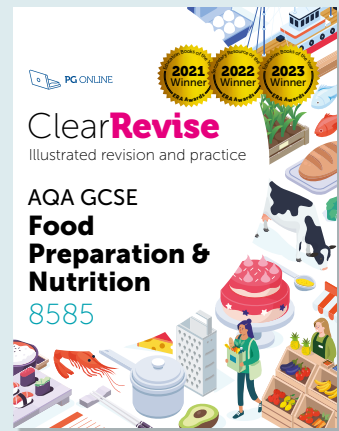
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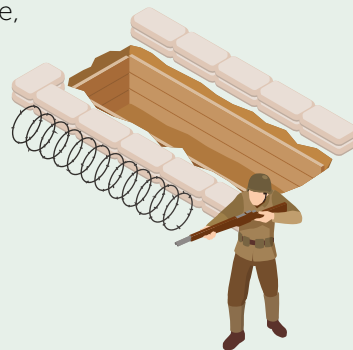
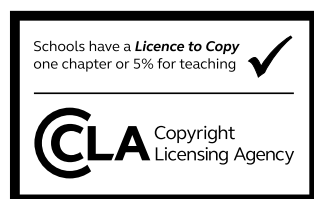
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