## Key Stage Four GCSE English Literature Poetry: Power Cluster



Name: Class: Teacher:

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# SECTION 1: UNDERSTANDING POWER



## The strength of nature

	The extract is from the beginning of <i>The Silent Land</i> by Graham Joyce, published in 2010.
	A young married couple, Zoe and Jake, are on a skiing holiday in the French Pyrenean mountains.
	It was snowing again. Gentle six-pointed flakes from a picture book were settling on her jacket
	sleeve. The mountain air prickled with ice and the smell of pine resin. Several hundred metres below
	lay the dark outline of Saint-Bernard-en-Haut, their Pyrenean resort village; across to the west, the
	irregular peaks of the mountain range.
5	Zoe pulled the air into her lungs, feeling the cracking cold of it before letting go. And when the
	mountain seemed to nod and sigh back at her, she almost thought she could die in that place, and
	happily.
	If there are few moments in life that come as clear and as pure as ice, when the mountain breathed
	back at her, Zoe knew that she had trapped one such moment and that it could never be taken away.
10	Everywhere was snow and silence. Snow and silence; the complete arrest of life; a rehearsal and a
	pre-echo of death. She pointed her skis down the hill. They looked like weird talons of brilliant red
	and gold in the powder snow as she waited, ready to swoop. I am alive. I am an eagle.
	The sun was up now; in a few minutes there would be more skiers to break the eerie morning spell.
	But right now they had the snow and the morning entirely to themselves.
15	There was a whisper behind her. It was the effortless track of Jake's skis as he came over the ridge
	and caught up with her.
	'This is perfection.'
	'You ready to go?' she asked. 'Yep. Let's do it.'
	They'd got up early to beat the holiday-making hordes for this first run of the
20	morning. Because this – the tranquillity, the silence, the undisturbed snow and the feeling of
	proximity to an eagle's flight – was what it was all about. Jake hit the west side of the steep but broad
	slope and she took the east, carving matching parallel tracks through the fresh snow.
	But at the edge of the slope, near the curtain of trees, she felt a small slab of snow slip from
	underneath her. It was like she'd been bucked, so she took the fall-line* to recover her balance.
25	Before she'd dropped three hundred metres, the whisper of her skis was displaced by a rumble.
	Zoe saw at the periphery of her vision that Jake had come to a halt at the side of the piste and was
	looking back up the slope. Irritated by the false start they'd made, she etched a few turns before
	skidding to a halt and turning to look back at her husband.
	The rumble became louder. There was a pillar of what looked like grey smoke unfurling in silky
30	banners at the head of the slope, like the heraldry of armies. It was beautiful. It made her smile.
	Then her smile iced over. Jake was speeding straight towards her. His face was rubberised and he
	mouthed something as he flew at her.
	'Get to the side! To the side!'
	She knew now that it was an avalanche. Jake slowed, batting at her with his ski pole. 'Get into the
35	trees! Hang on to a tree!'
	The rumbling had become a roaring in her ears, drowning Jake's words. She pushed herself down the
	fall-line, scrambling for traction, trying to accelerate away from the roaring cloud breaking behind her
	like a tsunami at sea. Jagged black cracks appeared in the snow in front of her. She angled her skis
	towards the side of the slope, heading for the trees, but it was too late. She saw Jake's black suit go
40	bundling past her as he was turned by the great mass of smoke and snow. Then
	50 she too was punched off her feet and carried through the air, twisting, spinning, turning in the
	white-out. She remembered something about spreading her arms around her head. For a few
	moments it was like being agitated inside a washing machine, turned head over heels a few times,
	until at last she was dumped heavily in a rib-cracking fall. Then there came a chattering noise, like the
45	amplified jaws of a million termites chewing on wood. The noise itself filled her ears and muffled
	everything, and then there was silence, and the total whiteness faded to grey, and then to black.
	* fall-line: the most direct route downhill
L	

**TASK 1**: Read the extract on page 4.

**TASK 2**: Using lines 1-4, list four things you learn about Zoe's surroundings. *Try to give four specific details about the surroundings, in full clear sentences.* 

- 1.
- 2.
- 3.
- 4.

#### 4.

**TASK 2**: How has the writer structured this text to interest the reader? Fill in the grid below, considering how the writing is sequenced and the effect of this structure/sequence on the reader. One example is given

Section of text	What is happening?	What is the impact of the order?
Opening	The setting is established as a cold mountain range, and Zoe feels comfortable and at peace.	By starting in this way the reader feels a sense of peace and security in Zoe's position, which is soon disturbed.
Shift to		By shifting to
Shift to		By shifting to
Ending		By ending in this way

**TASK 3**: Focus your answer on the **second half of the source**, from line 23, which begins 'But at the edge of the slope', to the end of the source. A student said, 'In this part of the story, where Zoe and Jake are caught

in the avalanche, I can't believe Zoe is so slow to react to the warning signs because, in the end, the situation sounds really dangerous.'

**To what extent do you agree?** Use the grid below to find evidence which allows you to agree or disagree with different elements of the statement. Use the final column to add an analysis point.

Statement	Agree?	Evidence	Analysis of evidence
Zoe is slow to react to the warning signs	Yes	"like the heraldry of armies. It was beautiful"	<u>simile</u> comparing smoke to armies suggests a warning sign of what is to come AND <u>juxtaposition</u> between "armies" and "beautiful" hints at Zoe not seeing the danger coming, as she sees this warning as beautiful
in the end the situation sounds really dangerous			

### Creative writing 1: A lake journey



**TASK 1**: Using the images above, write a story where you are on a boat travelling alone across the lake. At the start, describe the beauty of nature, then how you realise its power/strength. *You might want to take ideas from the extract. Remember to think about your vocabulary, sentence structure, spelling and punctuation.* 

## A storm by the sea

	The extract is from the beginning of <i>Jamaica Inn</i> by Daphne du Maurier, published in 1936.
In t	this section a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.
	It was a cold grey day in late November. The weather had changed overnight, when a backing wind
	brought a granite sky and a mizzling rain with it, and although it was now only a little after two o'clock
	in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in
	mist. It would be dark by four. The air was clammy cold, and for all the tightly closed windows it
5	penetrated the interior of the coach. The leather seats felt damp to the hands, and there must have
-	been a small crack in the roof, because now and again little drips of rain fell softly through, smudging
	the leather and leaving a dark-blue stain like a splodge of ink.
	The wind came in gusts, at times shaking the coach as it travelled round the bend of the road,
	and in the exposed places on the high ground it blew with such force that the whole body of the 10
10	coach trembled and swayed, rocking between the high wheels like a drunken man.
10	The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to
	gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too
	broken by the wind and the rain to feel the whip that now and again cracked above their heads, while
4 -	it swung between the numb fingers of the driver.
15	The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes
	they flung up the soft spattered mud against the windows, where it mingled with the constant driving
	rain, and whatever view there might have been of the countryside was hopelessly obscured.
	The few passengers huddled together for warmth, exclaiming in unison when the coach sank into a
	heavier rut than usual, and one old fellow, who had kept up a constant complaint ever
20	since he had joined the coach at Truro, rose from his seat in a fury; and, fumbling with the window-
	sash, let the window down with a crash, bringing a shower of rain upon himself and his fellow-
	passengers. He thrust his head out and shouted up to the driver, cursing him in a high petulant voice
	for a rogue and a murderer; that they would all be dead before they reached Bodmin if he persisted
	in driving at breakneck speed; they had no breath left in their bodies as it was, and he for one would
25	never travel by coach again.
	Whether the driver heard him or not was uncertain: it seemed more likely that the stream of
	reproaches was carried away in the wind, for the old fellow, after waiting a moment, put up the
	window again, having thoroughly chilled the interior of the coach, and, settling himself once more in
	his corner, wrapped his blanket about his knees and muttered in his beard.
30	His nearest neighbour, a jovial, red-faced woman in a blue cloak, sighed heavily, in sympathy, and,
	with a wink to anyone who might be looking and a jerk of her head towards the old man, she
	remarked for at least the twentieth time that it was the dirtiest night she ever remembered, and she
	had known some; that it was proper old weather and no mistaking it for summer this time; and,
	burrowing into the depths of a large basket, she brought out a great hunk of cake and plunged into it
35	with strong white teeth.
	Mary Yellan sat in the opposite corner, where the trickle of rain oozed through the crack in the roof.
	Sometimes a cold drip of moisture fell upon her shoulder, which she brushed away with impatient
	fingers. She sat with her chin cupped in her hands, her eyes fixed on the window splashed with mud
	and rain, hoping with a sort of desperate interest that some ray of light would break the heavy
40	blanket of sky, and but a momentary trace of that lost blue heaven that had mantled Helford
	yesterday shine for an instant as a forerunner of fortune.
	This was a lashing, pitiless rain that stung the windows of the coach, and it soaked into a hard and
	barren soil. No trees here, save one or two that stretched bare branches to the four winds, bent and
45	twisted from centuries of storm, and so black were they by time and tempest that, even if spring did
45	breathe on such a place, no buds would dare to come to leaf for fear the late frost should kill them. It
	was a scrubby land, without hedgerow or meadow; a country of stones, black heather, and stunted
	broom.

TASK 1: Read the extract on page 7.

**TASK 2**: Using lines 1-7, list four things from this part of the text about the weather in Cornwall. *Try to give four specific details with full clear sentences.* 

- 1.
- 2.
- 3.
- <u>J</u>.

### 4.

**TASK 2**: How has the writer structured this text to interest the reader? Fill in the grid below, considering how the writing is sequenced and the effect of this structure/sequence on the reader. *One example is given* 

Section of text	What is happening?	What is the impact of the order?
Opening		By starting in this way
Shift to		By shifting to
Shift to		By shifting to
Ending		By ending in this way

**TASK 3**: Focus your answer on the **second half of the source**, from line 18, which begins 'The few passengers', to the end of the source.

"The writer brings the very different characters to life for

the reader. It is as if you are inside the coach with them."

**To what extent do you agree?** Use the grid below to find evidence which allows you to agree or disagree with different elements of the statement. Use the final column to add an analysis point.

Statement	Agree?	Evidence	Analysis of evidence
brings the very different			
characters to life			
It is as if you are			
inside the coach with them			

## Creative writing 2 : Describing a Storm



**TASK 1**: Write a description of a storm that takes place on an island. Describe the weather and the sea, and how the people on the island might feel. *Remember to think about your vocabulary, sentence structure, spelling and punctuation.* 

## An Evil Dictator

	The extract is from the beginning of <i>Animal Farm</i> by George Orwell, published in 1945.
In	this section a vote between two leaders, Napoleon and Snowball, ends with violence and total control.
	By the time he had finished speaking, there was no doubt as to which way the vote would go. But just
	at this moment Napoleon stood up and, casting a peculiar sidelong look at Snowball, uttered a high-
	pitched whimper of a kind no one had ever heard him utter before.
	At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded
5	collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his
	place just in time to escape their snapping jaws. In a moment he was out of the door and they were
	after him. Too amazed and frightened to speak, all the animals crowded through the door to watch
	the chase. Snowball was racing across the long pasture that led to the road. He was running as only a
	pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they
10	had him. Then he was up again, running faster than ever, then the dogs were gaining on him again.
	One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then
	he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was
	seen no more.
	Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back.
15	At first no one had been able to imagine where these creatures came from, but the problem was
	soon solved: they were the puppies whom Napoleon had taken away from their mothers and reared
	privately. Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They kept
	close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other
	dogs had been used to do to Mr. Jones.
20	Napoleon, with the dogs following him, now mounted on to the raised portion of the floor where
20	Major had previously stood to deliver his speech. He announced that from now on the Sunday-
	morning Meetings would come to an end. They were unnecessary, he said, and wasted time. In
	future all questions relating to the working of the farm would be settled by a special committee of
25	pigs, presided over by himself. These would meet in private and afterwards communicate their decisions to the others. The animals would still assemble on Sunday mornings to salute the flag, sing
23	'Beasts of England', and receive their orders for the week; but there would be no more debates.
	In spite of the shock that Snowball's expulsion had given them, the animals were dismayed by this
	announcement. Several of them would have protested if they could have found the right arguments.
30	Even Boxer was vaguely troubled. He set his ears back, shook his forelock several times, and tried hard to marshal his thoughts; but in the end he could not think of anything to say
50	hard to marshal his thoughts; but in the end he could not think of anything to say. Some of the pigs themselves, however, were more articulate. Four young porkers in the front row
	uttered shrill squeals of disapproval, and all four of them sprang to their feet and began speaking at
	once. But suddenly the dogs sitting round Napoleon let out deep, menacing growls, and the pigs fell
25	silent and sat down again. Then the sheep broke out into a tremendous bleating of "Four legs good,
35	two legs bad!" which went on for nearly a quarter of an hour and put an end to any chance of discussion
	discussion. Afterwards Squealer was sent round the farm to explain the new arrangement to the others.
	"Comrades," he said, "I trust that every animal here appreciates the sacrifice that Comrade Napoleon
10	has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a
40	pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than
	Comrade Napoleon that all animals are equal. He would be only too happy to let you make your
	decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then
	where should we be? Suppose you had decided to follow Snowball, with his moonshine of
4 -	windmills—Snowball, who, as we now know, was no better than a criminal?"
45	"He fought bravely at the Battle of the Cowshed," said somebody.
	"Bravery is not enough," said Squealer. "Loyalty and obedience are more important."

### **TASK 1**: Read the extract on page 4.

**TASK 2**: Using lines 1-7, list four things that happen in this part of the source. Try to give four specific details about the surroundings, in full clear sentences.

- 1.
- 2.
- 3.
- <u>,</u>

### 4.

**TASK 2**: How has the writer structured this text to interest the reader? Fill in the grid below, considering how the writing is sequenced and the effect of this structure/sequence on the reader. *One example is given.* 

Section of text	What is happening?	What is the impact of the order?
Opening		By starting in this way
Shift to		By shifting to
Shift to		By shifting to
Ending		By ending in this way

## **TASK 3**: Focus your answer on the **second half of the source**, from line 14, which begins 'Silent and terrified, to the end of the source.

A student said, 'In this part of the story, Napoleon uses fear and lies to take control. Napoleon manipulates the animals, who now have no power.'

**To what extent do you agree?** Use the grid below to find evidence which allows you to agree or disagree with different elements of the statement. Use the final column to add an analysis point.

Statement	Agree?	Evidence	Analysis of evidence
Napoleon uses <u>fear</u> to take control			
Napoleon uses <u>lies</u> to take control			
Napoleon manipulates the animals			
Animals now have no power			

### Creative writing 3: a broken statue



**TASK 1:** Using the images above, write a description of discovering a destroyed statue in the desert. Consider how the statue might represent someone's power. *Remember to think about your vocabulary, sentence structure, spelling and punctuation.* 

## An Important Painting

	The extract is from The Marriage Portrait by Maggie O'Farrell, published in 2023 and set in 1561.
In t	this section Lucrezia, a 16-year-old who has married a Duke, realises her husband is planning to kill her.
5	Lucrezia is taking her seat at the long dining table, which is polished to a watery gleam and spread with dishes, inverted cups, a woven circlet of fir. Her husband is sitting down, not in his customary place at the opposite end but next to her, close enough that she could rest her head on his shoulder, should she wish; he is unfolding his napkin and straightening a knife and moving the candle towards them both when it comes to her with a populiar clarity, as if some coloured glass has been put in
5	them both when it comes to her with a peculiar clarity, as if some coloured glass has been put in front of her eyes, or perhaps removed from them, that he intends to kill her. She is sixteen years old, not quite a year into her marriage. They have travelled for most of the day, using what little daylight the season offers, leaving Ferrara at dawn and riding out to what he had told her was a hunting lodge, far in the north-west of the province.
10	But this is no hunting lodge, is what Lucrezia had wanted to say when they reached their destination: a high-walled edifice of dark stone, flanked on one side by dense forest and on the other by a twisting meander of the Po river. She would have liked to turn in her saddle and ask, why have you brought me here?
15	She said nothing, however, allowing her mare to follow him along the path, through dripping trees, over the arch-backed bridge and into the courtyard of the strange, fortified, star-shaped building, which seemed, even then, to strike her as peculiarly empty of people. The horses have been led away, she has removed her sodden cloak and hat, and he has watched her do this, standing with his back to the blaze in the grate, and now he is gesturing to the country
20	servants in the hall's outer shadows to step forward and place food on their plates, to slice the bread, to pour wine into their cups, and she is suddenly recalling the words of her sister-in-law, delivered in a hoarse whisper: You will be blamed. Lucrezia's fingers grip the rim of her plate. The certainty that he means her to die is like a presence beside her, as if a dark-feathered bird of prey has alighted on the arm of her chair. This is the reason for their sudden journey to such a wild and lonely place. He has brought her here,
25	to this store fortress, to murder her. Astonishment yanks her up out of her body and she almost laughs; she is hovering by the vaulted ceiling, looking down at herself and him, sitting at the table, putting broth and salted bread into their mouths. She sees the way he leans towards her, resting his fingers on the bare skin of her wrist as he says something; she watches herself nodding at him, swallowing the food, speaking some words
30	about their journey here and the interesting scenery through which they passed, as if nothing at all is amiss between them, as if this is a normal dinner, after which they will retire to bed. In truth, she thinks, still up by the cold, sweating stone of the hall's ceiling, the ride here from court was dull, through fields stark and frozen, the sky so heavy it seemed to droop, exhausted, on the tops of bare trees. Her husband had set the pace at a trot, mile after mile of jolting up and down in the
35	saddle, her back aching, her legs rubbed raw by wet stockings. Even inside squirrel-lined gloves, her fingers, clutching the reins, had been rigid with cold, and the horse's mane was soon cast in ice. Her husband had ridden ahead, with two guards behind. As the city had given way to countryside, Lucrezia had wanted to spur her horse, to press her heels into its flank and feel its hoofs fly over the stones and soil, to move through the flat landscape of the valley at speed, but she knew she must
40	not, that her place was behind or next to him, if invited, never in front, so on and on they trotted. At the table, facing the man she now suspects will kill her, she wishes she had done it, that she had urged her mare into a gallop. She wishes she had streaked by him, cackling with transgressive glee, her hair and cloak lashing out behind her, hoofs flinging mud. She wishes she had turned the reins towards the distant hills, where she could have lost herself among the rocky folds and peaks, so that he could never find her.
45	

### TASK 1: Read the extract on page 13.

**TASK 2**: Using lines 1-6, list four things you learn about Lucrezia's husband. Try to give four specific details about the surroundings, in full clear sentences.

1		
Т	•	

- 2.
- \_\_\_\_
- 3.

### 4.

**TASK 2**: How has the writer structured this text to interest the reader? Fill in the grid below, considering how the writing is sequenced and the effect of this structure/sequence on the reader. *One example is given* 

Section of text	What is happening?	What is the impact of the order?
Opening		By starting in this way
Shift to		By shifting to
Shift to		By shifting to
Ending		By ending in this way

**TASK 3**: Focus your answer on the **second half of the source**, from line 14, which begins 'She said nothing', to the end of the source.

A student said, 'In this part of the story, was Lucrieza becomes more certain about her death and therefore more nervous towards her husband, he is presented as more sinister and controlling.'

**To what extent do you agree**? Use the grid below to find evidence which allows you to agree or disagree with different elements of the statement. Use the final column to add an analysis point.

Statement	Agree?	Evidence	Analysis of evidence
Lucrieza is			
more certain			
about her			
death			
Lucrieza			
becomes			
more nervous			
He is			
presented as			
sinister			
He is			
presented as			
controlling			

### Creative writing 4 : an isolated cabin



**TASK 1:** Using the images above, write a first person description of being in a secluded cabin. *Remember to think about vocabulary, sentence structure, spelling and punctuation.* 

	The London of the Past
Th	e following extract is from <i>Oliver Twist</i> , written by Charles Dickens in 1837-1839. This extract is from
	chapter 21. Sikes, a criminal, is taking Oliver, a young child, to help him commit a crime.
	It was a cheerless morning when they got into the street; blowing and raining hard; and the clouds
	looking dull and stormy. The night had been very wet: large pools of water had collected in the road:
	and the kennels* were overflowing. There was a faint glimmering of the coming day in the sky; but it
	rather aggravated than relieved the gloom of the scene: the sombre light only serving to pale that
5	which the street lamps afforded, without shedding any warmer or brighter tints upon the wet
	housetops, and dreary streets. There appeared to be nobody stirring in that quarter of the town; the
	windows of the houses were all closely shut; and the streets through which they passed, were
	noiseless and empty.
	By the time they had turned into the Bethnal Green Road, the day had fairly begun to break. Many of
10	the lamps were already extinguished; a few country waggons were slowly toiling on, towards
10	London; now and then, a stage-coach, covered with mud, rattled briskly by: the driver bestowing, as
	he passed, an admonitory lash upon the heavy waggoner who, by keeping on the wrong side of the
	road, had endangered his arriving at the office a quarter of a minute after his time. The public-
	houses, with gas-lights burning inside, were already open. By degrees, other shops began to be
15	unclosed, and a few scattered people were met with. Then, came straggling groups of labourers
	going to their work; then, men and women with fish-baskets on their heads; donkey-carts laden with
	vegetables; chaise-carts filled with live-stock or whole carcasses of meat; milk-women with pails; an
	unbroken concourse of people, trudging out with various supplies to the eastern suburbs of the
	town. As they approached the City, the noise and traffic gradually increased; when they threaded the
20	streets between Shoreditch and Smithfield, it had swelled into a roar of sound and bustle. It was as
	light as it was likely to be, till night came on again, and the busy morning of half the London
	population had begun.
	Turning down Sun Street and Crown Street, and crossing Finsbury Square, Mr. Sikes struck, by way of
	Chiswell Street, into Barbican: thence into Long Lane, and so into Smithfield; from which latter place
25	arose a tumult of discordant sounds that filled Oliver Twist with amazement.
	It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick
	steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which
	seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large
	area, and as many temporary pens as could be crowded into the vacant space, were filled with
30	sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep.
	Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade,
	were mingled together in a mass; the whistling of drovers, the barking of dogs, the bellowing and
	plunging of oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the
25	shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from
35	every public-house; the crowding, pushing, driving, beating, whooping, and yelling; the hideous and
	discordant din that resounded from every corner of the market; and the unwashed, unshaven,
	squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng;
	rendered it a stunning and bewildering scene, which quite confounded the senses. Mr. Sikes, dragging Oliver after him, elbowed his way through the thickest of the crowd, and
40	bestowed very little attention on the numerous sights and sounds, which so astonished the boy. He
40	nodded, twice or thrice, to a passing friend; and, resisting as many invitations to take a morning
	dram, pressed steadily onward, until they were clear of the turmoil, and had made their way through
	Hosier Lane into Holborn.
	'Now, young 'un!' said Sikes, looking up at the clock of St. Andrew's Church, 'hard upon seven! you
45	must step out. Come, don't lag behind already, Lazy-legs!'
	*kennels: alleys
L	Kennels, alleys

### TASK 1: Read the extract on page 16.

**TASK 2**: Using lines 1-8, list four things you learn the setting of the extract. Try to give four specific details about the surroundings, in full clear sentences.

- 1.
- 2.
- 3.

### 4.

**TASK 2**: How has the writer structured this text to interest the reader? Fill in the grid below, considering how the writing is sequenced and the effect of this structure/sequence on the reader. *One example is given* 

Section of text	What is happening?	What is the impact of the order?
Opening		By starting in this way
Shift to		By shifting to
Shift to		By shifting to
Ending		By ending in this way

**TASK 3**: Focus your answer on the **second half of the source**, from line 23, which begins 'But at the edge of the slope', to the end of the source. A student said, 'In this part of the story, where Sikes controls Oliver,

Dickens presents the dirt and poverty of London which shocks Oliver.'

**To what extent do you agree**? Use the grid below to find evidence which allows you to agree or disagree with different elements of the statement. Use the final column to add an analysis point.

Statement	Agree?	Evidence	Analysis of evidence
Sikes controls Oliver			
Dickens presents the dirt of London			
Dickens presents the poverty of London			
The dirt and poverty shocks Oliver			

## Creative writing 5: A Busy City



**TASK 1:** Using the images above, write a description of a journey through London that takes place in any decade before 2000. Try to create an atmosphere of the time. *Remember to think about your vocabulary, sentence structure, spelling and punctuation.* 

Additional creative writing space			



## SECTION 2: EXPLORING THE POEMS



### 'The Prelude' : Introductory Tasks

**TASK 1**: What did you learn from the extract on page 4 about the comfort and power of nature? *What is more powerful, humanity or nature?* 

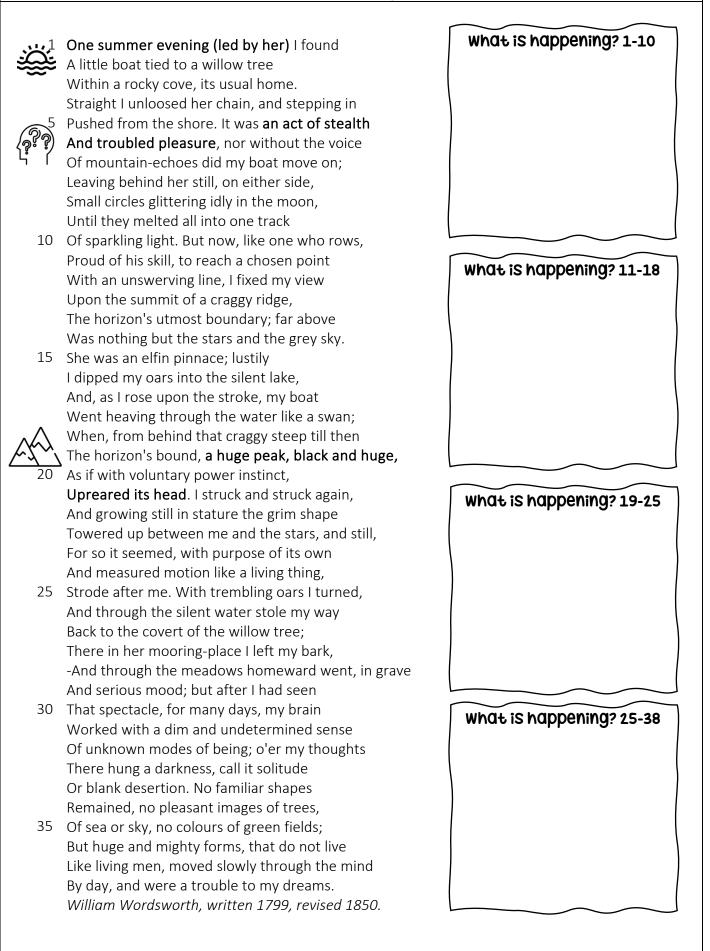
**TASK 2**: We are going to watch a video animation of the poem. Use the space below to record your thoughts and feelings about the poem. You may want to record what the poem is about, your reaction, what the message might be, key images.

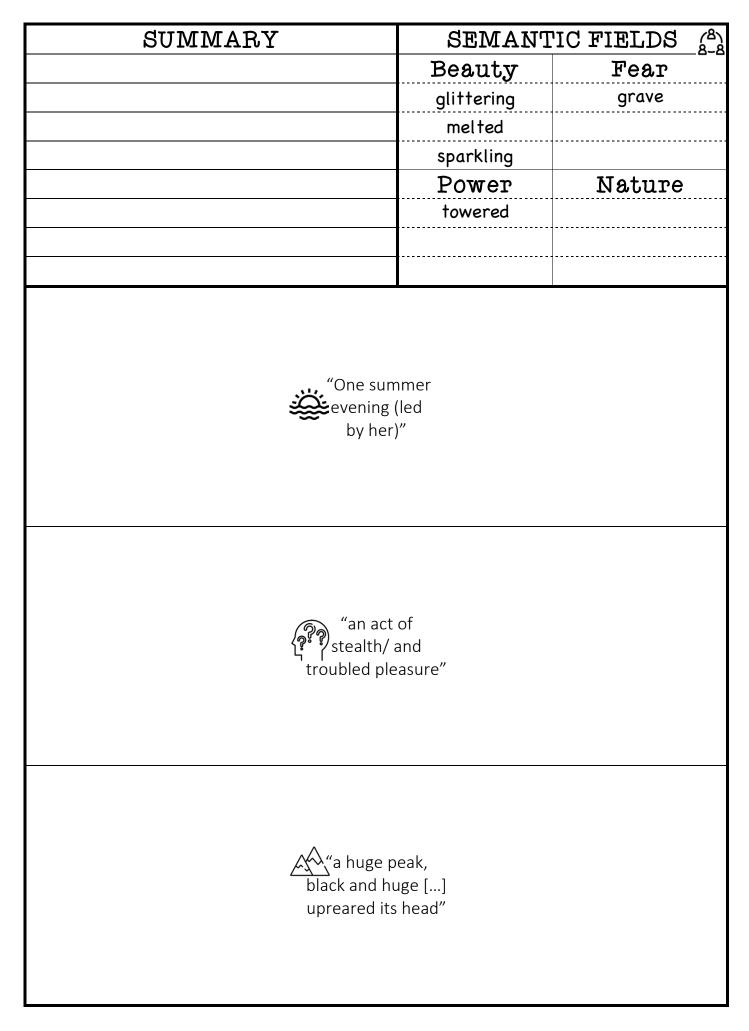
### **TASK 3**: We are now going to watch a video which discusses the poem. Answer the questions below as you watch the video.

What two things does the natural
world have the power to do to us?

world have the power to do to us?	
Where is the poem set?	
What did nature become to Wordsworth?	
What does the phrase "huge peak, black and huge" show?	
What were Romantic poets famous for?	
What contrast does the poem end with?	
How, in the modern world, are we reminded of the power of nature?	
What comments are made about the tone and structure of the poem?	
What was happening to the country and what did Wordsworth believe about nature, despite these changes?	
What did Wordsworth realise on the lake (and therefore in the poem)?	

### Extract from 'The Prelude' by William Wordsworth





'The Prelude' : Consolid	ation Tasks	Þ
TASK 1: Find a quotation from the poem to		
		/
TASK 2: Explain Wordsworth's message abo	out power and conflict in the	
space below. Consider what Wordsworth might be showing	about nature's power.	
Conflict:		
Designer		
Power:		
<b>TASK 3</b> : Explore how Wordsworth presents Prelude'. This requires a What, How, Why paragraph to expl		
	· · ·	

### 'Storm on the Island': Introductory Tasks

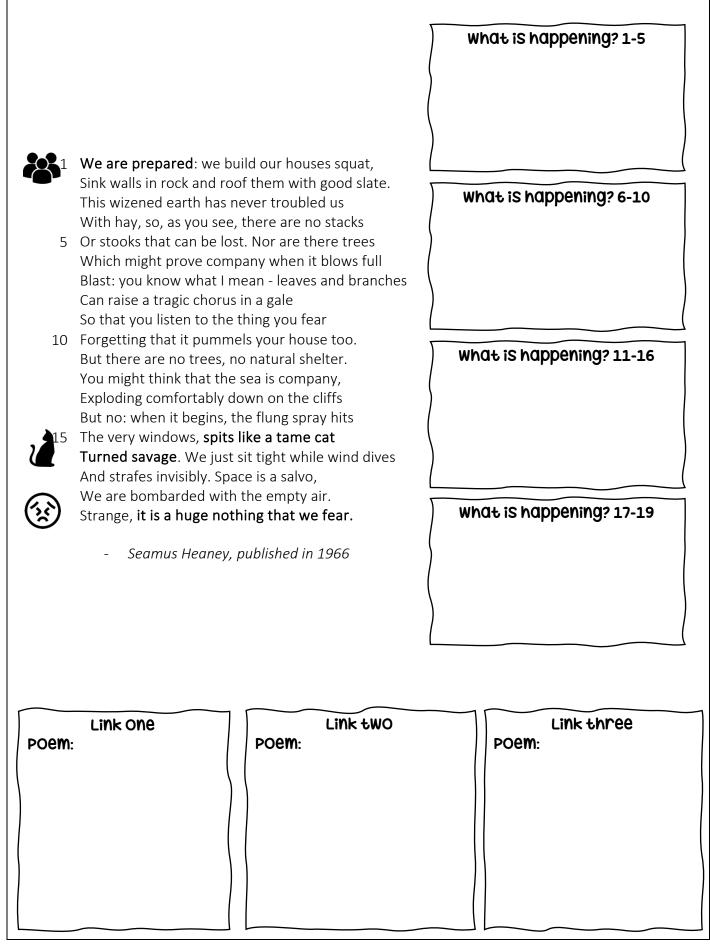
**TASK 1:** We are going to watch a video that shows the landscape of the Aran Islands. Mind-map below what you notice about the landscape.

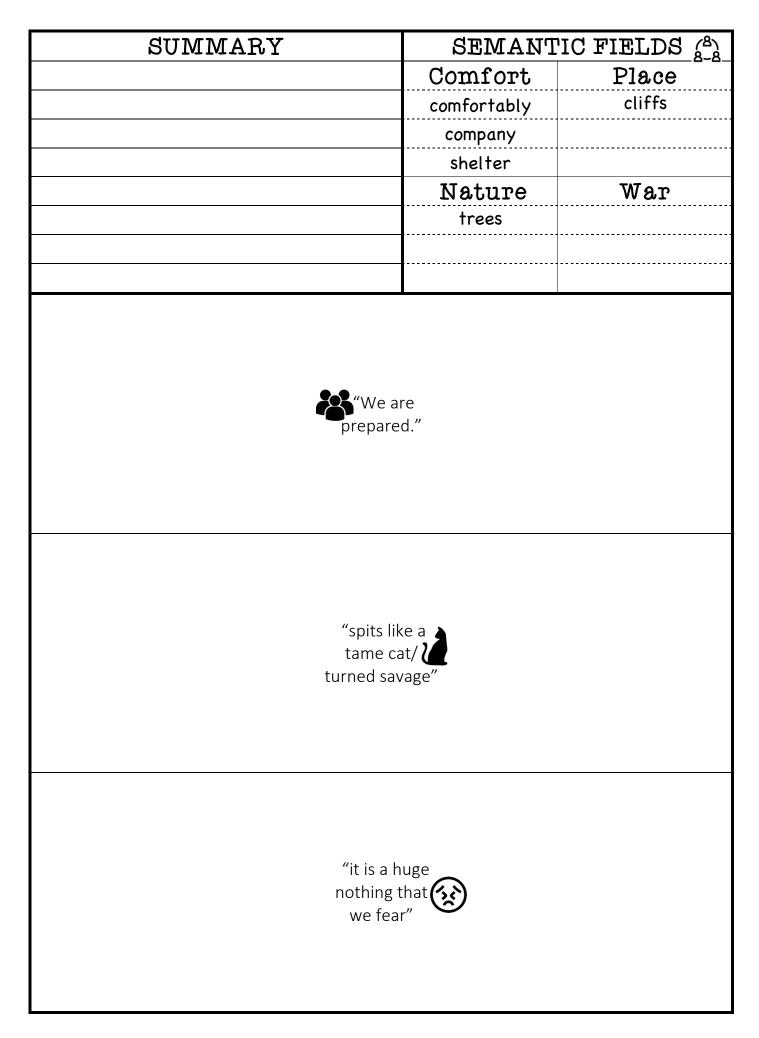
### THE ARAN ISLANDS

**TASK 2**: What are the impacts of a storm in an isolated location? Use the extract you have read alongside your own knowledge of extreme weather conditions.

**TASK 2**: We are going to watch a video animation of the poem. Use the space below to record your thoughts and feelings about the poem. You may want to record what the poem is about, your reaction, what the message might be, key images.

### 'Storm on the Island' by Seamus Heaney





	m on the Is			
TASK 1: Find a	a quotation fro	m the poem to	describe each o	of the images
				A Contraction
TASK 2: Expla	in Heaney's m	essage about po	ower and confl	ict in the
	onsider what Heaney is	-		
Conflict:	,	5	,	,
Power:				
TASK 3: Explo	ore how Heaney	r presents the a	conflict betwee:	n nature and
humanity in '	Storm on the Is	sland'. This requires	s a <b>What, How, Why</b> <sub>F</sub>	oaragraph.

### 'Ozymandias': Introductory Tasks

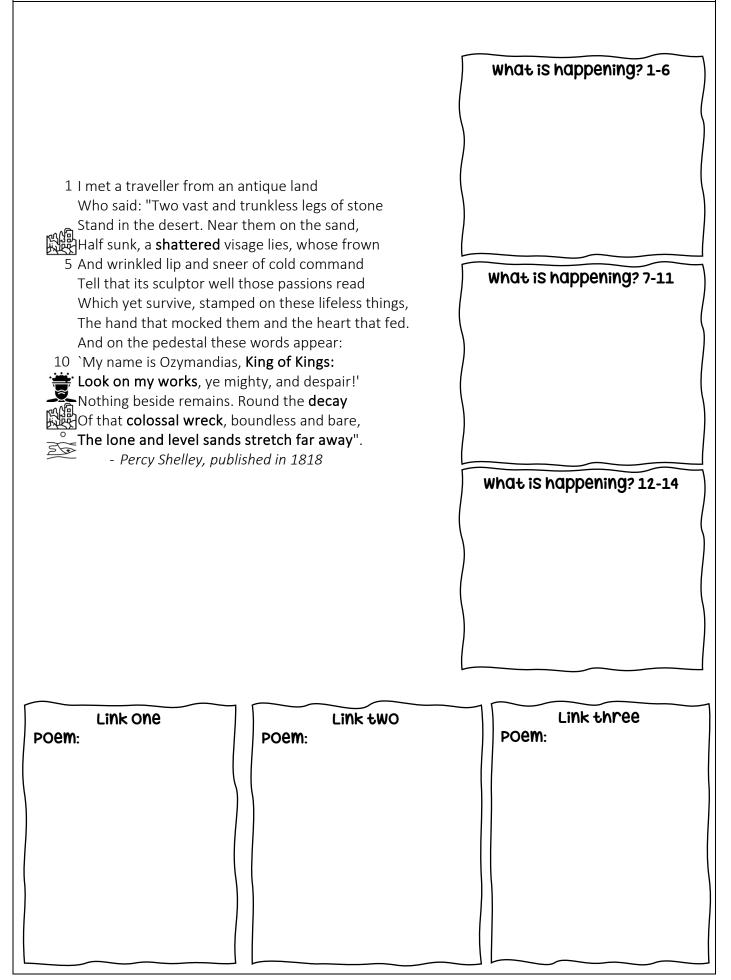
**TASK 1**: What did you learn from the extract on page 10 about how a dictator abuses their power? *Does too much power ultimately corrupt humans?* 

**TASK 2**: We are going to watch a video animation of the poem. Use the space below to record your thoughts and feelings about the poem. You may want to record what the poem is about, your reaction, what the message might be, key images.

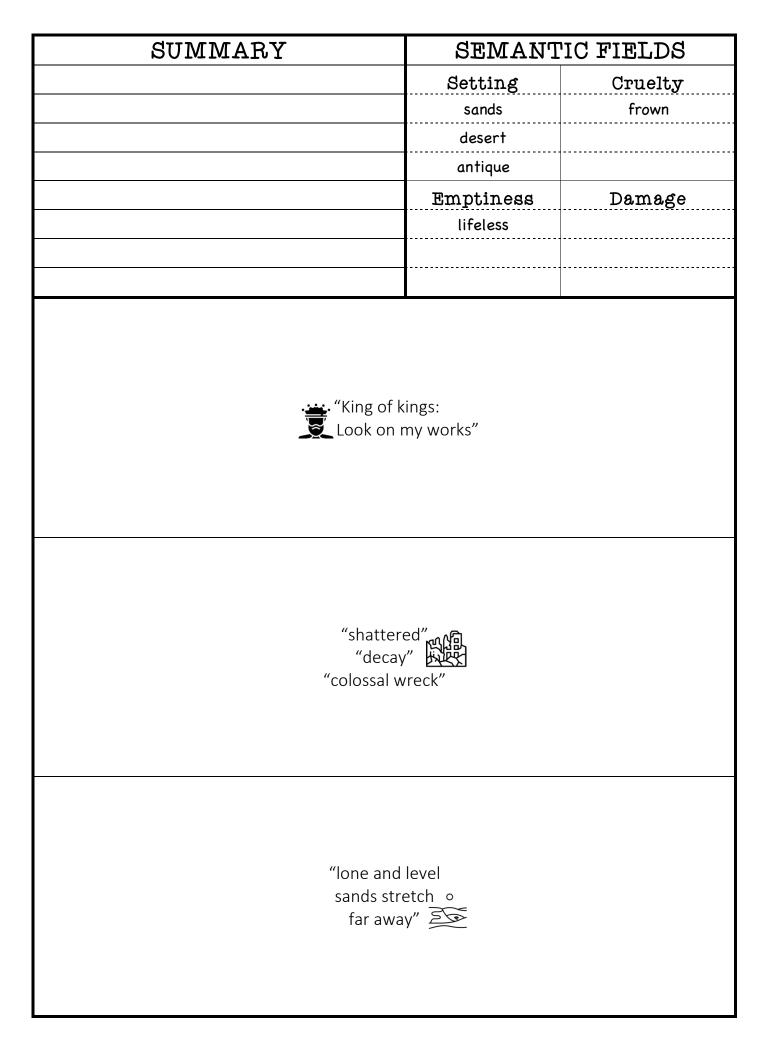
### **TASK 3**: We are now going to watch a video which discusses the poem. Answer the questions below as you watch the video.

What is happening in North Africa in 1817?	
What does Ozymandias believe his statue will allow him to do?	
Who was Ozymandias?	
What does the "sneer of cold command" imply?	
What does the contrast between these lines suggest?	"hand that mocked them" "heart that fed"
What images do "cold command" and "boundless and bare" create?	
What does "colossal wreck" suggest? What method is used?	
What does "colossal wreck" suggest? What method is used?	
What was happening within science during Shelley's time?	
What did Romantics celebrate?	
What do 'Frankenstein' and 'Ozymandias' both deal with?	

### 'Ozymandias' by Percy Bysshe Shelley



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'Ozymandias' : Consolidation Tasks	
TASK 1: Find a quotation from the poem to describe each of the image	s
<b>TASK 2</b> : Explain Shelley's message about power and conflict in the space below. Consider what Shelley is saying about what and who ultimately has power.	
Conflict:	
Power:	
<b>TASK 3: Explore</b> OR <b>Compare</b> how Shelley presents ideas about huma power in 'Ozymandias'. This requires a <b>What, How, Why</b> paragraph (two poems if you comp	

### 'My Last Duchess' : Introductory Tasks

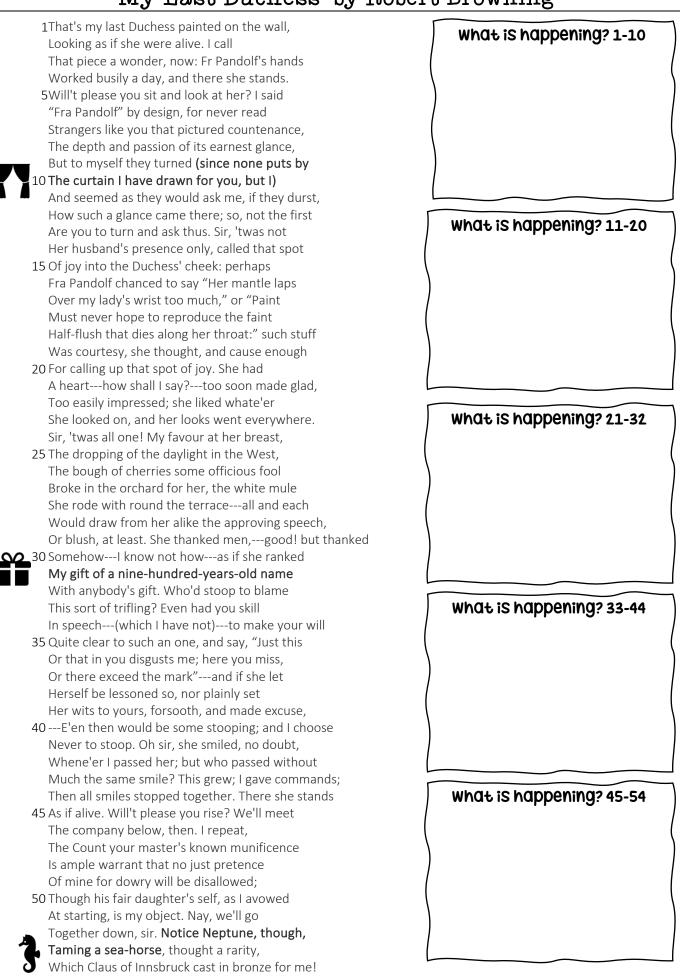
**TASK 1**: What did you learn from the extract on page 13 about the relationship between the female and the duke? *Consider how she feels in the extract* 

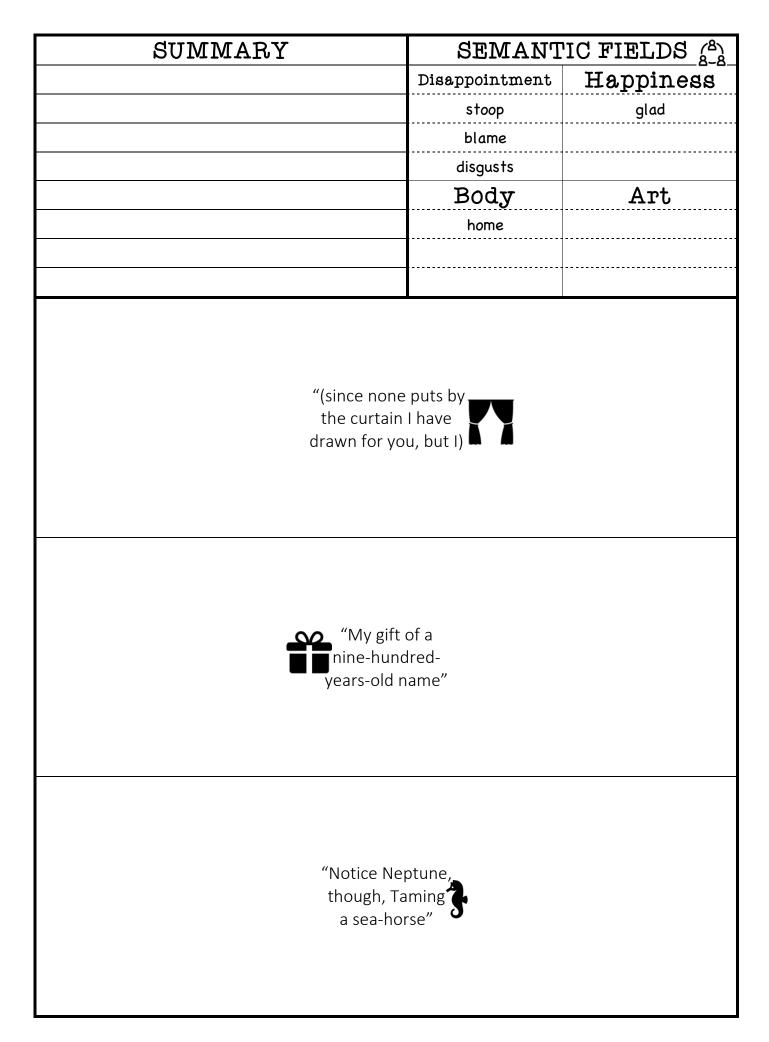
**TASK 2**: We are going to watch a video animation of the poem. Use the space below to record your thoughts and feelings about the poem. You may want to record what the poem is about, your reaction, what the message might be, key images.

#### **TASK 3**: We are now going to watch a video which discusses the poem. Answer the questions below as you watch the video.

During what century is the poem	written: set:
What was not out of style by the time Browning wrote his poem?	
In the poem, what is the Duke introducing the listener to?	
Why might he have killed his wife?	
What does the duke achieve by having a painting of his wife? How can he treat her now?	
How does the duke see women?	
Why has the count visited the duke in the poem? What is the duke trying to arrange?	
What hints does the duke drop during the conversation?	
What does the listener do in response to the Duke's comments?	
How does society treat women at the time?	

### 'My Last Duchess' by Robert Browning





'My Last Duchess': Consolidation Tasks				
TASK 1: Find	a quotation fro	om the poem to	describe each o	f the images
AFF	6000			
	-	message about		
	onsider what Browning	g is saying about how h	numans in power beha	ve.
Conflict:				
Power:				
		e how Browning res a What, How, Why		

### 'London': Introductory Tasks

**TASK 1**: What did you learn from the extract on page 16 about the poor areas of London? *How much power do the people who live in this area of London have?* 

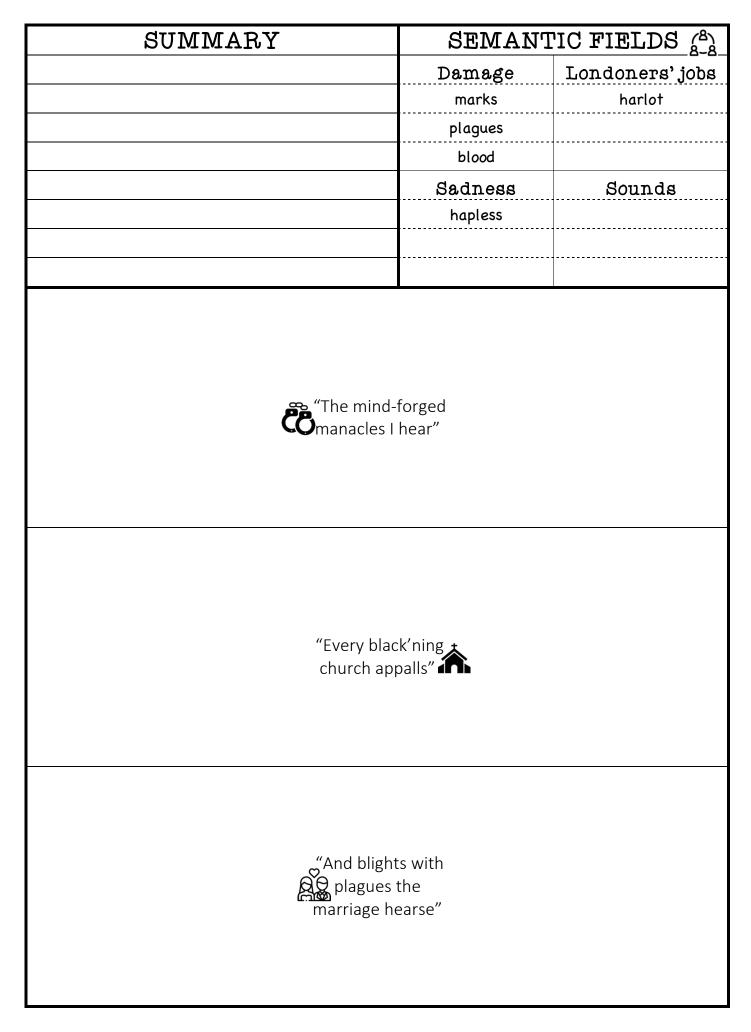
**TASK 2**: We are going to watch a video animation of the poem. Use the space below to record your thoughts and feelings about the poem. You may want to record what the poem is about, your reaction, what the message might be, key images.

### **TASK 3**: We are now going to watch a video which discusses the poem. Answer the questions below as you watch the video.

What did William Blake do on his trip around London 200 years ago?	
When was the poem written?	
What do the "chartered" Thames and streets refer to?	
What does Blake do to the world's view of London at the time?	
What extremes were ripping London apart according to Blake?	
What is the modern equivalent of the "mind-forged manacles"?	
What period of time had a big influence on Blake's work?	
Other than what he is seeing, what is Blake describing to us? Examples?	
What pockets of society are described in the poem?	
What is the impact of the line "hapless soldier's sigh runs in blood"?	
What is the main idea for Blake?	
How did Blake feel about the people of London and the city itself? What is the poem meant to feel like?	

### 'London' by William Blake

		what is happening? 1
1 I wander through each on Near where the charter And mark in every face Marks of weakness, man	ed Thames does flow, meet	
5 In every cry of every ma In every infant's cry of fo In every voice, in every l	ear ban,	what is happening? 2
The mind-forged mana The mind-forged mana How the chimney-swee 10 Every blackening churc And the hapless soldier'	per's cry <b>h appalls</b> ,	
Runs in blood down pala But most through midni How the youthful harlot 15 Blasts the new-born infa	ace walls. ght streets I hear 's curse ant's tear,	what is happening? 3
And blights with plague	es the marriage hearse. Ublished 1794	
		what is happening? 4
Link one	Link two	Link three
POEM:	POEM:	POEM:



'London': Consolidation Tasks	\$\$}
TASK 1: Find a quotation from the poem to describe each of the images	-
TASK 2: Explain Blake's message about power and conflict in the	
space below. Consider what Blake is saying about the people in power and the conflict created.	
Conflict:	
Power:	
TASK 3: Explore OR compare how Blake presents ideas about a place in	
'London'. This requires a What, How, Why paragraph either on one poem, or two if you compare.	



## CONNECTING THE POEMS



	COMPARISON		
	TP SOTI		
Extract from 'The Prelude' <b>TP</b>	SUMMARY OF TP:	SIMILARITY SOTI + TP:	
'Storm on the Island' <b>SOTI</b>	DIFFERENCE TP + TP:	SUMMARY OF SOTI:	
ʻOzymandias' <b>OZ</b>	DIFFERENCE TP + OZ:	DIFFERENCE SOTI + OZ:	
'My Last Duchess' <b>MLD</b>	DIFFERENCE TP + MLD:	DIFFERENCE SOTI + MLD:	
'London' <b>LO</b>	DIFFERENCE TP + LO:	DIFFERENCE SOTI + LO:	

GRID		
0Z	MLD	LO
SIMILARITY OZ + TP:	SIMILARITY MLD + TP:	SIMILARITY LO + TP:
SIMILARITY OZ + SOTI:	SIMILARITY MLD+SOTI:	SIMILARITY LO + SOTI:
SUMMARY OF OZ:	SIMILARITY MLD + OZ:	SIMILARITY LO + OZ:
DIFFERENCE OZ +MLD:	SUMMARY OF MLD:	SIMILARITY LO + MLD:
DIFFERENCE OZ + LO:	DIFFERENCE MLD + LO:	SUMMARY OF LO:

