



English



Marden High School



ENGLISH

Securing Success

Securing Success



English

The new 9-grade criteria demands more of students than before:

AO1: Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts, using textual references to support and illustrate.

AO2: Explain, comment and analyse how writers use language and structure to create meaning to achieve effects and influence readers, using relevant subject terminology.

AO3: Compare and show the relationship between the ideas, perspectives and contexts of different texts and writers

AO4: Evaluate texts critically. Explore the impact and effectiveness of texts, considering intention and success

AO5a Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

And these are just some of the assessment objectives.

New English GCSE (9-1)



Changes to GCSE English

- All students study both English Language & Literature as separate GCSEs
- 100% of the courses will be based on external examinations in May/June 2018
- In total, there will be **four** separate English exams
- These exams will range from 1hr 45 minutes to 2hrs 15 minutes
- There are no higher or foundation tiers
- Greater emphasis on technical accuracy (SPaG)

**How has the GCSE
English changed?**



English

GCSE English Language



Paper 1

Section A: Reading
1 unseen literature
fiction text

Section B: Writing
Descriptive or
narrative writing

Exam:

1 short form question
(1x4 marks)
2 long form question
(2x8 marks)
1 extended question
(1x20 marks)

Exam:

1 extended writing
question (24 marks for
content, 16 marks for
technical accuracy)

Total exam time: 1 hour and 45 mins
80 marks, 50% of GCSE

Paper 2

Section A: Reading
1 non-fiction & 1
literary non-fiction text

Section B: Writing
Writing to present a
viewpoint

Exam:

1 short form question
(1x4 marks)
2 long form question
(1x8, 1x12 marks)
1 extended question
(1x16 marks)

Exam:

1 extended writing
question (24 marks for
content, 16 marks for
technical accuracy)

Total exam time: 1 hour and 45 mins
80 marks, 50% of GCSE

GCSE English Language

- All exams will be based on C19th, C20th, C21st texts
- There will be an unseen literature, literary nonfiction and nonfiction texts in each exam series
- 100% terminal assessment – two exam papers
- Assessment time of 3.5 hours over the two papers:
 - **Paper One: Explorations in Creative Reading & Writing (50%)**
 - Section A (40): One literary extract, 4 questions of graduated challenge
 - Section B (40): Creative writing based on a stimulus, choice of two tasks
 - **Paper Two: Writers' Viewpoints and Perspectives (50%)**
 - Section A (40): One non-fiction and one literary non-fiction, 4 questions of graduated challenge
 - Section B (40): Writing to present a viewpoint
- There is an increased emphasis on analysis and evaluation
- In writing, there is increased weighting and emphasis on technical accuracy



English

GCSE English Literature



Paper 1

Section A:
Shakespeare
(*Macbeth*)

Section B:
19th Century Novel
(*Jekyll & Hyde* / *A Christmas Carol*)

Exam:
1 extract-based essay question from a choice of plays.
(30 marks + 4 SPag)

Exam:
1 extract-based essay question from a choice of novels.
(30 marks)

Total exam time: 1 hour and 45 mins
64 marks, 40% of GCSE

Paper 2

Section A:
Modern Texts
(*An Inspector Calls*)

Section B & C:
Poetry
(Conflict Cluster & Unseen)

Exam:
1 essay question from a choice of two.
(30 marks + 4 SPaG)

Exam:
1 comparative question on one named poem printed on the paper and one other poem from anthology. (30 marks)

1 question on one unseen poem and 1 question comparing this poem with a second unseen poem. (24 marks + 8 marks)

Total exam time: 2 hours and 15 mins
96 marks, 60% of GCSE

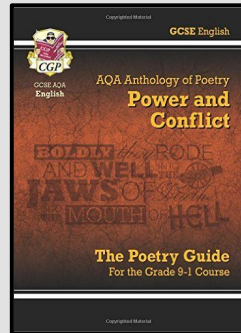
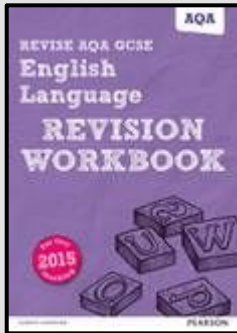
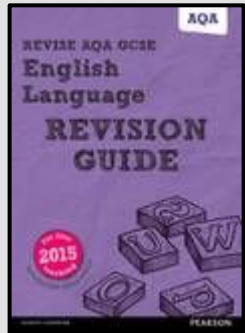
English Literature

- 100% terminal assessment – two exam papers
- Assessment marks of 160 in total
- Assessment time of 4 hours in total over two papers
 - **Paper One: Shakespeare & 19th Century Novel (40%)**
 - Section A (34): One question, based on extract and wider play
 - Section B (30): One question, based on extract and wider novel
 - **Paper Two: Modern Play & Poetry (60%)**
 - Section A (34): Choice of two questions, based on whole modern play
 - Section B (30): Comparative poetry essay, based on anthology
 - Section C (32): Unseen poetry essay and comparison
- There is an increased emphasis on analysis and evaluation
- In writing, there is increased weighting and emphasis on technical accuracy

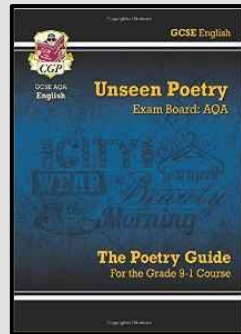
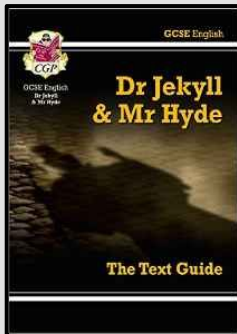
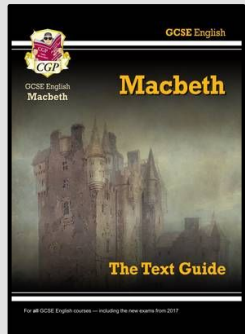


English

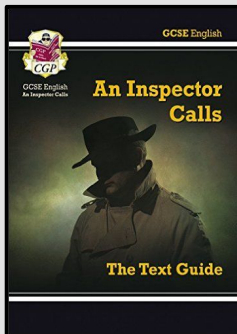
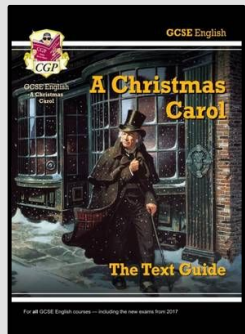
Supporting your child.



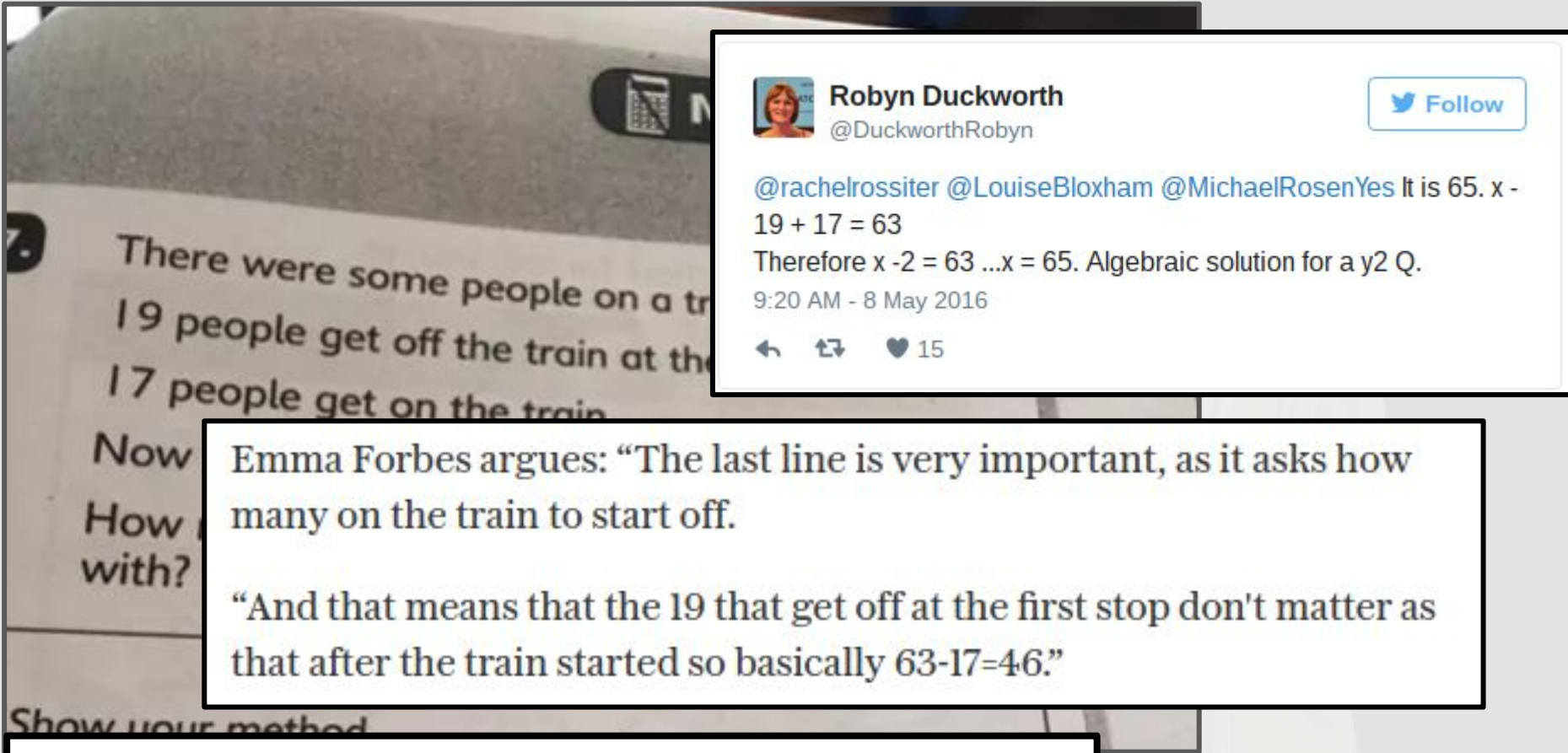
Which revision guides are the best?



Available in the LRC at a reduced price.



A Question of Literacy



Emma Forbes argues: "The last line is very important, as it asks how many on the train to start off."

"And that means that the 19 that get off at the first stop don't matter as that after the train started so basically $63-17=46$."

Dearing (1996) proposed that:

"An examination is only as difficult as the question from which it is built up".

#1: 'Reading' the Question.

Problem # 1: Student responses are limited by their inability to fully understand the question.

P.E.

Using examples, explain how technological developments could help Ben to improve his performance in gymnastics.

Geography

With the help of case studies, explain why the effects of tropical revolving storms vary between richer and poorer parts of the world.

French

Read these extracts from letters to a local newspaper. What point is each writer making? Choose the correct phrase to complete each sentence and write the letter in each box.

Media Studies

How successful are television news programmes in doing this? Provide at least two examples taken from your research.

Biology

In this question you will be assessed on using good English, organising information clearly and using specialist terms where appropriate.

Plants respond to different environmental factors.

Describe how different environmental factors affect: the direction of growth of roots & the direction of growth of shoots. In your answer you should refer to the role of plant hormones. Do not refer to the artificial use of plant hormones by gardeners or scientists.

In short, it will be the readers that deal with all exams more effectively.

Now, HOW do they achieve that?

Language Techniques
Structural Methods
Types of Imagery
Emotive Language
Individual Words
Whatever you can analyse.

CLOSE- ANALYSIS IS EVERYTHING!

- Humanity does NOT have power over nature.
- Nature can have lasting effects.
- Nature can make us seem insignificant - and we need to appreciate this.
- It is human nature to face challenges in our lives.

What are the ideas about power?
THIS should be your basis of comparison.

*Compare the ways the poets explore ideas about **power** in *Prelude* and in **one other poem** you have studied.*

Being able to effectively
READ, UNDERSTAND & DECONSTRUCT questions
is the starting point of
any successful exam.

Which poems share these ideas about power?

Storm on the Island
Ozymandias
Tissue

How often do you really consider and understand the questions you are asked?

#2: 'Reading' sources, extracts & guidance.

Accessing and using explicit & implicit Information.

Problem # 2: Students are not always equipped to understand, process and extract from chunks of information required for their responses.

History

How useful is Source E for understanding Stresemann's role in Weimar Germany? Explain your answer using Source E and your knowledge.

Food Technology

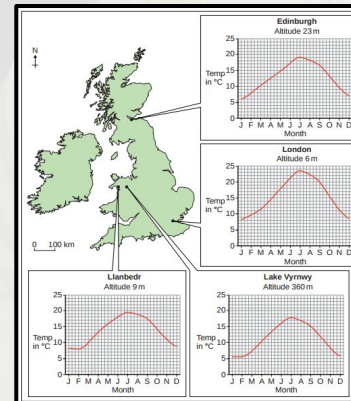
A successful product will: use a freshly made pastry, not a ready prepared standard component include two or more ingredients in the filling. It must also: offer sensory appeal show a creative use of ingredients.

Music

You will hear two excerpts.

Business Studies

Read Item B and then answer the questions that follow.




Item A
Field Fresh

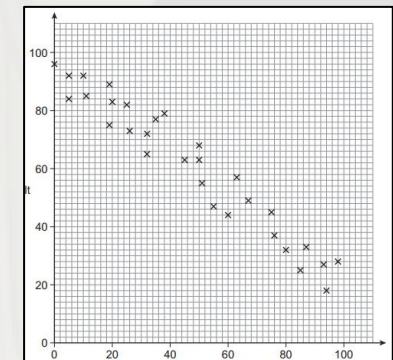
Jenna lives with her family on a fruit and vegetable farm which her father has run for many years. The farm sells its produce to shops and restaurants. Earlier this year, Jenna decided to use an empty building on the farm and start her own business, as a sole trader. She set up a shop selling organic produce from the farm direct to local customers. The best-selling item is a bag of mixed vegetables for soups and stews.

Jenna does not have a lot of money to spend on marketing for her shop. She advertises by delivering leaflets to local households in the nearby villages. Most of her customers come from these villages.

Some of Jenna's customers have enquired about a weekly delivery service of a box of organic fruit and vegetables. She is considering if this would be a good idea for her business.



Léonard
Deux semaines dans un magasin de vêtements ! C'était affreux. Le patron n'a pas du tout fait attention à moi. Il a passé tout son temps avec ses employés. Ceux-ci ont été assez amicaux et ils ont fait de leur mieux pour m'aider. J'étais content seulement quand je pouvais retrouver mes copains à l'heure du déjeuner. En fait, je n'ai rien appris, sauf que je ne travaillerai plus jamais dans un magasin.



#3: Translating Ideas

Producing a formal response

exampro

Problem # 3: Students limit their attainment by not effectively presenting, organising and constructing their extended responses.

To what extent does Shakespeare present Macbeth as a changed character? [34 marks]

Why was Adolf Hitler able to become Chancellor of Germany in January, 1933? [10 marks]

French Writing [30 marks]

For many subjects, you **NEED** to be **LITERATE** in presenting and structuring your longer answers.

Candidate 1

The writer uses "craked" to describe the word that sounds like a action so the reader has a clear picture in his or hers head

Candidate 5

The writer's uses the word "gusts" of wind to describe them as a strong force. The fact that the wind came in gusts means it isn't a constant flowing wind and like waves and water it gathers energy then hits. The writer uses the word "exposed" to describe places on the high ground insinuating that there is a battle between the wind and the high ground. They describe the weather to be the stronger force and the high ground subject to it as the victim.

The writer also uses the simile, "like a drunken man" to describe the body of the coach rocking to illustrate how it is uncontrolabe and has little balanced.

The wind causing the coach to act "like a drunken man" also connotes that the coach has gone numb to the wind as it has grown used to it's ways.

Additionally, the author writes in long sentences littered with commers. This is a technique to slow down the reader reading much like how the cold, harsh weather seems to prolong time.

The weather affects the mood of the entire piece of writing and all living forms described in it. For example, the horses are "disprited" displaying their resentment for the weather and the negative impact it has on them. The weather is described to almost take something away from the horses; like hope, they "ploddle sullenly to his command,".

The writer uses the illiteration "soft splattered" when describing the mud to contrast with the harshness of the "constant driving rain" rain. This contrast between the rain and the mud portrays further the

Supporting your child.

Be Focused.

Supporting wider reading skills.



How can I support my child at home?

Be Creative.

Supporting creative writing skills.

Be Critical.

Supporting critical thinking skills.

There are **FOUR** key areas you could be supporting your child.

Be Ready.

Supporting exam skills.



Be Focused. Improving extract analysis.



Why? With extended extract analysis in every paper, wider reading skills are an integral part of a student's success in their exams.

Wider Reading Skills

- Explicit Understanding
- Implicit Understanding
- Extraction
- Processing
- Consolidation
- Translation

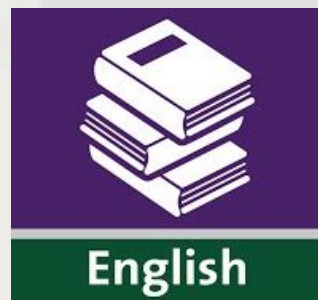
Development Activity

Practise extract analysis

- Pick any written stimulus; this could be a short extract from a fiction novel, a play, a poem, an autobiography, a news article, a leaflet, a letter.
- Using the wider reading card, the student should work through the roles from consolidator to linguist to architect to judge.
- This will allow them to develop and nurture their deeper reading skills.
- This should be short (15 minutes or so) and often.

How can I support my child's wider reading skills?

<p>The Consolidator Summarise</p> <ul style="list-style-type: none"> • What is the passage about? • Which characters does it introduce, and what do we learn about them? • Where is the text set, and what do we learn about this? • What impression is created of the mood and atmosphere at the start of this novel? • What hints does it give about what will follow? • What questions does it raise for the reader? 	<p>The Linguist Language</p> <p>How and why is the writing using language?</p> <ul style="list-style-type: none"> • Consider how structure affects narrative, character, setting, tone, focus, mood. • Explain any important language use. This could include: <ul style="list-style-type: none"> • Vocabulary choices • Grammatical structures • Language devices (metonymy) • Use of figurative language • Use of sentence forms • Why is the writer making these decisions - consider the effect.
<p>The Architect Structure</p> <p>How and why is the writing using structure?</p> <ul style="list-style-type: none"> • Consider how structure affects narrative, character, setting, tone, focus, mood. • Explain any important structural devices. • Focusing: Where in the text does the attention of the reader focus? How does the writer create this? • Paragraphing: What is introduced here and how? • Paragraphing: How are paragraphs organised, what purpose do we learn more about character, setting, mood? • Chaptering: What changes over the course of the novel and how does it change? • Chaptering: How does the writer conclude? What is significant about this chapter? 	<p>The Judge Evaluate</p> <ul style="list-style-type: none"> • Think about what the writer wants you to see from the clues they have left behind in their use of language. • Think about what advice you see that may not have been in the extract itself when they wrote the text. • What are the effects of the extract? • What is the function of the reader: what is the impact on them? • What messages/values/ideologies most within the extract? • Why is the writer calling them to work this way?



The Consolidator

Summarise

- What is the passage about?
- Which characters does it introduce, and what do we learn about them?
- Where is the text set, and what do we learn about this?
- What impression is created of the mood and atmosphere at the start of this novel?
- What hints does it give about what will follow?
- What questions does it raise for the reader?

The Linguist

Language

How and why is the writing using language?

- Consider how structure affects: narrative, character, setting, tone, focus, reader.
- Explore any important language use. This could include:
 - Vivid words/phrases
 - Emotional language
 - Uses of Imagery
 - Language Devices/Techniques
 - Use of Punctuation
 - Use of Sentence Forms
- Why is the writing making these decisions - consider the effect.

The Architect

Structure

How and why is the writing using structure?

- Consider how structure affects: narrative, character, setting, tone, focus, reader.
- Explore any important structural features.
- **Focusing:** Where the writer points the attention of the reader. This changes throughout the passage.
- **Introducing:** What is introduced here and how?
- **Developing:** As we are given more information, what more do we learn more about character, setting, events etc.
- **Changing:** What changes over the course of the extract and how does it change?
- **Concluding:** How does the extract conclude? What is significant about this endpoint?

Structure Analysis Term
Juxtaposition
Perspective
Contrast
Cumulative
Echoing
Parallel
Contrary
Foreshadowing
Climax
Extended Metaphor
In-Media-Res
Denouement
Motif

The Judge

Evaluate

- Think about what the writer wants you to see from the clues they have left behind in their use of language, structure and tone.
- Think about what else you see that may not have been in the writer's mind when they wrote the text.
- What are the effects of the extract?
- What is the function of the reader & what is the impact on them?
- What messages/values/ideologies exist within this extract?
- Why is the writer crafting their work this way?

Be Creative.

Improving creative writing.



Why? With a 40-mark creative composition on Paper 1 and a constant need for insightful interpretation, creative thought is an integral part of a student's success in their exams.

Strategies

- **Read More**

Canonical books, films, famous quotations and works of art will inspire you, whatever the stimulus is.

- **Inspiration Journal**

Keep a journal of inspirations in your everyday life.

- **Gather & reflect on previous compositions**

You have produced a body of creative work already. Don't let it decay in your folder.

Development Activity

Practise creative writing & creative thought.

- Pick a stimulus; this could be a photo, an item, a quote, a book cover, a name, anything.
- Using the creative writing planner, the student should practise developing ideas for quick, inspirational thought.
- This will allow them to develop and nurture both their creative writing style and their ability to think quick.
- This should be practised for 45 minutes at a time.

How can I support my child's creativity?



English

Character

Narrative

Setting

Initial Ideas

The Item

Stick, sketch or write your item here.

THE GREATEST (SHORT) STORY
NEVER TOLD

The Construction

- Guidance**
- What will be the perspective & tense?
 - What will be your descriptive focus(es)?
 - How will you use language effectively?
 - How will you effectively structure the piece?
 - How will you convey, shape and develop setting, character, atmosphere, mood and narrative?
 - How will you be unique and avoid cliché?
 - How will you use symbolism and metaphor to develop deeper themes and ideas?

Be Critical. Improving critical voice.



Why? With a 40-mark argument on Paper 2 and a constant need for critical evaluation, critical thought is an integral part of a student's success in their exams.

Strategies

- **Read More!**

Read newspapers in the weekend, watch famous speeches on the internet, watch programmes such as Question Time - get used to the way people present their points-of-view. Social Media is not an effective example!

- **Debate More!**

The nature of your lives may mean this is such an alien skill - argue and debate contemporary topics with your friends. Choose a topic from the news each week and have a ten minute casual discussion on it.

Development Activity

Practise POV writing & critical thought.

- Pick any topic (trivial or profound) - you could read the news.
- Using the POV writing planner, the student should practise developing ideas for quick, critical thought.
- This will allow them to develop and nurture both their critical writing style and their ability to think quick.
- This should be practised for 45 minutes at a time.

How can I support my child's critical thinking?



English

Tone (the way you speak)
 What will be your manner?

Style (the way you write)
 How will you use language?

Register (relationship with audience)
 Who is your audience & how will you address them?

Initial Ideas

The Topic

What do you have a strong opinion on?

The Construction

DH's Universal Guide to Brilliant Structure: Long Writing Argument

1. WHAT: The Hook.
 Engaging opening that hooks the reader.
 Tip: Use a question, use an enigma, be overly descriptive, be personal.

2. WHAT: The Passionate Viewpoint.
 Passionately and clearly establish your argument's viewpoint.
 Tip: Describe one event/argument stance that has caused YOU to take this viewpoint. This could be witty, if appropriate.

3. WHAT: The Anecdote.
 Become more specific by imaginatively telling a tale, describing how this issue has affected one person/group.
 Tip: You are trying to control the reader's emotion here - em oove language please!

4. WHAT: The Counter argument.
 Show you are a broad minded individual by appreciating the other side of the argument.
 Tip: End with a question/answer to reestablish your opinion (which is totally right). Some light sarcasm might work, if appropriate.

5. WHAT: The Science Bit.
 To strengthen your argument, offer solid scientific facts/knowledge to broaden the argument and stop it being just a rant.
 Tip: It has to be believable. This evidence cannot be argued - it will stop any sceptics arguing with you.

6. WHAT: The Breather.
 Short paragraph to develop the argument. Offer a one sentence paragraph that allows your argument to grow.
 Tip: It's important to show control and discipline - use personal pronouns to speak directly to reader.

7. WHAT: The Wider Social Problems.
 Broaden your argument to much wider, contextual issues that this topic exists within. This will help to emphasise and exaggerate.
 Tip: Issues of representation, identity, globalisation, humanity and essentialism won't fail you here.

8. WHAT: The Prediction.
 What happens if this problem continues? Here you are playing Restraint to and forschdennung a bleak future for humanity UNLESS ...
 Tip: Be overly creative and hyperbole your descriptions. No topoi, weak vocabulary.

9. WHAT: The Memorable Close.
 Offer a short, memorable close to keep the argument alive. The audience must NEED to forget.
 Tip: Use personal pronouns, rhetorical questions or bold, impactful statements. However, keep it short!

Be Ready. Improving exam skills.



Why? With 100% outcomes based on final exams, effective exam skills are an integral part of a student's success.

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

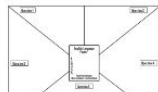
GCSE English Language



Read again the first part of the Source from Boxes 1 to 7.
List four things from this part of the text about the weather in Cornwall. (4 marks)

1. _____
2. _____
3. _____
4. _____

Q1



Language Paper 1: Overview

- List four things.
- 4 Marks
- 5 minutes (max)
- AO1: Identify and understand explicit (obvious) and implicit (hidden) information and ideas. Select and synthesize (blend) evidence from different texts.
- Extract and summarise basic level of understanding from a selected part of the text.
- Responses must be true, and drawn only from lines specified in question.
- responses that copy the whole section of the text verbatim should not be credited any

Today you will learn to explore the requirements of GCSE Literature and reflect on how you need to prepare for it.

GCSE English Literature



Paper 1

Section A:

Shakespeare (Macbeth)

Section B:

19th Century Novel (Jekyll & Hyde / A Christmas Carol)

Exam:

1 extract-based essay question from a choice of plays. (30 marks + 4 SPag)

Exam:

1 extract-based essay question from a choice of novels. (30 marks)

Total exam time: 1 hour and 45 mins
64 marks, 40% of GCSE

Literature Paper 1: Overview

- 40% of GCSE
- 1 hour 45 minutes
- 64 marks
- Section A: Shakespeare
 - 34 Marks
 - AO1 (12), AO2 (12), AO3 (6), AO4 (4)
 - 50 minutes
 - Extract-based essay
 - Choice of plays
 - Extract & Wider Play
- Section B: 19th Century Novel
 - 30 Marks
 - AO1 (12), AO2 (12), AO3 (6)
 - 50 minutes
 - Extract-based essay
 - Choice of novels
 - Extract & Wider Novel

Development Activity

Investigating exam materials.

- Pick one paper (Lang P1 or P2 / Lit P1 or P2)
- Quiz the student on that section outlining:
 - Questions
 - Marks
 - Timings
 - AO Skills
 - Sentence Starters

How can I support my child with the pressures of exams?



English

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Source A

Note: For the purpose of this specimen paper, the extract from Jamaica Inn has been reproduced within the paper for Copyright reasons. For all future papers the Source will be a separate insert.

This extract is from the opening of a novel by Daphne du Maurier. Although written in 1936 it is set in the past. In this section a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.

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 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 splotch of ink.

The wind and in the coach from the end of the road, whole body of the man.

The driver to gain some faint endeavour lenly to his command again cracked

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 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 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.

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 with strong white teeth.

The Extract


Language Paper 1: Extract


- All response to Section A will be based on a literary extract.
- 19th-21st Century
- No contextual knowledge is required for this.
- Questions will be AO1, AO2 & AO4.
- Most questions will specify a certain part to focus on - the extract lines will be marked to help with this.
- 15 minutes reading time
 - 5 minutes reading
 - 5 minutes highlighting
 - 5 minutes synthesis/summary

Resources.



The support pack will be available on the school website, or can be emailed directly to you if you leave your email address.

 English

 Marden High School
Media Arts College

Wednesday 23rd November 2016

ENGLISH

Securing Success

Support Packs



Further Questions & Queries?



**Any
Questions?**

d.horn@mardenhigh.net



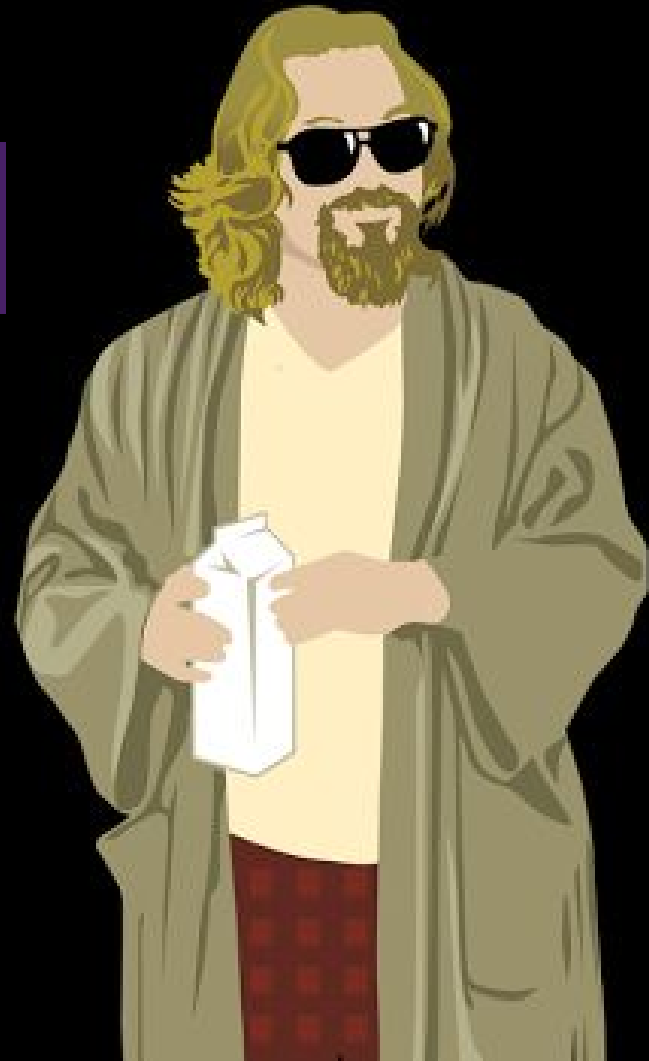
English



English



Marden High School



ENGLISH

Supporting Materials

Securing Success

Character

Narrative

Setting

Initial Ideas

The Item

Stick, sketch or write your item here.

THE GREATEST (SHORT) STORY
NEVER TOLD

The Construction

- Guidance**
- What will be the perspective & tense?
 - What will be your descriptive focus(es)?
 - How will you use language effectively?
 - How will you effectively structure the piece?
 - How will you convey, shape and develop setting, character, atmosphere, mood and narrative?
 - How will you be unique and avoid cliché?
 - How will you use symbolism and metaphor to develop deeper themes and ideas?

Tone (the way you speak)
 What will be your manner?

Style (the way you write)
 How will you use language?

Register (relationship with audience)
 Who is your audience & how will you address them?

Initial Ideas

The Topic

What do you have a strong opinion on?

The Construction

DH's Universal Guide to Brilliant Structure: Long Writing Argument

- WHAT:** The Hook. Engaging opening that hooks the reader.

TIP: Use a question, use an enigma, be overly descriptive, be personal.
- WHAT:** The Passionate Viewpoint. Passionately and clearly establish your argument's viewpoint.

TIP: Describe one event/scene/stance that has caused YOU to take this viewpoint. This could be witty, if appropriate.
- WHAT:** The Anecdote. Become more specific by imaginatively telling a tale, describing how this issue has affected one person/group.

TIP: You are trying to control the reader's emotion here - em oove language please!
- WHAT:** The Counter argument. Show you are a broad minded individual by appreciating the other side of the argument.

TIP: End with a question/answer to reestablish your opinion (which is totally right). Some light sarcasm might work, if appropriate.
- WHAT:** The Science Bit. To strengthen your argument, offer solid scientific facts/knowledge to broaden the argument and stop it being just a rant.

TIP: It has to be believable. This evidence cannot be argued - it will stop any sceptics arguing with you.
- WHAT:** The Wider Social Problems. Broaden your argument to much wider, contextual issues that this topic exists within. This will help to emphasise and exaggerate.

TIP: Issues of representation, identity, globalisation, humanity and existentialism won't fail you here.
- WHAT:** The Prediction. What happens if this problem continues? Here you are playing Neutram to and forecasting a bleak future for humanity UNLESS ...

TIP: Be overly creative and hyperbole your descriptions. No topoi, weak vocabulary.
- WHAT:** The Memorable Close. Offer a short, memorable close to keep the argument alive. The audience must NEED to forget.

TIP: Use personal pronouns, rhetorical questions or bold, impactful statements. However, keep it short!

DH's Universal Guide to Brilliant Structure: Long Writing Argument



1. WHAT: The Hook.

Engaging opening that hooks the reader.

Tips: Use a question, use an enigma, be overly descriptive, be personal.



2. WHAT: The Passionate Viewpoint. Passionately and clearly establish your argument/viewpoint.

Tips: Describe one event/circumstance that has caused YOU to take this viewpoint. This could be witty, if appropriate.



3. WHAT: The Anecdote. Become more specific by imaginatively telling a tale, describing how this issue has affected one person/group.

Tips: You are trying to control the reader's emotion here - emotive language please!



6. WHAT: The Breather.

Short paragraph to develop the argument. Offer a one sentence paragraph that allows your argument to grow.

Tips: It's important to show control and discipline - use personal pronoun to speak directly to reader.



5. WHAT: The Science Bit. To strengthen your argument, offer statistical/expert factual knowledge to broaden the argument and stop it being just a rant.

Tips: It has to be believable. This evidence cannot be argued - it will stop any naysayers arguing with you.



4. WHAT: The Counter argument. Show you are a broad minded individual by appreciating the other side of the argument.

Tips: End with a question/answer to reestablish your opinion (which is totally right). Some light sarcasm might work, if appropriate.



7. WHAT: The Wider Social Problems.

Expand your argument to much wider, contextual issues that this topic exists within. This will help to emphasise and exaggerate.

Tips: Issues of representation, identity, global welfare, humanity and existentialism won't fail you here.



8. WHAT: The Prediction. What happens if this problem continues? Here you are playing Nostradamus and foreshadowing a bleak future for humanity. UNLESS ...

Tips: Be overly creative and hyperbolise your descriptions. No tepid, weak vocabulary.



9. WHAT: The Memorable Close. Offer a short, memorable close to keep the argument alive. The audience must NEVER forget.

Tips: Use personal pronouns, rhetorical questions or bold, impactful statements. However, keep it short!

The Consolidator

Summarise

- What is the passage about?
- Which characters does it introduce, and what do we learn about them?
- Where is the text set, and what do we learn about this?
- What impression is created of the mood and atmosphere at the start of this novel?
- What hints does it give about what will follow?
- What questions does it raise for the reader?

The Linguist

Language

How and why is the writing using language?

- Consider how language affects: narrative, character, setting, tone, focus, reader.
- Explore any important language use. This could include:
 - Vivid words/phrases
 - Emotional language
 - Uses of Imagery
 - Language Devices/Techniques
 - Use of Punctuation
 - Use of Sentence Forms
- Why is the writing making these decisions - consider the effect.

The Architect

Structure

How and why is the writing using structure?

- Consider how structure affects: narrative, character, setting, tone, focus, reader.
- Explore any important structural features.
- Focusing: Where the writer points the attention of the reader. This changes throughout the passage.
- Introducing: What is introduced here and how?
- Developing: As we are given more information, what more do we learn more about character, setting, events etc.
- Changing: What changes over the course of the extract and how does it change?
- Concluding: How does the extract conclude? What is significant about this endpoint?

Structure Analysis Term
Juxtaposition
Perspective
Contrast
Cumulative
Echoing
Parallel
Contrary
Foreshadowing
Climax
Extended Metaphor
In-Media-Res
Denouement
Motif

The Judge

Evaluate

- Think about what the writer wants you to see from the clues they have left behind in their use of language, structure and tone.
- Think about what else you see that may not have been in the writer's mind when they wrote the text.
- What are the effects of the extract?
- What is the function of the reader & what is the impact on them?
- What messages/values/ideologies exist within this extract?
- Why is the writer crafting their work this way?

Historical

Political

Developing thought using
-cal framework.

Ideological

Social

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Paper 1

Section A: Reading
1 unseen literature
fiction text

Section B: Writing
Descriptive or
narrative writing

Exam:

1 short form question
(1x4 marks)
2 long form question
(2x8 marks)
1 extended question
(1x20 marks)

Exam:

1 extended writing
question (24 marks for
content, 16 marks for
technical accuracy)

**Total exam time: 1 hour and 45 mins
80 marks, 50% of GCSE**

Language Paper 1: Overview

- 50% of GCSE
- 1 hour 45 minutes
- 80 marks
- Section A: 40 marks
 - Reading
 - Unseen Lit. Fiction
 - 4 Questions
 - Inc. reading time
- Section B: 40 marks
 - Descriptive/Narrative
 - Stimulus-based
 - Choice of two questions
 - 24 marks for content
 - 16 marks for accuracy

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Source A

Note: For the purpose of this specimen paper, the extract from Jamaica Inn has been reproduced within the paper for Copyright reasons. For all future papers the Source will be a separate insert.

This extract is from the opening of a novel by Daphne du Maurier. Although written in 1936 it is set in the past. In this section a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.

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 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 splotch of ink.

The wind and in the coach from the end of the road, whole body of the man.

The driver to gain some faint endeavour lenly to his command again cracked

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 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 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.

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 with strong white teeth.

The Extract

Language Paper 1: Extract

- All response to Section A will be based on a literary extract.
- 19th-21st Century
- No contextual knowledge is required for this.
- Questions will be AO1, AO2 & AO4.
- Most questions will specify a certain part to focus on - the extract lines will be marked to help with this.
- 15 minutes reading time
 - 5 minutes reading
 - 5 minutes highlighting
 - 5 minutes synthesis/summary

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.



0 1

Read again the first part of the Source from lines 1 to 7.

List four things from this part of the text about the weather in Cornwall.

[4 marks]

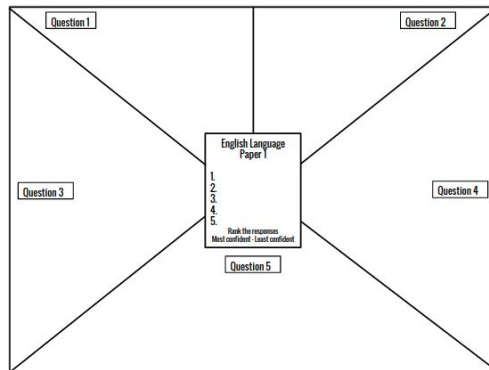
1 _____

2 _____

3 _____

4 _____

Q1



Language Paper 1: Overview

- List four things.
- 4 Marks
- 5 minutes (max)
- **AO1:** Identify and understand explicit (obvious) and implicit (hidden) information and ideas. Select and synthesize (blend) evidence from different texts.
- Extract and summarise basic level of understanding from a selected part of the text.
- Responses must be true, and drawn only from lines specified in question.
- responses that copy the whole section of the text verbatim should not be credited any marks

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.



0 2

Look in detail at this extract from lines 8 to 18 of the Source:

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 coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt 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 it swung between the numb fingers of the driver.

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.

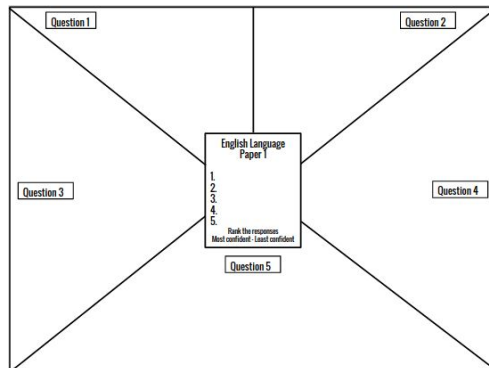
How does the writer use language here to describe the effects of the weather?

You could include:

- words and phrases
- language features
- sentence forms

Q2

[8 marks]



Language Paper 1: Overview

- Language Analysis
- 8 Marks
- 10 minutes
- AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology.
- Response can include words and phrases, language features and techniques & sentence forms.
- The question will have a specific focus - do not ignore it.
- Usually a specific section for focus.
- Aim to cover a range of methods used: what, how and why.
- Use subject terminology in your analysis.

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.



03

You now need to think about the whole of the Source.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

[8 marks]

Q3

Example examiner's guidance.

- the overall structure of a journey – moving through temporal/spatial narrative.
- the change of structural focus from outside to inside, shifting tone, descriptors.
- the consistent reminder of something recapitulated through the text - a lack of change.
- narrowing down the focus to the individual characters.

Language Paper 1: Overview

- **Structure Analysis**
- **8 Marks**
- **10 minutes**
- **AO2: Explain, comment on and analyse** how writers use **language and structure** to achieve effects and influence readers, using relevant subject terminology.
- **Bullet points will offer basis of answer, looking across whole extract.**
- **The extract will be opening, ending or key moment of development.**
- **Structural features can be:**
 - at a whole text level eg. beginnings / endings / perspective shifts;
 - at a paragraph level eg. topic change / aspects of cohesion;
 - at a sentence level when judged to contribute to whole structure.

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.



0 4

Focus this part of your answer on the second part of the Source from line 19 to the end.

A student, having read this section of the text said: "The writer brings the very different characters to life for the reader. It is as if you are inside the coach with them."

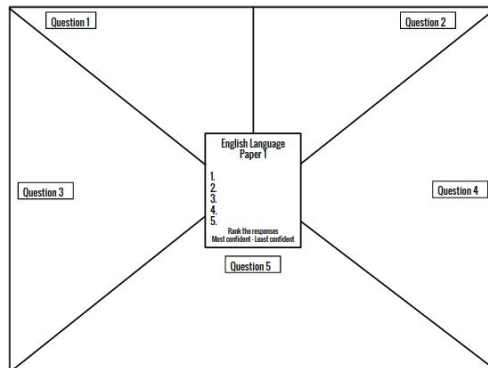
To what extent do you agree?

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text

[20 marks]

Q4



Language Paper 1: Overview

- **Critical Evaluation**
- **20 Marks**
- **20 minutes**
- **AO4: Evaluate** texts **critically** and support this with appropriate textual references.
- The question may or may not specify a focus area for response.
- A critical response to a statement about the focus extract.
- Establish your opinion clearly, and then use analysis and evaluation to prove your judgement.
- The analysis can encompass all areas of study: language, structure, imagery, tone, character, setting and so on.

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.




Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5 You are going to enter a creative writing competition.
Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Write the opening part of a story about a place that is severely affected by the weather.

ent and organisation
(technical accuracy)
(40 marks)

Q5

Language Paper 1: Overview

- Descriptive/Narrative Writing
- 45 minutes
- 40 Marks
 - AO5: 24 marks
 - AO6: 16 marks
- **AO5:** Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
- **AO6:** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- Choice of two questions, based on a stimulus (e.g. an image)
 - Description of stimulus
 - Narrative inspired by stimulus

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Paper 2

Section A: Reading
1 non-fiction & 1
literary non-fiction text

Exam:
1 short form question
(1x4 marks)
2 long form question
(1x8, 1x12 marks)
1 extended question
(1x16 marks)

Section B: Writing
Writing to present a
viewpoint

Exam:
1 extended writing
question (24 marks for
content, 16 marks for
technical accuracy)

Total exam time: 1 hour and 45 mins
80 marks, 50% of GCSE

Language Paper 2: Overview

- 50% of GCSE
- 1 hour 45 minutes
- 80 marks
- Section A: 40 marks
 - Reading
 - 1 non-fiction & 1 literary non-fiction text
 - 4 Questions
 - Inc. reading time (2 sources)
- Section B: 40 marks
 - Viewpoint
 - Topic-based
 - 24 marks for content
 - 16 marks for accuracy

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Source A – 21st Century non-fiction

Could you do your child's homework?

The Observer, Sunday 15 December 2013



Children appear increasingly weighed down by homework. But how tough can it be? Jay Rayner attempts his son Eddie's maths assignment.

A typical father son scenario

I am staring at a finely printed sheet of paper and trying not to let the bad feelings seep in. This sheet is all my childhood Sunday-night feelings of dread come at once. It is humiliation and "could do better" and "pay attention now".

I only have myself to blame. I am English, they were expected to give me a metaphor for you," I said. He raises his eyebrows if you feed an remorse.

He was dragging me back to work. I would be results.

And so, I have a son named Eddie. Which is why I'm dancing to x and y. Simple to be able to do. Or at l

Source B – 19th Century literary non-fiction

This Source consists of two letters. The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from

The Extracts

5 write you a sly Letter, which I assure you I have not forgot, and now an opportunity has come at last. I hope, my dear Father, you will not let Mr. Smith know anything about it for he would flog me if he knew it. I hope, my dear Father, you will write me a Letter as soon as you receive this, but pray don't mention anything about this in yours; only put a X at the bottom, or write to my good Friend Mr. Halmer, who is very kind to me and he will give it to me when I go to Church. He lives opposite and I assure you, my dear Father, they are the kindest Friends I have in Yorkshire and I know he will not show it to Mr. Smith for the Letters I write you are all examined before they leave the School. I am obliged to write what Mr. Smith tells us and the letters you send me are all examined by Mr. Smith before I see them, so I hope, my dear Father, you will mention nothing of this when you write.

15 It is now two years come October since I left you at Islington, but I hope, my dear Father, you will let me come home at Xmas that we may once more meet again alive - if God permit me to live as long.

20 Our bread is nearly black; it is made of the worst Barley Meal, and our Beds are stuffed with chaff¹ and I assure you we are used more like Bears than Christians². Believe me, my dear Father, I would rather be obliged to work all my life time than remain here another year.

George is quite well but very unhappy.

Your respectful son
Henry

Language Paper 2: Extract

- All response to Section A will be based on two non-fiction extracts.
- 19th-21st Century
- 1 non-fiction & 1 literary non-fiction text
- These could include letters, news articles, speeches, autobiographies, journals, memoirs and so on.
- Questions will be AO1, AO2 & AO3.
- Questions will specify whether to compare sources or look at individual sources.
- 15 minutes reading time
 - 5 minutes reading
 - 5 minutes highlighting
 - 5 minutes synthesis/summary

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



0 1

Read again the first part of **Source A** from **lines 1 to 15**.

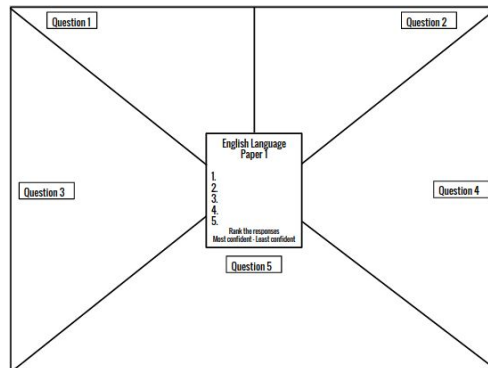
Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

- A Jay Rayner has good memories of his time in school.
- B Jay Rayner was happy to help his son with his homework.
- C As a boy, Jay Rayner worried about handing in his homework on Monday mornings.
- D Jay Rayner could not think of a food metaphor to help his son.
- E Jay
- F As
- G Jay his
- H Jay res

Q1



Language Paper 2: Overview

- Choose four true statements
- 4 Marks
- 5 minutes (max)
- **AO1:** Identify and understand **explicit** (obvious) and **implicit** (hidden) information and ideas.
- Question will specify **ONE** source and specific lines to focus on.
- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements - any more will lead to being penalised.

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



0 4

For this question, you need to refer to the **whole of Source A**, together with **Source B**, the father's letter to a family friend.

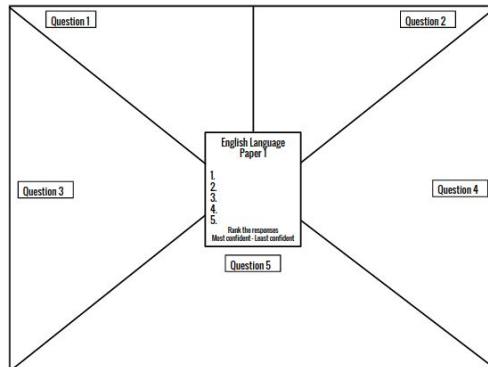
Compare how the two writers convey their different attitudes to parenting and education.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

Q4



Language Paper 2: Overview

- **Comparison**
- **16 Marks**
- **18 minutes**
- **AO3:** Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
- **Comparing the way writers achieve effects (e.g. conveying attitudes)**
- **The analysis can encompass all areas of study: language, structure, imagery, tone, character, setting and so on.**
- **This could however also include form, register, style, time period, values and so on.**
- **Bullet points will provide guidance.**
- **Uses evidence to support analysis.**

Today you will learn to explore the requirements of GCSE Language and reflect on how you need to prepare for it.

GCSE English
Language



Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.

You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5

'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

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

Q5

Language Paper 2: Overview

- Point-of-View Writing
- 45 minutes
- 40 Marks
 - AO5: 24 marks
 - AO6: 16 marks
- **AO5:** Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
- **AO6:** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- Single question scenario.

Today you will learn to explore the requirements of GCSE Literature and reflect on how you need to prepare for it.



Paper 1

Section A:
Shakespeare
(*Macbeth*)

Section B:
19th Century Novel
(*Jekyll & Hyde* / *A Christmas Carol*)

Exam:
1 extract-based essay
question from a choice
of plays.
(30 marks + 4 SPag)

Exam:
1 extract-based essay
question from a choice
of novels.
(30 marks)

Total exam time: 1 hour and 45 mins
64 marks, 40% of GCSE

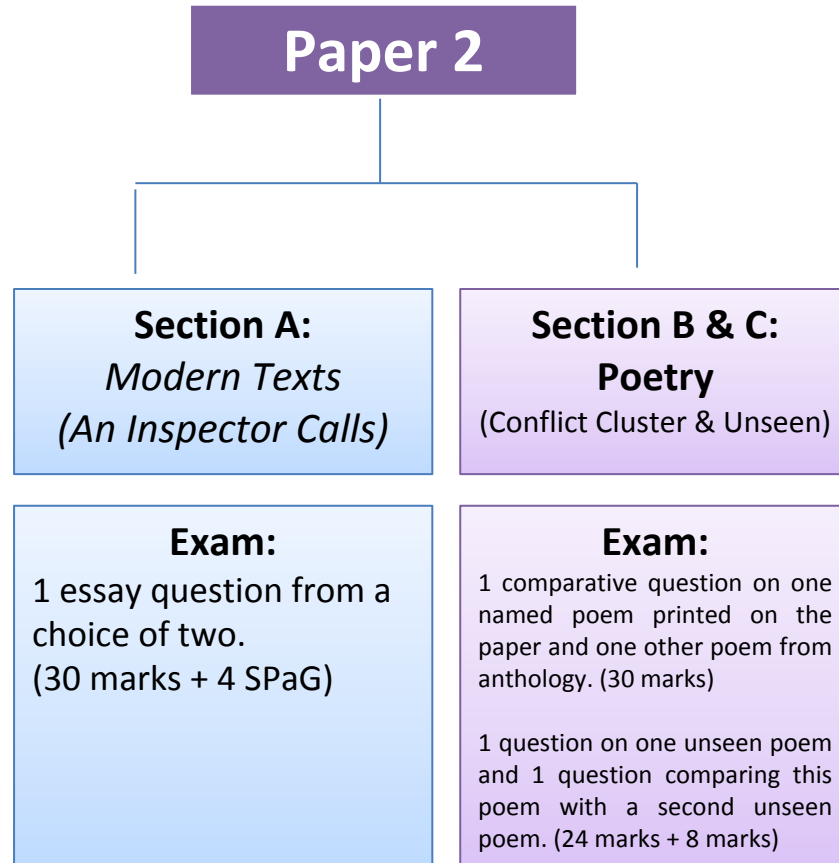
Literature Paper 1: Overview

- 40% of GCSE
- 1 hour 45 minutes
- 64 marks
- **Section A: Shakespeare**
 - 34 Marks
 - AO1 (12), AO2 (12), AO3 (6), AO4 (4)
 - 50 minutes
 - Extract-based essay
 - Choice of plays
 - Extract & Wider Play
- **Section B: 19th Century Novel**
 - 30 Marks
 - AO1 (12), AO2 (12), AO3 (6)
 - 50 minutes
 - Extract-based essay
 - Choice of novels
 - Extract & Wider Novel

Today you will learn to explore the requirements of GCSE Literature and reflect on how you need to prepare for it.



Paper 2



**Total exam time: 2 hours and 15 mins
96 marks, 60% of GCSE**

Literature Paper 2: Overview

- 60% of GCSE
- 2 hours 15 minutes
- 96 marks
- Section A: Modern Texts
 - 34 Marks
 - AO1 (12), AO2 (12), AO3 (6), AO4 (4)
 - 45 minutes
 - Choice of two questions
- Section B: Power/Conflict Poetry
 - 30 Marks
 - AO1 (12), AO2 (12), AO3 (6)
 - 45 minutes
 - Comparative question
 - One named, one chosen.
- Section C: Unseen Poetry
 - 24 Marks + 8 Marks
 - AO1 (12), AO2 (20)
 - 45 minutes
 - One question on one unseen (24)
 - Short compare question to a second unseen (AO2 - 8)

The Thing itself lay almost entirely buried in sand, amidst the scattered splinters of a fir tree it had shook to fragments in its descent. The uncovered part had the appearance of a huge cylinder, caked over by a thick scaly muddy-coloured incrustation. It had a diameter of about thirty yards. Ogilvy tentatively approached the mass, flabbergasted at the size and more so at the shape, since most meteorites are round. It was, however, still extremely hot from its flight through the air and this prevented Ogilvy from getting too close. There was a stirring noise within its cylinder he assumed to be the cooling of its surface; for at that time it had not occurred to him that it might be hollow.

He remained standing at the edge of the pit that the Thing had made for itself, transfixed by its strange appearance, astonished chiefly at its unusual shape and colour. The early morning was wonderfully still and he did not remember hearing any birds that morning, there was certainly no breeze stirring, and the only sounds were the faint movements from within the cindery cylinder. He was all alone on the common.

The Thing itself lay almost entirely buried in sand, amidst the scattered splinters of a fir tree it had shook to fragments in its descent. The uncovered part had the appearance of a huge cylinder, caked over by a thick scaly muddy-coloured incrustation. It had a diameter of about thirty yards. Ogilvy tentatively approached the mass, flabbergasted at the size and more so at the shape, since most meteorites are round. It was, however, still extremely hot from its flight through the air and this prevented Ogilvy from getting too close. There was a stirring noise within its cylinder he assumed to be the cooling of its surface; for at that time it had not occurred to him that it might be hollow.

He remained standing at the edge of the pit that the Thing had made for itself, transfixed by its strange appearance, astonished chiefly at its unusual shape and colour. The early morning was wonderfully still and he did not remember hearing any birds that morning, there was certainly no breeze stirring, and the only sounds were the faint movements from within the cindery cylinder. He was all alone on the common.

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