



English



Marden High School



ENGLISH

Leavers 2021

Securing Success

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 Literature



Paper 1

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

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

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

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

Total exam time: 1 hour and 40 mins
60 marks

Paper 2

Section A:
Shakespeare
(*Macbeth*)

Section B:
Unseen Poetry

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

Exam:
1 question on one unseen poem and 1 question comparing this poem with a second unseen poem.
(24 marks + 8 marks + 4 SPaG)

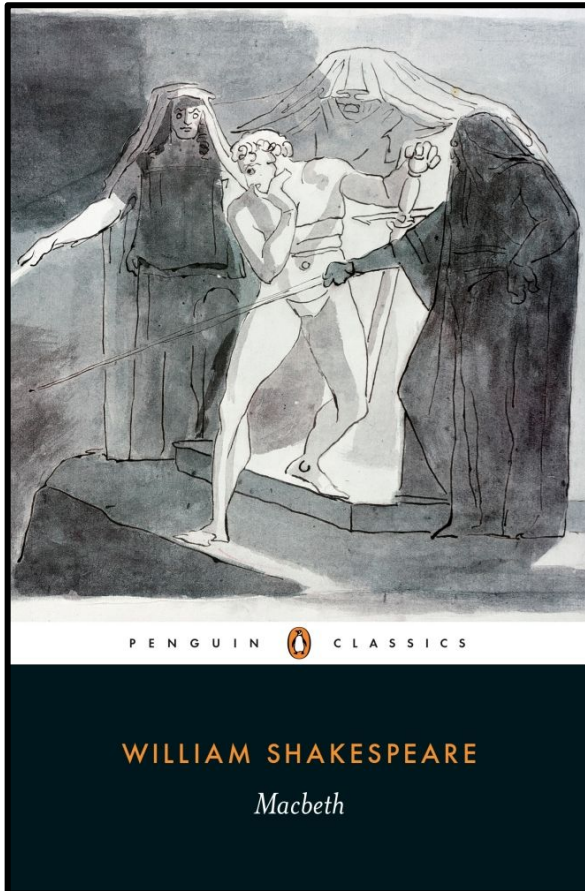
Total exam time: 1 hour and 45 mins
70 marks

GCSE Spoken Language

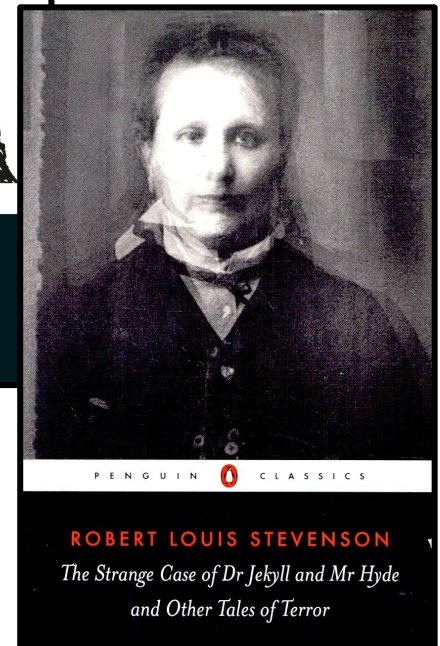
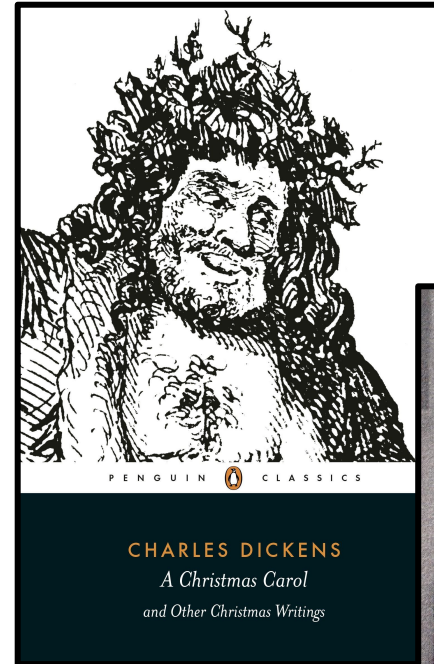


- Students must complete a Spoken Language accreditation at Pass, Merit or Distinction
- Students must present on a controversial topic of their choice (in agreement with their teacher)
- The presentation must be given to a panel (the class or a prearranged group)
- A question and answer session must follow
- The presentation must be filmed
- A sample will be sent away to AQA
- The accreditation will appear on their final GCSE results - P / M / D
- This will be requested by most colleges and employers.

GCSE English Literature

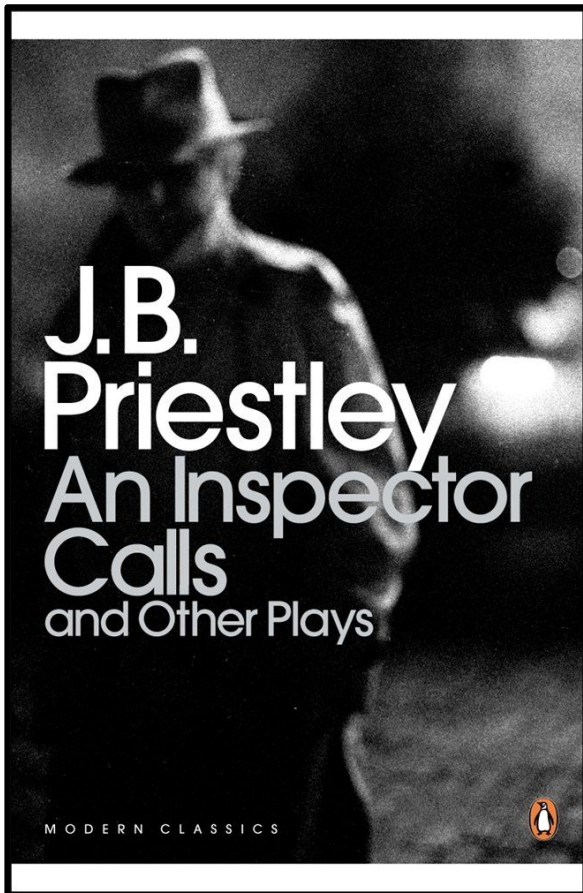


Paper 1 Section A: Shakespeare

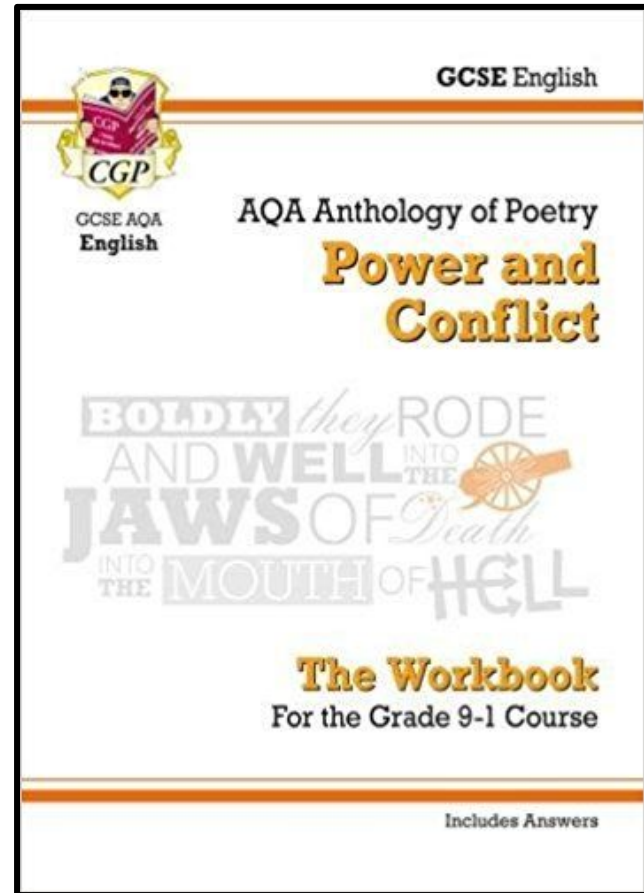


Paper 1 Section B: 19th Century Novel

GCSE English Literature



Paper 2 Section A: Modern Text



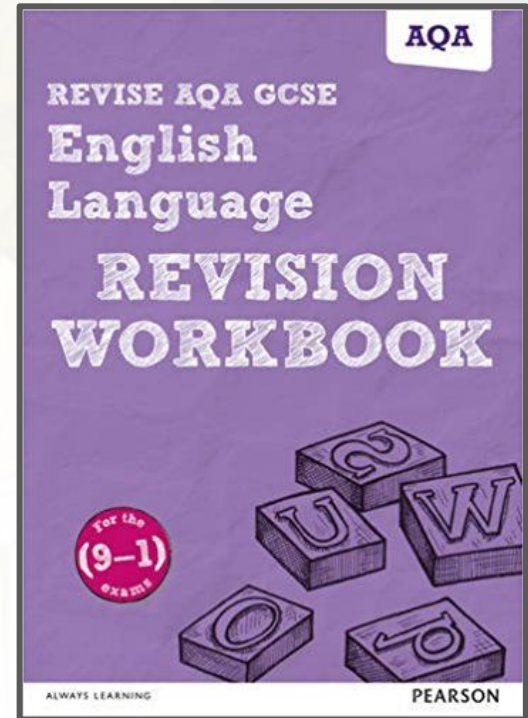
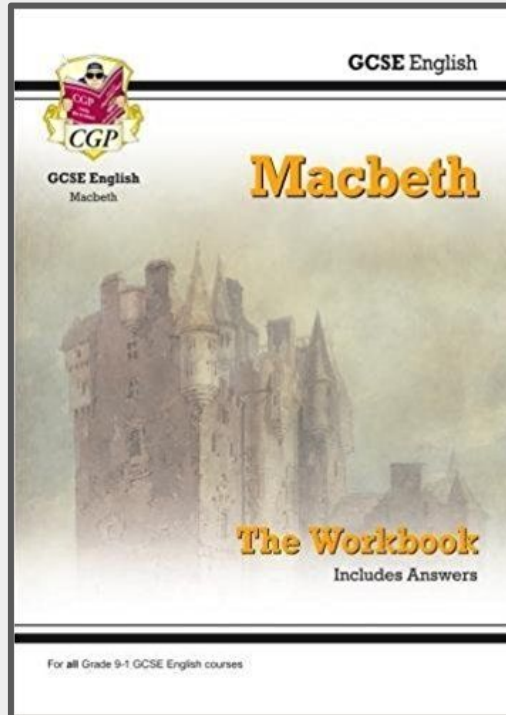
Paper 2 Section B & C: Poetry

Revision Guides & Workbooks

Guides & Workbooks.

Guides are useful for those students willing to process information.

Workbooks are useful for those students who learn by doing, but often are less active.



How can I support my independent preparation?

Guides & workbooks are available to purchase from reception now



English

Useful Revision Websites (English Language)

GCSE Bitesize

[Analysing Fiction](#) (Language Paper 1)

[Analysing Non-Fiction](#) (Language Paper 2)

[Comparing Texts](#) (Language Paper 2)

[Creative Writing](#) (Language Paper 1 & 2)

[Accuracy](#) (Language Paper 1 & 2)

[Spoken Language](#) (Accreditation)

**The most powerful
Language preparation is
practising & honing skills.**

Year 11
English Language
'5 Fancy Words'
Vocabulary Booklet



Additional Resources

[Penguin Classics Extracts](#)

[BBC News](#)

[Greatest British Novels](#)

[AQA Paper 1 Support Materials](#)

[AQA Paper 2 Support Materials](#)

[AQA Paper 2 Writing Guidance](#)



Useful Revision Websites (English Literature)

Sparknotes

[Macbeth](#) (c. 1606, William Shakespeare)

[Jekyll & Hyde](#) (1886, Robert Louis Stevenson)

[A Christmas Carol](#) (1843, Charles Dickens)

[An Inspector Calls](#) (1945, J.B. Priestley)

Shmoop

[Macbeth](#) (c. 1606, William Shakespeare)

[Jekyll & Hyde](#) (1886, Robert Louis Stevenson)

[A Christmas Carol](#) (1843, Charles Dickens)

BBC Bitesize

[Various](#)

[Power & Conflict Support Guide](#)

Additional Resources

[*Manhood and the 'milk of human kindness' in Macbeth \(British Library\)*](#)

[*Conjuring darkness in Macbeth*](#)

[*'Unsex Me Here': Lady Macbeth's 'Hell Broth'*](#)

[*'Man is not truly one, but truly two': duality in Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde*](#)

[*The origins of the Gothic*](#)

[*The origins of A Christmas Carol*](#)

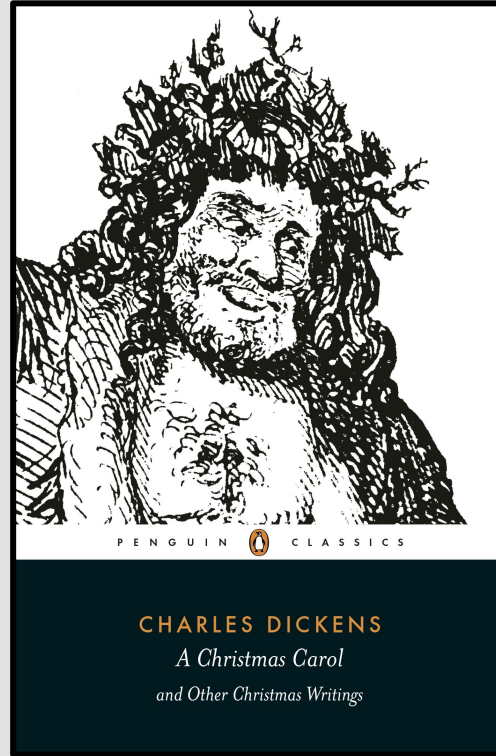
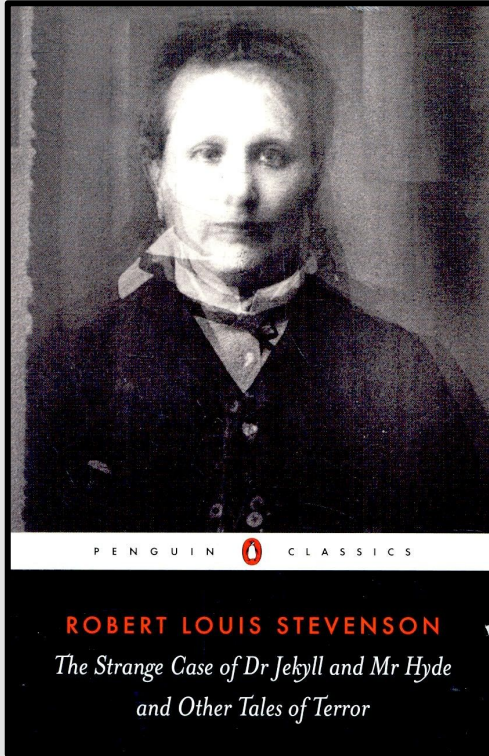
[*Ghosts in A Christmas Carol*](#)

[*Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds*](#)

[*Post Darwin: social Darwinism, degeneration, eugenic*](#)



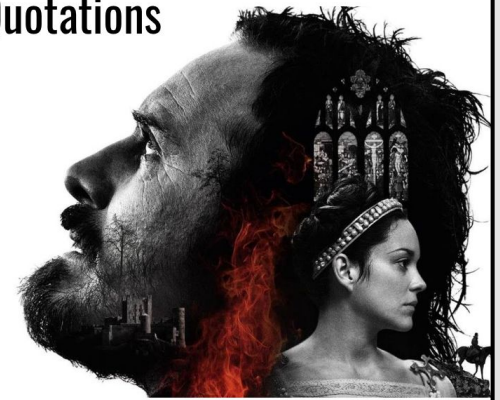
Want a collection of easy-to-access quotations?



Click below for collated quotes.

English Literature

Some Key Quotations



Click book cover for key practice resources.

If you are studying Jekyll & Hyde, click on that for all resources.

If you are studying A Christmas Carol, click on that for all resources.



Using Independent Papers & Exam Reports

Practise Papers

[English Language Paper 1](#)
[English Language Paper 2](#)
[English Literature Paper 1](#)
[English Literature Paper 2](#)

Exam Reports (2017)

[English Language Paper 1](#)
[English Language Paper 2](#)
[English Literature Paper 1](#)
[English Literature Paper 2](#)

Sample Scripts (2017 -19)

[This folder](#) includes Grade 5 and Grade 9 scripts from Marden students. Very useful!

Open - File - Make a Copy

The image shows a preview of an English Language Paper 1 exam report. The top part is the cover page, which includes the AQA logo, the text 'English Language Paper 1', 'Explorations in Creative Writing & Reading', and 'Report on the Examination'. It also lists the date '6700 June 2017' and 'Version: 1.0'. Below the cover page is a sample question, Q1 (AO1 - understanding), which asks the student to read an extract from 'A High Wind in Jamaica' and list four things from the text about the weather. The question is worth 4 marks. Below the question is a sample answer, Q2 (AO2 - language), which asks the student to look in detail at an extract from lines 10 to 22 of the source. The sample answer discusses the storm and the characters' reactions.

English

English Language Paper 1
Explorations in Creative Writing & Reading
Read the extract 'A High Wind in Jamaica' by Richard Hughes

Q1 (AO1 - understanding)
Read again the first part of the source, lines 1 to 9.
List four things from this part of the text about the weather.

A
B
C
D

[4 marks]

Q2 (AO2 - language)
Look in detail at this extract from lines 10 to 22 of the source:

They stopped, aghast, and began to realize that after all it was a storm of more than ordinary violence. They discovered that they were drenched to the skin must have been the moment they left the house. The lightning kept up a continuous blaze: it was playing about their father's stumpy ears; and all of a sudden they realized that he was afraid. They fled to the house, shocked to the heart and he was in the house almost as soon as they were.

Ms. Thornton rushed out, saying that she thought the worst was over now. Perhaps it was; but all through supper the lightning shone almost without flickering. And John and Emily could hardly eat: the memory of that momentary look on their father's face haunted them. It was an unpleasant meal altogether. The lightning kept up its play. The thunder made talking arduous, but no one was anywhere in a mood to chatter. Only thunder was heard, and the hammering of the rain.

AQA

GCSE
ENGLISH LANGUAGE
Paper 1 Explorations in Creative Reading and Writing
Report on the Examination

6700
June 2017

Version: 1.0

English

Extract Analysis. Improving wider literacy.



Wider Reading Skills

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

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

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 Lens

Justification
Perspective
Control
Consolidative
Echoing
Parallel
Contrary
Reinforcing
Class
Extended Metaphor
In Media Res
Deconstruct
Metaphor

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 can see about the writer's mind when they write.
- What are the effects of their language use?
- What is the function of their language use?
- What messages/values/ideas are they conveying in the extract?
- Why is the writer crafting their language like this?



English

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?
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The Linguist

Language

How and why is the writing using language?

- Consider how structure affects: narrative, character, setting, tone, focus, reader.
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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?
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- **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?

<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 that? 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 emotion affects narrative, character, setting, time, focus, style. Explain an important language use. This could include: <ul style="list-style-type: none"> Metaphor/Simile Use of Imagery Onomatopoeia Use of Colours Use of Sound Effects Why is the writing using these devices? 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, time, focus, style. Explain an important structural feature. How does the writer use structure to create the mood and atmosphere at the start of this novel? Describe the way the writer uses structure to create the mood and atmosphere at the start of this novel. Describe the way the writer uses structure to create the mood and atmosphere at the start of this novel. Describe the way the writer uses structure to create the mood and atmosphere at the start of this novel. 	<p>The Judge Evaluate</p> <p>Think about what the writer wants you to see from the clues they have left behind in their use of language, structure and style.</p> <ul style="list-style-type: none"> Think about what you see that may not have been in the energy and style of the writing itself. What is the function of the reader? What is the impact on them? What messages/values/dialogues exist within this story? Why is the writer writing like this way?

of a short story by Katherine Mansfield. It is the early 1900s and works in a hat shop, is on her way home.

1 At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she would have sacrificed her soul for a good dinner, something hot and strong and filling.

5

6 Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

14

15 She began to think of all that had happened during the day. Would she ever forget that awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse was worn so thin.

19 But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her carriage at the door; a man had come in with her, quite a young man, and so well dressed.

20

'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat, untied her veil, and gave her a hand-mirror.

25 'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it and then round your neck and ties in a bow under your chin – and a decent-sized feather.'

The girl glanced at Rosabel laughingly. 'Have you any hats like that?'

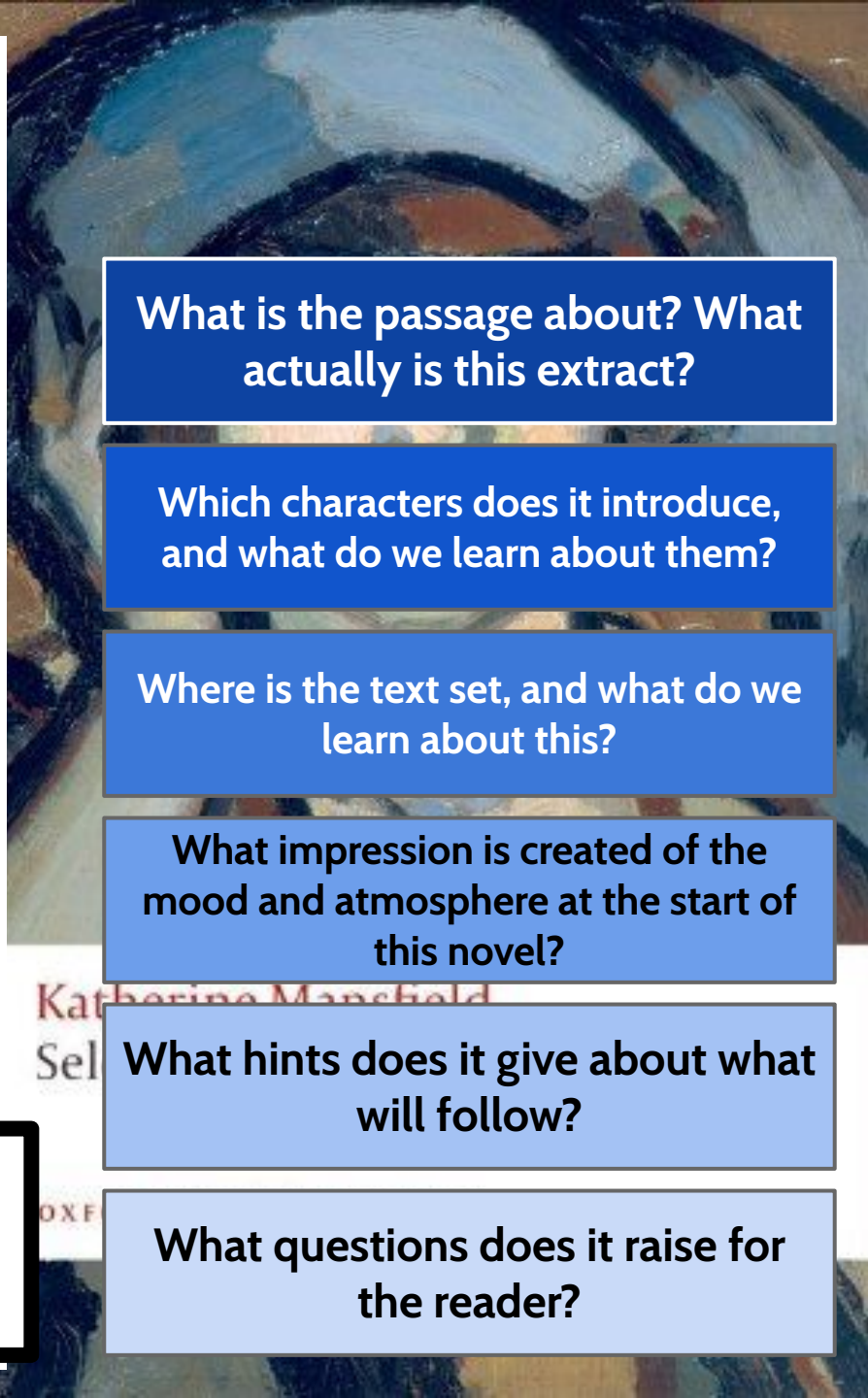
They had been very hard to please; Harry would demand the impossible, and Rosabel was almost in despair. Then she remembered the girl who had bought the black velvet rose.

30

'Oh, one moment, Madam,' she will please you better.' She had handed it to Rosabel.

35

Let me see how it looks on you.



What is the passage about? What actually is this extract?

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?

FIRST RESPONSES.

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

- 1 My son turned one last week. The day marked the end of what has been both the longest and shortest year of my life. From the instant he was born, it's felt as if my son has always been part of this family. I don't mean that in an obnoxious, heart-eyed, this-was-always-meant-to-be way. I simply mean that I haven't slept for a year and I don't really know how time works any more. Whole years have passed in some of the afternoons I've spent with him lately. Entire galaxies have been born and thrived and withered and died in the time it's taken him to eat a mouthful of porridge.



How is he one already? First he was born, and then I blinked, and now in his place is a little boy who can walk and has teeth and knows how to switch off the television at precisely the most important moment of anything I ever try to watch. It's not exactly the most unprecedented development in all of human history – child gradually gets older – but it's the first time I've seen it close up. It's honestly quite hard to grasp.

A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own person. I can see everyone in him – me, my wife, my parents – yet he's already separate from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of my dad. He loves running up to people and waiting for them to twang his lips like a ruler on a table. When he gets tired and barks gibberish in the middle of the room, he throws his entire body into it, like he's trying to shove the noise up a hill.

With every tiny development – every new step he takes, every new tooth and sound and reaction that comes along to ambush us – we're confronted with a slightly different child.

Photos of him taken in the summer seem like dispatches from a million years ago. Photos of him taken last week seem like a different boy. He's blasting ahead as far as he can. He's leaving milestone after milestone in his wake and tiny parts of me along with them.

He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the taste and texture of solid food. He'll rest his head on my shoulder and say the word 'teeth' for the first time.

But I've had a year of this. This sadness, this

**FIRST
RESPONSES.**



What is the passage about? What actually is this extract?

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?

Creative & Critical Thinking.

The Guardian

Character	Narrative	Setting
Initial Ideas		
The Item		
<small>Stick, sketch or write your item here.</small>		
THE GREATEST (SHORT) STORY NEVER TOLD		Guidance <ul style="list-style-type: none">• What will be the perspective & tense?• What will be your descriptive language?• 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?



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?

Creative & Critical Thinking.

[BBC News](#)



Gender inequality remains a major barrier to human development.

To what extent do you agree?

Creative & Critical Thinking.

[BBC News](#)



The new GCSE system is confusing, and just another example of government meddling.

To what extent do you agree?

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?

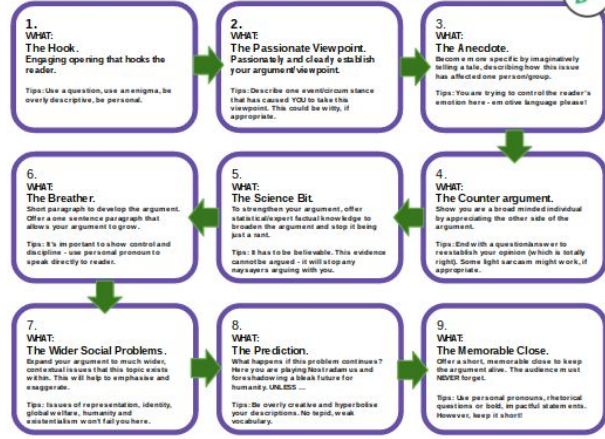
Initial Ideas

The Topic

What do you have a strong opinion on?

The Construction

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



Exam Awareness.



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

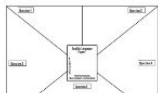
GCSE English Language



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

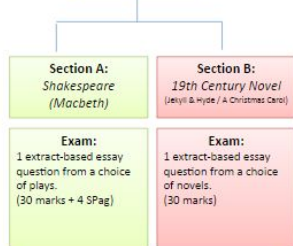
- List four things.
- 4 Marks
- 5 minutes (max)
- **AO1:** Identify and understand explicit (obvious) and implicit (hidden) information and ideas. Select and synthesize (blend) evidence from different texts.
- Extract and summarise basic level of understanding from a selected part of the text.
- Responses 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



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

Using the materials in the support pack below, test your child on their exam knowledge.





English

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

Exam Overviews

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 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]

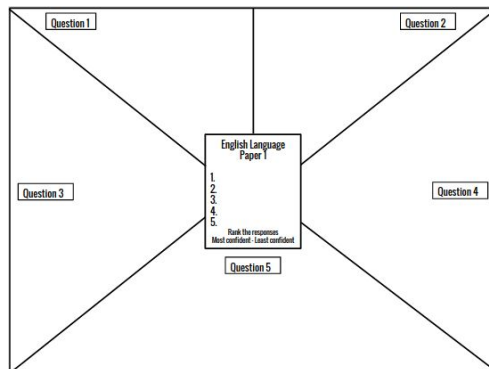
1 _____

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.

GCSE English
Language



02

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 the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Q2

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."

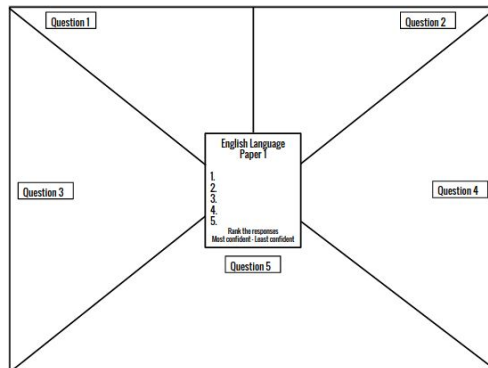
To what extent do you agree?

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".

5 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 remorseful

10 He was dragging me back to work. She would be results sheet

And so, I have a good time with 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.



0 1

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

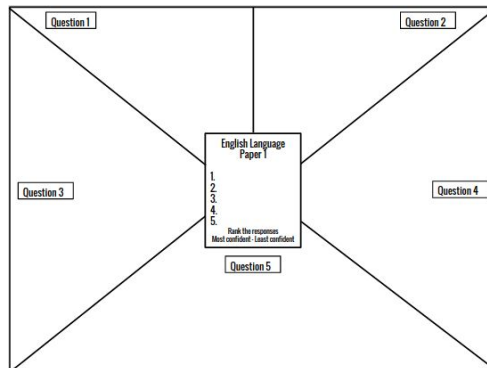
Choose **four** statements below which are **TRUE**.

- 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.



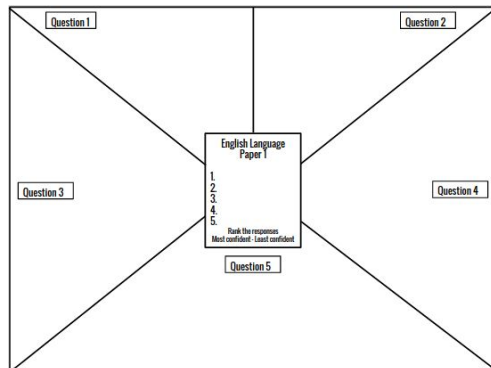
0 2

You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between Eddie and Henry.

[8 marks]

Q2



Language Paper 2: Overview

- **Summary & Comparison**
- **8 Marks**
- **10 minutes**
- **AO1:** Identify and understand **explicit** (obvious) and **implicit** (hidden) information and ideas.
- **Inference & Implicit information should be the basis of your response - not a list of verbatim facts.**
- **Focus on the question focus given (e.g. the differences between characters) - don't vaguely summarise.**
- **Support your summaries with reference and evidence.**
- **Provide inference for implicit readings & interpretations.**

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

GCSE English
Language



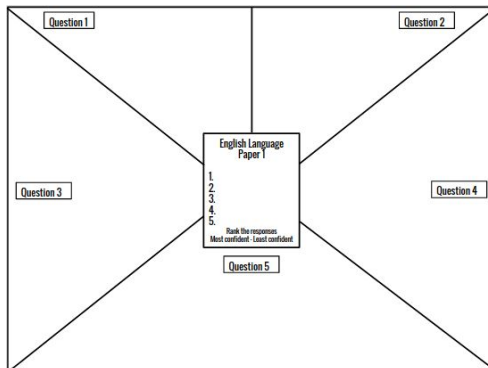
0 3

You now need to refer **only** to **Source B**, the letter by Henry written to his father.

How does Henry use language to try to influence his father?

[12 marks]

Q3



Language Paper 2: Overview

- Language Analysis
- 12 Marks
- 14 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 (e.g. to influence) - do not ignore it.
- Will refer to one source only.
- 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.

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.

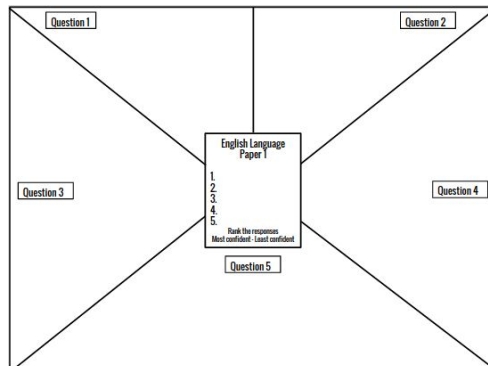
Compare how the two writers convey their different attitudes to parenting and education.

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.

GCSE English
Literature



Paper 1

Section A:

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

Exam:

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

Section B:

Modern Texts
(*An Inspector Calls*)

Exam:

1 essay question from a choice of two.
(30 marks)

Total exam time: 1 hour and 40 mins
60 marks

Literature Paper 1: Overview

- 1 hour 40 minutes
- 60 marks
- Section A: 19th Century Novel
 - 30 Marks
 - AO1 (12), AO2 (12), AO3 (6)
 - 50 minutes
 - Extract-based essay
 - Choice of novels
 - Extract & Wider Novel
- Section B: Modern Texts
 - 30 Marks
 - AO1 (12), AO2 (12), AO3 (6),
 - 50 minutes
 - Choice of two questions

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 2

Section A: *Shakespeare* *(Macbeth)*

Exam:

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

Section B: Unseen Poetry

Exam:

1 question on one unseen poem and 1 question comparing this poem with a second unseen poem.
(24 marks + 8 marks + 4 SPaG)

Total exam time: 1 hour and 45 mins
70 marks

Literature Paper 2: Overview

- 1 hour 45 minutes
- 70 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: Unseen Poetry**
 - 36 marks
 - AO1 (12), AO2 (12), AO4 (4)
 - 45 minutes
 - One question on one unseen (24)
 - Short compare question to a second unseen (AO2 - 8)

**FIGHT
ON**



A student, preparing for their GCSE English exams, said “you can’t revise for English”.

**CHUCK
PALAHNIUK**

This student was very wrong indeed ...

*SELF-IMPROVEMENT IS masturbation.
SELF-DESTRUCTION IS THE answer.*

ENDING ONE MINUTE AT A TIME

Revision Strategies.

Language & Literature.

Candidate Marks Report

Series : JUN 2017 2017

This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Centre No :	39311	Assessment Code :	176G-8702/2
Candidate No :	3124	Component Code :	8702/2
Candidate Name :	ROBSON, LAURIE		
Total Marks :	94 / 96		

In the table
'Max Mark'

Paper:

Paper

Total:

Question

01

02

03

04

05

In the opening stage directions, Stevenson uses the lighting change to emphasise the power the Inspector has. The lighting should be pink and intimate until the Inspector arrives when it should be harder and brighter. On the surface, the Inspector is presented as a powerful character as he is the only character with a specific lighting cue. Furthermore, the "pink and intimate" lighting suggests a cosy, family situation and it is greatly contrasted to the harsh intensity of the light when the Inspector arrives. This creates a feeling of volt as the audience can sense a change in tone with the Inspector's arrival. Furthermore, the light is "brighter and harder" there are

While language analysis is an essential part of studying and appreciating Shakespeare, it needs to be recognised that there are various routes, within the limited time available in the exam, for students to show their understanding of Shakespeare's methods and their effect (AO2). One reason structure and dramatic impact were fruitful avenues of exploration may have been because they encouraged the avoidance of unnecessary and misplaced subject terminology. Examiners found subject terminology being used which was often unhelpful and, in some cases, obstructive. Merely identifying features is of limited interest and value. Subject terminology might more helpfully be seen as the language of English Literature, the language which allows a candidate to write clearly and fluently about the text. This can be very straightforward because it is the thoughtfulness and validity of the ideas expressed through selecting appropriate subject terminology which is significant, not the subject terminology in itself.

The use of subject terminology is a new requirement in the 8700 specification, but in the specimen materials and training meetings, much emphasis was placed on how it should be used to enhance a response: it is what the student does with the subject terminology that is credited, rather than the mention of an obscure term that the student does not understand and does nothing with. Many students were armed with complex subject terminology and were determined to find examples of these techniques in the source whether they existed or not. Frequently, the terminology was used incorrectly, and comments such as: 'The writer has used adjectives and this creates synaesthesia', with no examples or mention of Rosabel or the bus journey, were unhelpful. Although there were students who used subject terminology accurately and effectively as a tool to aid their analysis, less reliance on it as the driving force of the response would be beneficial to students.

ADVICE: Use the Support document you have been sent.

Get to know the examiner's way of thinking through marked exemplar & exam reports.

Revision Strategies.

Language & Literature.



ADVICE: Use the Support document you have been sent.

- Get a sample paper
- Complete a sample paper
- Get one-to-one feedback on sample paper
- Improve the sample paper
- Practise, practise, practise.

Seek feedback for incremental growth

Revision Strategies.

Language & Literature.

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

GCSE English Language



Language Paper 1: Overview

- Structure Analysis
- 8 Marks
- 10 minutes
- AO2: Explain, comment on and analyse how writers use language and

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

GCSE English Language



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 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

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

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 the focus as the Science develops
- any other structural features that interest you.

(8 marks)

Example examiner's guide:

- the overall structure temporal/spatial narrative
- the change of structure inside, shifting tone,
- the consistent reminder recapitulated through narrowing down the characters.

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

GCSE English Language



The Extract

ADVICE: Use the Support document you have been sent.

Revise the criteria of each question as you would content in any other subject.

Revision Strategies.

Language & Literature.

Question 2
 In the play An Inspector Calls, Priestley presents on the class system. Eva Smith was first job by Mr Birling, in the end she was dismissed for committing suicide. Eva represents the huge of workers rights, lower class people fighting against the Birlings. Mr Birling says "a man has to make his business first after himself and his own". The idea of mind his own business shows that Mr Birling was aware of the conflict that is going on against the lower class in society that their failure won't harm him. We as the audience begin to dislike the character Mr Birling because he feels so a everybody else. And we know he is wrong. He was first shown in 1945 when things had changed. The lower class were playing a huge part in Priestley is showing the audience that the upper class don't live in a completely different world to us. Conflict still affects them. Mr Birling is wrong in about a "scandal" that could affect him. He wants the audience to come on fighting for his believe in why, elaborate on all of these pieces of conjecture.

Secondly Priestley presents inner conflict within the upper class.

ADVICE: Use the Support document you have been sent.

English Literature
 Paper 2, Section A Reflection
 Modern Prose (An Inspector Calls)

Name: Lucy Crossland
 Teacher: MR MCG

Target: 7
 Total: 22/34
 Notional grade: 6

AO Marks	AO1	AO2	AO3
A01 (12)	9		
A02 (12)	6		
A03 (6)	3		
A04 (4)	4		

Assessment Objectives:

AO1: Read, understand and respond to texts, maintaining a critical style and develop an informed personal response. Students should use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Level 6: Critical, exploratory, conceptualised response to task and whole text with judicious use of precise references to support interpretation(s)

Level 5: Thoughtful, developed consideration (8-10 marks)

Level 4: Clear understanding (7-8 marks)

Level 3: Explained, structured comments (5-6 marks)

Level 2: Supported, relevant comments (3-4 marks)

Level 1: Simple, explicit comments (1-2 marks)

Level 6: Analysis of writer's methods with subject terminology used judiciously with exploration of effects of writer's methods on reader

Level 5: Thoughtful, developed consideration (8-10 marks)

Level 4: Clear explanation of writer's methods with appropriate subject terminology and effects of writer's methods on reader

Level 3: Explained comments on writer's methods with some use of subject terminology. Identifies effects of writer's methods on reader

Level 2: Identification of writers' methods with some reference to subject terminology

Level 1: Awareness of writer making deliberate choices with possible reference to subject terminology

Level 6: Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

Level 5: Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task

Level 4: Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task

Level 3: Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task

Level 2: Some awareness of implicit ideas/contextual factors

Level 1: Simple comment on explicit ideas/contextual factors

🌟 Some insightful AO1 ideas and conclusions, with clear understanding of the text

★ AO2 evidence and close analysis must be developed to avoid conjecture without elaboration. Pose your points more with direct reference.

Study your own completed papers.

Revision Strategies.

Literature.

Useful Revision Websites (English Literature)

Sparknotes

[Macbeth](#) (c. 1606, William Shakespeare)
[Jekyll & Hyde](#) (1886, Robert Louis Stevenson)
[A Christmas Carol](#) (1843, Charles Dickens)
[An Inspector Calls](#) (1945, J.B. Priestley)

Shmoop

[Macbeth](#) (c. 1606, William Shakespeare)
[Jekyll & Hyde](#) (1886, Robert Louis Stevenson)
[A Christmas Carol](#) (1843, Charles Dickens)

BBC Bitesize

[Various](#)
[Power & Conflict Support Guide](#)

Additional Resources

[Manhood and the 'milk of human kindness' in Macbeth \(British Library\)](#)

[Conjuring darkness in Macbeth](#)

['Unsex Me Here': Lady Macbeth's 'Hell Broth'](#)

['Man is not truly one, but truly two': duality in Robert Louis Stevenson's Strange Case of Dr Jekyll and Mr Hyde](#)

[The origins of the Gothic](#)

[Ghosts in A Christmas Carol](#)

[Gothic fiction in the Victorian fin de siècle: mutating bodies and disturbed minds](#)

[Post-Darwin: social Darwinism, degeneration, eugenics](#)

ADVICE: Use the Support document you have been sent.

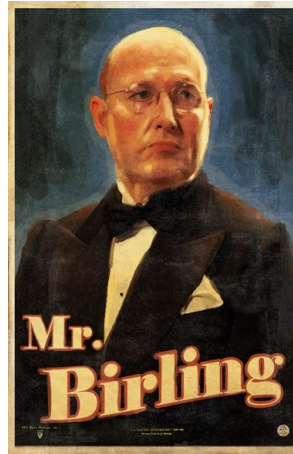
Explore useful and ambitious revision materials.

Revision Strategies.

Literature.

Function/Ideology

Methods &
Construction



Key Scenes/
Talking Points

Evidence &
Terminology

Explore the four
principles of
Literature revision.

ADVICE: Use the Support
document you have been
sent.

Revision Strategies.

Literature.

**Mr Hyde shrank
back with a hissing
intake of the
breath.**

Animal imagery / ideas of evolution

Chapter 2

Remember: analyse your evidences &
references: what, how and why?

“too full o’ the milk of human kindness”

Milk: connotations of maternity & care
Human kindness: A03, recognised
ideas of social expectation to be ‘good’

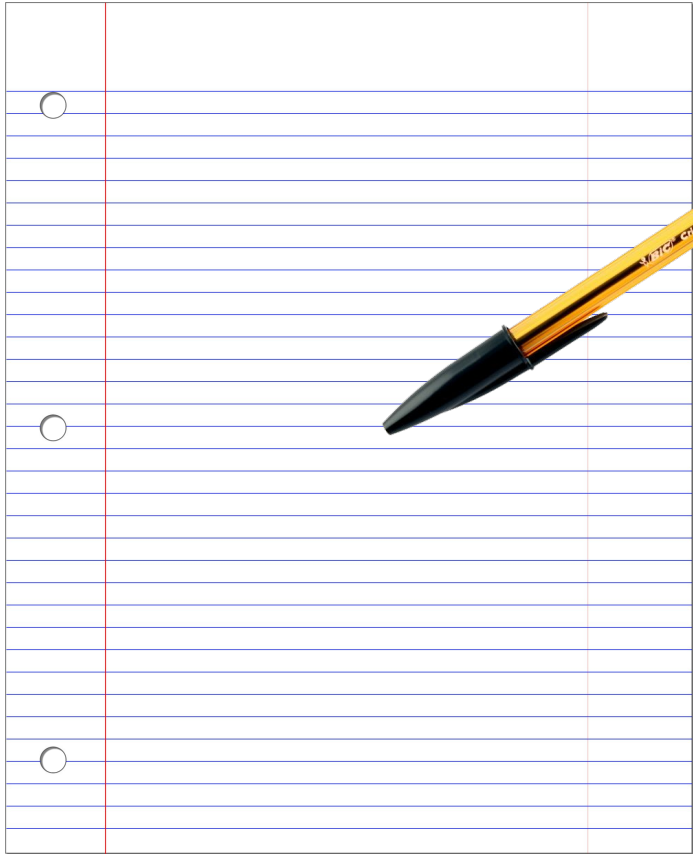
Act 1 Scene 5

ADVICE: Use the Support
document you have been sent.

**Amassing relevant
Quotations.**

Revision Strategies.

Literature.



*How does
[WRITER]
present ...*

ADVICE: Use the Support document you have been sent.

**Devise your own
essay questions to
answer.**

Revision Strategies.

- Zooming in from something big to something much smaller (or vice versa)
- Shifting between different times or places
- A sudden or gradual introduction of new characters at significant points
- Moving from inside to the wider outside world (or vice versa)
- Combining external actions with internal thoughts
- Switching between different points of view
- Developing and reiterating: focussing on a point of view by expanding and repeating it
- Circular structure – returning at the end to what happened at the beginning
- Positioning of key sentences and their impact on the whole

Structure.

Language.

Mummy's Little soldiers versus
 life's ^{Armies} ~~army~~.

Selfish. That is what I'd call
 the parents that try to "shield"
 their children from potential
 danger but see
 suffocating them.

Openings.

of the girls. But within that look recorded a
 glint of joy immersed immersed from the
 agitated face. A small glimmer of joy

AO5 - conscious crafting.

Endings.

Negative Vocabulary Word List

[More on Template](#)
[More Word Banks](#)

<p>A</p> <p>abysmal adverse alarming angry annoy anxious apathy appalling</p>	<p>D Cont.</p> <p>deny despicable detrimental dirty disease disgusting disheveled dishonest dishonorable dismal distress don't dreadful dreary</p>	<p>I</p> <p>icky ignore ignorant ill immature imperfect impossible dishonest inane inelegant infernal injure injurious insane insidious insipid</p>	<p>P</p> <p>pain perturb pessimistic petty plain poisonous poor</p>	<p>T</p> <p>tense terrible terrifying threatening</p> <p>U</p> <p>ugly</p>
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Vocabulary.

Plan ways to stand out in
 Language Section B: fiction &
 non-fiction writing.

Revision Strategies.

Language.



Read an extract /
[Gone Viking](#) by
Helen Russell



Read an extract /
[Being Ecological](#)
by
Timothy Morton



Read an extract /
[The Bear and the Nightingale](#)
by
Katherine

[Ministers play down leaked Brexit study](#)

Labour demands the full publication of a government report predicting an economic hit from Brexit.

🕒 1h | UK Politics | 💬 3678

- Kuenssberg: Leak politics
- Peers debating EU bill
- ▶ 'A campaign to overturn Brexit'



ADVICE: Use the Support document you have been sent.

- Find a typical fiction or non-fiction source.
- Interrogate it using the collection of Paper 1 & Paper 2 questions that you should be memorising.
- Maximise the quality of your understanding in the 'reading' time.

Practise your interrogation skills for the unseen sources.

Revision Strategies.

Language.



ADVICE: Use the Support document you have been sent.

Use Guardian photography section for Paper 1 Section A.

Revision Strategies.

Language.

Gender pay gap widening for women in their 20s, data shows

How private schools ensure a life of privilege for their pupils

Crisis in mental health care for young people

ADVICE: Use the Support document you have been sent.

Use current affairs as a source for viewpoint preparation.

Revision Strategies.

HOW TO DO TRANSCENDENTAL MEDITATION

- Sit in a **comfortable chair**. Keep your back and neck straight. Close your eyes.



- Begin with **30 seconds of quiet**. Ease into the mantra, a meaningless "vibration word" your teacher gave you.

- Repeat the **mantra** in your head at no particular rhythm.

- Don't think about your **breathing**.



- Let the mantra draw your attention, but allow thoughts to **float by**.

- You may experience moments of "**transcendence**," a pleasant feeling of restful alertness.

- Meditate for **20 minutes**. Take three mantra-free minutes before opening your eyes.

- Practice **twice daily**, ideally before breakfast and again before dinner.

BUSINESS INSIDER

Language & Literature

Satchitananda (Sath-chit-ananda)

representing "existence, consciousness, and bliss" or "truth, consciousness, bliss", is an epithet and description for the subjective experience of the ultimate, unchanging reality

ADVICE: Use the Support document you have been sent.

Consider transcendental meditative practices to channel your flow of ambition & fear.

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

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/scene/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/factual 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 Neustadter to and forecasting a bleak future for humanity UNLESS ...
 Tip: Be overly creative and hyperbolic 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!