

Reading and Writing for Success – a student handbook

We do not learn for school, but for life - Seneca the Younger (c.65CE)

You all know about the benefits of regular reading: stimulating your brain, reducing stress, gaining knowledge, expanding vocabulary, improving memory, strengthening analytical thinking skills, improving focus and concentration, improving writing skills... there is no argument about reading being very, very good for you. The list below is a tiny taste of reading we recommend. Visit Mrs Norton in the Library and increase your chance of success.

KS3 (YR 9) RECOMMENDED	KS4 RECOMMENDED
PROSE	PROSE
<i>The Hitchhiker's Guide to the Galaxy</i> Douglas Adams	<i>Feed</i> MT Anderson
<i>Pig Heart Boy</i> Malorie Blackman	<i>Pride and Prejudice</i> Jane Austen
<i>The Boy in the Striped Pyjamas</i> John Boyne	<i>The Wasp Factory</i> Iain Banks
<i>Fahrenheit 451</i> Ray Bradbury	<i>A Clockwork Orange</i> Anthony Burgess
<i>The Thirty-Nine Steps</i> John Buchan	<i>The House on Mango Street</i> Sandra Cisneros
<i>Great Expectations</i> Charles Dickens	<i>The Woman in White</i> Wilkie Collins
<i>The Princess Bride</i> William Goldman	<i>The House of the Scorpion</i> Nancy Farmer
<i>Earthsea Series</i> Ursula K Le Guin	<i>Gone</i> Michael Grant
<i>Private Peaceful</i> Michael Morpurgo	<i>Far From the Madding Crowd</i> Thomas Hardy
<i>The Knife of Never Letting Go</i> Patrick Ness	<i>The Old Man and the Sea</i> Ernest Hemingway
<i>Wolf Brother</i> Michelle Paver	<i>The Remains of the Day</i> Kazuo Ishiguro
<i>My Sister's Keeper</i> Jodi Picoult	<i>1984</i> George Orwell
<i>Northern Lights</i> Philip Pullman	<i>Tales of Mystery and Terror</i> Edgar Allen Poe
<i>Rani and Sukh</i> Bali Rai	<i>Frankenstein</i> Mary Shelley
<i>The Catcher on the Rye</i> JD Salinger	<i>I Capture the Castle</i> Dodie Smith
<i>The Hobbit</i> JRR Tolkein	<i>The Picture of Dorian Gray</i> Oscar Wilde
<i>The Day of the Triffids</i> John Wyndham	<i>To the Lighthouse</i> Virginia Woolf
NON FICTION	NON FICTION
<i>Boy: Tales of Childhood</i> Roald Dahl	<i>I Know Why the Caged Bird Sings</i> Maya Angelou
<i>My Family and Other Animals</i> Gerald Durrell	<i>Wild Women & their Amazing Adventures</i> Mariella Frostrup (ed)
<i>Black, White and Gold</i> Kelly Holmes	<i>The Five Hallie</i> Rubenhold
<i>The Diary of a Young Girl</i> Anne Frank	<i>Touching the Void</i> Joe Simpson
POETRY	POETRY
<i>Emily Dickinson</i>	<i>Simon Armitage</i>
<i>Jackie Kay</i>	<i>Carol Ann Duffy</i>
<i>Liz Lochhead</i>	<i>Seamus Heaney</i>
<i>Daljit Nagra</i>	<i>Les Murray</i>
<i>Alice Oswald</i>	<i>Sylvia Plath</i>
<i>Benjamin Zephaniah</i>	<i>Dylan Thomas</i>
DRAMA	DRAMA
<i>Alan Bennett</i>	<i>Caryl Churchill</i>
<i>Noel Coward</i>	<i>Henrik Ibsen</i>
<i>Brian Friel</i>	<i>Sarah Kane</i>
<i>Arthur Miller</i>	<i>Martin McDonagh</i>
<i>Willy Russell</i>	<i>Joe Orton</i>

YEAR 9 CURRICULUM OVERVIEW (interleaving model to reinforce, extend and deepen prior learning)		
WHEN?	WHAT? (may change for split teaching groups)	HOW AM I PROGRESSING?
Autumn 1	Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB)	Key Assessment 1 – Lang P1B
Autumn 2	Tragedy – Misfortune and Mishap (Lit P1A) 19 th Century Novel – <i>A Christmas Carol</i> (Lit P1B) Tragedy – <i>Grave of the Fireflies</i> (media text)	Key Assessment 2 – Lang P2B Key Assessment 3 – Lit P1B
Spring 1	Poetry in the Natural World (Lit P2C) Tragedy – Reading <i>Of Mice and Men</i> (Lit P1A)	Key Assessment 4 – Lit P2C
Spring 2	Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB)	Key Assessment 5 – Lang P1A
Summer 1	19 th Century Novel – <i>A Christmas Carol</i> (Lit P1B) Poetry in the Natural World (Lit P2C)	
Summer 2	Writing a monologue – <i>Children of Men</i> (media text) (Lang P1B) Modern Novel – <i>Animal Farm</i> Research Project (Lit P2A) Shakespeare – <i>Macbeth</i> Research Project (Lit P1A)	Key Assessment 6 – Spoken Language
YEAR 10 CURRICULUM OVERVIEW (interleaving model to reinforce, extend and deepen prior learning)		
WHEN?	WHAT? (may change for split teaching groups)	HOW AM I PROGRESSING?
Autumn 1	Modern Novel – <i>Animal Farm</i> (Lit P2A)	Key Assessment 1 – Lang P1B
Autumn 2	Writers' Viewpoints and Perspectives (Lang P2AB) Explorations in Creative Reading and Writing (Lang P1AB) 19 th Century Novel – <i>A Christmas Carol</i> (Lit P1B)	Key Assessment 2 – Lit P2A Key Assessment 3 – Lang P1A
Spring 1	Shakespeare – <i>Macbeth</i> (Lit P1A)	Key Assessment 4 – Lit P1A
Spring 2	Power and Conflict Poetry (Lit P2B)	Key Assessment 5 – Lit P2B
Summer 1	Modern Novel – <i>Animal Farm</i> (Lit P2A) Shakespeare – <i>Macbeth</i> (Lit P1A)	
Summer 2	Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB) Unseen Poetry (Lit P2C) / Power and Conflict Poetry (Lit P2B)	Key Assessment 6 – MOCKS Lang P2AB
YEAR 11 CURRICULUM OVERVIEW (interleaving model to reinforce, extend and deepen prior learning)		
WHEN?	WHAT? (may change for split teaching groups)	HOW AM I PROGRESSING?
Autumn 1	Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB) Modern Novel – <i>Animal Farm</i> (Lit P2A)	Key Assessment 1 – Lang P1A
Autumn 2	Unseen Poetry (Lit P2C) Shakespeare – <i>Macbeth</i> (Lit P1A) 19 th Century Novel – <i>A Christmas Carol</i> (Lit P1B) Power and Conflict Poetry (Lit P2B)	Key Assessment 2 – Lit P2C Key Assessment 3 – MOCKS Lit P1AB
Spring 1	Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB) Modern Novel – <i>Animal Farm</i> (Lit P2A)	Key Assessment 4 – Lang P1B
Spring 2	Unseen Poetry (Lit P2C) Shakespeare – <i>Macbeth</i> (Lit P1A) 19 th Century Novel – <i>A Christmas Carol</i> (Lit P1B) Power and Conflict Poetry (Lit P2B) Explorations in Creative Reading and Writing (Lang P1AB) Writers' Viewpoints and Perspectives (Lang P2AB)	Key Assessment 5 – Lit P2B
Summer 1	Writers' Viewpoints and Perspectives (Lang P2AB) Teacher Choice Revision	Key Assessment 6 – Lang P2A LIT EXAMS P1AB P2 AB
Summer 2	Teacher Choice Revision	LANG EXAMS P1AB P2ABC

Teachers open the door, but you must enter by yourself - (Chinese proverb (c.250BCE))

Assessment objectives: assessments and exams measure how well you have achieved the following	
English Language	Which questions and papers are these AOs assessed?
AO1: Identify and interpret explicit and implicit information and ideas; Select and synthesise evidence from different texts	Paper 1A – qu. 1 Paper 2A– qu. 1 and qu. 2
AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views	Paper 1A – qu. 2 and qu. 3 Paper 2A – qu. 3
AO3: Compare writers’ ideas and perspectives, as well as how these are conveyed , across two or more texts	Paper 2A – qu. 4
AO4: Evaluate texts critically and support this with appropriate textual references	Paper 1A – qu. 4
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	Paper 1B – qu. 5 Paper 2B – qu. 5
AO6: Candidates must use a range of vocabulary and sentence structures for clarity , purpose and effect, with accurate spelling and punctuation	Paper 1B – qu. 5 Paper 2B – qu. 5

Assessment objectives: assessments and exams measure how well you have achieved the following	
English Literature	
AO1: Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response; use textual references , including quotations, to support and illustrate interpretations	Paper 1 – (A)Macbeth; (B)A Christmas Carol Paper 2 – (A)Animal Farm; (B)Power and Conflict Poetry; (C)Unseen Poetry
AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	Paper 1 – (A)Macbeth; (B)A Christmas Carol Paper 2 – (A)Animal Farm; (B)Power and Conflict Poetry; (C)Unseen Poetry
AO3: Show understanding of the relationships between texts and the contexts in which they were written	Paper 1 – (A)Macbeth; (B)A Christmas Carol Paper 2 – (A)Animal Farm; (B)Power and Conflict Poetry
AO4: Use a range of vocabulary and sentence structures for clarity , purpose and effect , with accurate spelling and punctuation	Paper 1 – (A)Macbeth Paper 2 – (A)Animal Farm

Assessment objectives for the Spoken Language Endorsement (not weighted, a certificate is awarded by AQA)

AO7: Demonstrate **presentation skills** in a formal setting

AO8: **Listen and respond** appropriately to spoken language, including to **questions** and feedback on presentations

AO9: Use spoken Standard English **effectively** in speeches and presentations

Words used in exam questions – know what they mean so you can answer the question properly	
convey	to express a thought, feeling, or idea so that it is understood by other people
perspective	a particular way of considering something; a point of view
explain	to make something clear or easy to understand by describing or giving information about it
explore	to think and then write about something to find out more about it
present	to show, give, provide or make something known
describe	to say or write what someone or something is like
narrative	a story or a description of a series of events

Education's purpose is to replace an empty mind with an open one - Malcolm Forbes (1986)

Writing Frameworks – mix and match!

To begin your discussion:	Introducing new points:	To end your discussion:
Firstly we can see	Secondly it is worth noticing	In conclusion
First of all the writer creates	Thirdly our attention is drawn to	In summary, the writer conveys
To start with, the writer evokes	Furthermore another sentence where	As a final observation
At the beginning of the extract	In addition to this point, the writer also	Briefly, to conclude
To open the extract, the writer	Another point worth noting is	Considering all of these points
In opening, the writer creates	Another perspective to consider is	Finally, it may be concluded
Immediately the reader can	Further on in the stanza, the poet presents	Overall, it may be said

To give an opinion	To show an example:	To compare:	
I think that	For example the writer suggests	In comparison	Even though
I believe that	The writer states	Equally, the writer of source B	However in source A
In my opinion	For instance the writer implies	As with the writer of source A	On the other hand
This highlights	Here, the writer portrays	In the same way	Alternatively we can see
It seems likely	To illustrate	Similarly we can see	Conversely the writer of
I would say that	Specifically we can see	A comparable point	Instead of presenting...as
This echoes	This is revealed through	Therefore when comparing	To explore the alternative
It seems fair to say	In this line we can see	Looking at both sources	A significant difference

To layer and extend analytical discussion:	In a complex sentence:
The description implies...and portrays...	The description of the new fence implies that there is hostility between the two farmers and portrays a society divided by wealth.
The image conveys...whilst it also reveals...	The image of the trapped bird conveys how freedom is limited whilst it also reveals the claustrophobic atmosphere within the house.
The writer critiques...through	The writer critiques the leadership of the Soviet Union through creating an allegory of the key characters and events during and after the Russian Revolution of 1917.
This information signifies...and in turn mirrors...	This information regarding the cameras in the trees signifies how elaborate the security is, and in turn mirrors the destruction of the natural habitat.
This figurative language foreshadows...which highlights...	This figurative language , that describes the death of the dog, foreshadows the man's later death - which highlights the brutal and ruthless society the writer presents.
The sentence builds...through...which creates...	The sentence builds in tension through the listing of dynamic verbs which creates distinct imagery of the chase ending in tragedy.
The poet develops...which strengthens...	The poet develops the theme of grief which strengthens the reader's emotional connection to the persona.
The symbolism is reinforced...resulting in...	The symbolism of the sunflowers is reinforced through the repetition of light imagery which the poet repeats in each stanza resulting in a mood of joy and hope for the future.
The setting is established...through...which is striking due...which creates...	The graveyard setting is established at the opening of the text through a description of the 'swirling mists' which is striking due to the use of onomatopoeia which creates dynamic auditory imagery.
The writer alludes to...which recalls ...persuading	The writer alludes to the setting of the sun which recalls an earlier moment in the text persuading the reader that the overarching mood is one of melancholy.

Language Paper 1A-Reading. Exam responses from students

Sentence frameworks from a mid-level response: question 2

The writers use of language describes...I get this impression from where the writer says...which is followed by the words...it is already showing that...creating a kind of...Where the writer says...not only does this sentence...it creates...When the writer says...it shows and informs the reader of...the use of the word...in some ways the writer is portraying...

Sentence frameworks from a high-level response: question 2

The writer uses a metaphor...to emphasise the...the noun...has connotations of...suggesting...which has connotations of...which creates...adding emphasis to...the writer uses the adjective...which creates...the writer also uses the simile...suggesting...the adjective...demonstrates that...we can infer...the noun...suggests...but also...

Sentence frameworks from a mid-level response: question 3

In the beginning of the story...the writer describes..the writer then changes its focus to describe...this paints a strong image...also it tells the reader...furthermore the writer uses a shift in focus...the use of this sentence...moreover the writer ends the story...this makes the reader feel...

Sentence frameworks from a high-level response: question 3

At the start of the text the writer focuses our attention on...then it cuts to...which really focuses your attention and changes...right after, it's followed by...that's when...is introduced...the writer shifts our attention...the atmosphere changes from...after..the writer then introduces...the writer instantly zooms...the writer goes from...the writer does this so that...the writer structured this...perspectives are switched quickly...it seems like...because...after...it goes back to...the writer first focuses on...then suddenly the writer shifts the focus onto...the writer does this to...at the end it seemed...because...the writer focusing on...

Sentence frameworks from a mid-level response: question 4

I agree with...it makes me feel...this is shown in the quote...the word...suggests...this is further proven...the use of this simile suggests...and the word...I also agree...as...the use of the quote...the emphasis on the quote suggests that...I disagree with the response as...this is shown in the quote...suggests...in conclusion I mostly agree...as the increased tension...and this proves...

Sentence frameworks from a high-level response: question 4

I agree...because...is described by the writer...emphasizing...the method...can be used to convey...conveying to the reader...however...leading to my own impression...is described as...emphasizing the word...as if...leading me to believe

Language Paper 2A-Reading. Exam responses from students

Sentence frameworks from a mid-level response: question 2

From both sources I can infer...as compared..in source A we know...in source B...we know this because..from this I understand that...

Sentence frameworks from a **high-level** response: **question 2**

In source A the writer...the writer talks about...in comparison...this shows...another thing...it can be said that the reason...however...

Sentence frameworks from a **mid-level** response: **question 3**

Throughout this section there is a general sense of...the adverb... and the word...present...whilst the adjective...is constantly portrayed as...this is shown...the writer uses words such as...to describe...as if...this emphasizes...this is further emphasized by...which suggests...adjectives such as...are used to describe...again suggesting...frequent use of...this suggests...towards the end of the section...is used to describe...the verb...portraying them...this suggests...

Sentence frameworks from a **high-level** response: **question 3**

The writer uses a simile...to describe...evoking the image...violent verbs are used to describe...showing...this is compounded by...portraying...by the active word choice...the...is personified...helping the reader understand...showing its...the adverb...is used to describe...portraying them as...depicting their...this gives the reader a comparison...the lexical field of...with words like...and the hyperbolic...making the sense of...juxtaposes...sound imagery is used appealing to the reader's senses with...making the image...is contrasted starkly with the use of the adverb...to show the...the phrases...the repetition...builds tension...

Sentence frameworks from a **mid-level** response: **question 4**

In both source A and B the writers are...in source A the writer...whereas in source B...in source A and B they both use...the writers have done this on purpose...in source A the writer describes...he says...which shows that...however in source B

Sentence frameworks from a **high-level** response: **question 4**

In source A...are described as...this metaphor emphasizes...the comparatives...shows the writer's...however in source B...whilst the word...has connotations of...In source A the writer was...these words have connotations of...by contrast in source B...creates a sense of...in source A...is described as...the writer uses a short clause...the words are...which presents...the image of...has connotations of...which shows the writer's interest...in source B on the other hand...the writer uses...the description of...suggesting...draws the attention...showing that the writer...in source A the writer...these words...which shows...connotations...the writer also...emphasizes the...in source B however...the writer presents...firstly the use of...suggests...which contrasts...which suggests...the repetition of...showing that...in conclusion

Language Paper 1 and 2 B - Writing.

Punctuation Rules – to make your writing clearer, well organized and interesting

full stop.	marks the end of a sentence	I went out for a walk with the dogs.
comma ,	to organize blocks of thought	I went out for a walk with the dogs, my sister, grandma, and dad.
semi colon ;	joins linked phrases/sentences	I went out for a walk with the dogs; they were really excited and noisy.
colon :	gives more information about the sentence that went before	I went for a walk with the dogs: we have two Labrador puppies called Marmalade and Honey.
dash -	used to create emphasis	I went out for a walk with the dogs – and I regretted it.
question mark?	indicates a direct question	Do you have any pets?
ellipsis...	indicates an incomplete thought	I went out for a walk but forgot the way home...
“quotation mark”	used to quote exact speech	“Don’t forget their ball,” said mum.
(parenthesis)	used to indicate an afterthought	I went out for a walk (I do this every day) with the dogs.
apostrophe ‘	shows contraction or possession	It’s a long time since I walked to my friend’s house with the dogs.

Extract from an example of a **mid-level** response: **Language paper 1 section B qu 5**

We walked down the all too familiar corridors towards my grandmothers room. The route we took must have been walked by us a thousand times. The doctors and nurses knew us by name. As I turned the final turn before our destination I saw my mum take a deep breath.

The door creaked open and I was the first to enter. My grandmothers frail body resting in her bed. It looked uncomfortable. I didn't know what to say to her. I wished I'd spent more time with her because seeing her in the weak, fragile state was hard. When the doctor asked to talk to us outside we followed her obediently; she looked at all of our worried faces before she smiled. She informed us that my grandmother was going to get better; she told us my grandmother would live. It was a miracle. It was unexpected, it was new I had hoped but never believed I would hear.

Extract from an example of a **high-level** response: **Language paper 1 section B qu 5**

Frozen, I stare at his aged face. Ice-cold grey eyes concealing a once – warm soul that has petrified along with his spirit. Empty. Shallow. Powerless. These are the words for those eyes; the eyes that cut the air surrounding them with their unpleasant prejudice.

The eyes may be one thing, but they are partially masked by an overgrown jungle of silver and white. The branches of this forest extending across his whole face and neck, going down; reaching under his clothes and, like a weed, are found to be untamable because of the extent of their spreading existence.

Fine lines frame all these features, great ridges becoming more prominent with age.

Is there still hope hidden away? The only optimism found is the ghost of what it once was. Time as the enemy that scorched it from the battlefield with no remorse, no pity, all powerful.

Extract from an example of a **mid-level** response: **Language paper 2 section B qu 5 (newspaper article)**

It is appalling how sport is portrayed these days! What happened to only playing for fun and not stereotyping the types of people who can take part? It is proven that 96% of people that want to take part in sports choose not to because of the way it has turned out. The fun has been ripped away from it and replaced with corruption. I personally have a friend affected by this. She wanted to take part in sports all her life but she couldn't because of its lack of diversity in the people who get chosen. Sport isn't open to everyone and is highly unfair. I believe that the fun should be brought back and open to anyone who wants to do it.

Football is one of the most well known sports in the world and it's also appalling how much it revolves around money. It is more like a business than a sport. Managers buy players no matter the cost if it means that they have a chance of winning. How is this fair? Why should millions of pounds be spent on a sport, when it is suppose to be fun? It is the money that has ripped away the fun, because it has forced people to be obsessed by the cost.

Extract from an example of a **high-level** response: **Language paper 2 section B qu 5 (newspaper article)**

1st place for corruption goes to sport.

Fair, fun and accesible. In an ideal world sport would display these imperative qualities that would guide us to a healthier and happier nation. However, capitalism, corruption and greed seem to be the prevailing dark forces shaping and tainting the sport industry. I think we can all agree this needs to stop.

It is outrageous how sport is now centred around income. Why does a footballer earn more than a midwife? I'd like to see Messi free-kick his way into safely delivering a newborn. It is outrageous how sport is centred around fame and politics. It is outrageous that sport has began to embody discrimination and exclusive traits.

What message are we sending our increasingly obese population if we support these sports pumped with money greed and corruption? It is undeniable that the commercialisation of these corrupt sports is responsible for more at home arm-chair viewing while the fat deposits itself in your arteries and much less people actually partaking in the sport.

...

I am not alone. Sports vile and toxic competitive turn for the worse can only be described as the death of sport, with the sporting leaders and officials dressing its corpse; decorating it as if it is something we should be celebrating. It is time we stopped being ignorant and saw sport for the over commercialised, corrupt and greedy villain it is and not the daydream of fair fun, and accessible opportunities.

Literature Papers. Exam responses from students (extracts)

Extract from an example of a **high-level** response: **Literature paper 1 *Macbeth* (Act 1 Scene 5 – ambition)**

Shakespeare shows that ambition changes even the most noble people in this speech. He allows Lady Macbeth to describe Macbeth's nature as being 'too full o'th' milk of human kindness' in her soliloquy (allowing the audience to hear her thoughts). The noun 'milk' has connotations of purity and innocence, implying that Macbeth isn't evil enough to act on his ambitions. However, during Macbeth's reign after becoming king, he is described as a 'butcher', a powerful adjective that emphasises Macbeth's cruelty and the amount of people he has killed without reason. This change in character from being too kind and innocent to becoming a tyrant surprises the audience and conveys the dangers of having ambitions that leads to bad deeds.

Furthermore, Shakespeare also presents ambition as being able to take over one's morals and reasons. In Lady Macbeth's speech, Shakespeare allows her to say 'Art not without ambition, but without the illness should attend it'. The noun 'illness' creates an impression to the readers of ambition being different from acting on it, and describing it as an 'illness' emphasises the amount of destruction it can cause to the audience. 'Illness' could also suggest that acting on ambition can cause someone to become without morals and kindness. Macbeth also acknowledges his own 'vaulting ambition' after listing all the reasons not to kill Duncan. The metaphor suggests that Macbeth's ambition is stronger than his moral conscience and is the only reason left for him to murder Duncan.

Extract from an example of a **mid-level** response: **Literature paper 1 *A Christmas* (Chapter 4 – fear)**

When in the extract it says "when it came near him, Scrooge slowly bent down upon his knee" this shows that Scrooge is trying to honour and respect the ghost so it won't harm him due to Scrooge's attempt of flattery.

Additionally, Dickens presents Scrooge's fear through when Scrooge gives in and confesses his fear directly to the ghost clearly shown by the quote "I fear you more than any spectre I have ever seen".

When the extract says "Scrooge feared the silent shape so much that his legs trembled", this suggests the sole aspect of Scrooge's fear at the time is the characteristics and look of the ghost.

Dickens presents Scrooge's fears in the novel as a whole to be not just of the supernatural aspects but others also. When Belle, Scrooge's love relationship partner, quotes "you fear the world too much" this implies that Scrooge's fears poverty to put the quote into context, Scrooge has just explained how he'd prefer money over love to Belle supporting the idea of his fear of poverty.

Dickens presents Scrooge to be fearful of Tiny Tim's condition. When Scrooge learns of what may become of Tim, this is a major turning point in Scrooge's attitude as he cares about Tim's illness shown by "will the boy live".

Extract from an example of a **high-level** response: **Literature paper 2 *Animal Farm* (ending of the novel)**

Furthermore, the ending of *Animal Farm* portrays how Napoleon and the other pigs lounge around whilst the other animals constantly labour on the farm. The reader gets the impression that this may happen when the pigs did not do physical work but only 'directed and supervised the others.' This implies that they see themselves as superior to everyone else so they are not loyal enough to make some contribution to the farm. Orwell's use of the noun 'others' further reinforces the idea that the uneducated animals are seen as unimportant and don't seem to hold much value on the farm. Here, Orwell demonstrates how, when he gains more control, Napoleon will begin to carelessly punish and get rid of some of the animals as they are of no value to him. This parallels to the Russian Revolution during Stalin's regime when communist leaders didn't care about the Russians, instead they were focused on their own gain and power whilst some Russian peasants starved and were poor. Stalin and others in power lived in luxury, distributing only a small ration of wealth to the rest of the country.

In addition, towards the end of the novel, Napoleon is no longer afraid to blatantly use violence to maintain his power over the farm. He ruthlessly executes the animals who admits to having been in league with Snowball and then 'demands' 'in a terrible voice' if anyone else had any other confessions. This illustrates to the reader that Napoleon is a blatant tyrant who will stop at nothing to get what he wants. The verb 'demand' shows the reader the authority the pigs have over the others but also portrays the way they ruled by fear. It could be said that this event in the novel was shocking and unexpected as we don't realise that Napoleon would go as far as killing to show his power. Although, I believe that when Orwell introduces Napoleon's dogs which 'growled so threateningly' it implied that ruling by violence and fear may become a common theme by the end of the novel. The word 'so' emphasises to the reader how scary and intimidating the dogs were so we get the impression that Napoleon will receive very little opposition. Consequently, by the end of the novel he is able to become a powerful dictator like the humans. Furthermore, Orwell uses this theme of fear to illustrate how wrong it was when Stalin ruled in this way. He had his KGB which created fear in people through intimidation. This allowed Stalin to remain in control because the Russians were too frightened to speak up against him.

Extract from an example of a **mid-level** response: **Literature paper 2 *Power & Conflict Poetry (Ozymandias - Power)***

In the poem 'Ozymandias' Shelley presents abusive power in the quotation 'ye Mighty, and despair!'. For example, Ozymandias who is the 'King of Kings' believes that his power is above everyone else's including the power held by the 'Mighty'. In addition, the imperative "and despair!" suggests that Ozymandias is controlling and even the 'Mighty' must listen to him.

However, in the poem *Ozymandias*, Shelley also presents the death of power in the quotation 'of that colossal wreck'. The adjective 'wreck' could suggest that Ozymandias' empire is a wreck because he has been overpowered by another ruler who also happens to possess a lot of power. Furthermore, the 'colossal wreck' could be a metaphor for Ozymandias' ego as it is far too big. Shelley does this to show that even the greatest rulers will fall.

However, in the poem 'My Last Duchess' Browning also presents abusive power that lasts unlike Ozymandias' power that comes to an end. For example, in the quotation 'I gave commands' Browning presents the duke as a jealous figure of authority who assassinated his Duchess because 'her looks went everywhere'. The fact that the Duke was able to abuse his power without his authority being questioned immediately informs the readers that the Duke is someone who possesses unimaginable power, further emphasizing that he cannot lose his power.

Extract from an example of a **mid-level** response: **Literature paper 2i Unseen Poetry (On Ageing - Angelou)**

Maya Angelou presents the speaker's attitudes as negative towards growing old. The speaker feels as though they are going to be forgotten and neglected 'like a sack left on the shelf'. This simile implies that the speaker could be scared of aging because of the fear of being forgotten. The noun 'shelf' reminds the reader of dust collecting, which is what the speaker may be feeling. The title 'On Aging' and the first word of the poem: "when", tells us that the speaker is not yet old and therefore thinks they will be forgotten, which could be based off of stereotypes as the speaker has not yet experienced old age.

The poet uses caesura in lines 5 and 6 to show that the speaker could possibly be angry and frustrated at the fact that they are growing old because the use of exclamation marks emphasises the speaker's emotion. Alternatively, the caesura used by the poet could symbolise the fact that the speaker will be out of breath when they grow old because the constant pauses cause the reader to slow down. Slowing down can also be the effect of old age. The phrase: "stop your sympathy!" could imply that the speaker is independent and cannot therefore stand the fact that they might need a 'rocking chair' and might get 'lazy'. This is why the speaker refuses to accept that they are aging and seeks to find an alternative to the problems they will face when they grow old.

Complete answer from an example of a **high-level** response: **Literature paper 2ii Unseen Poetry (Angelou-Schofield)**

While Angelou seems to want the independence of old age and how it doesn't make you any less capable, Judy Williams emphasises how fragile and perhaps even helpless old age makes people.

Angelou uses imperatives "Hold! Stop!" to suggest the power and authority that old people still hold, the exclamation marks used to emphasise their voice and perhaps the speaker's frustration at being pitied. Meanwhile, Williams describes her grandmother as "old and small", "like a learning child". The adjectives describe a frail figure and the simile, which compared the woman to a "child", which has connotations of innocence and helplessness, almost suggests the opposite of what Angelou presents: a powerless character, who depends on others for all.

In spite of that, both poets imply growing old is a natural process that can't be avoided. Angelou expresses this in the form of the ABCB rhyme which sometimes takes over the poem, which perhaps suggests a cyclical movement from early life towards ageing, and the playful nature of the rhymes perhaps alluded to how this isn't something to be afraid of or grieve for. Williams also shows growing old as natural as "waves of age" went over her grandmother. The "waves" could be a metaphor for time, but they also create a natural image in a poem already filled with sensory language like 'softest' and 'silk'. However, this could also have a derogatory meaning as the waves erode the rocks on shores and cliffs the same way time eats away at people, transforming them into 'learning' children, breaking pieces off of them in the forms of memories and loved ones who are forgotten, overwhelming them, submerging them forever.

There are a lot of ways you can approach analytical and critical writing – there is no one 'correct' writing style. What is important is that you develop your own style and you do that through having something significant to say - and saying it with confidence and enthusiasm. This is not just important for exams, but for the rest of your life.