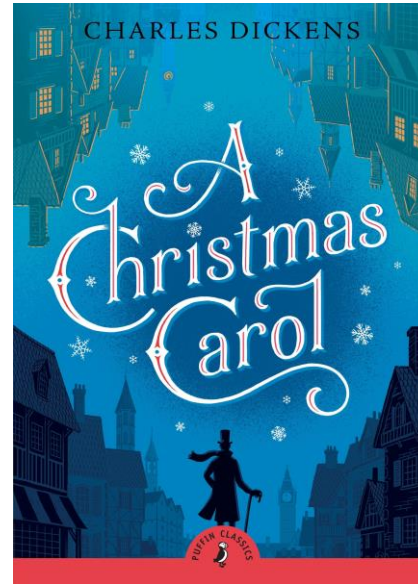


Practical tips to help
your child revise GCSE
English Language and
GCSE English Literature

*With Mrs McRae, Head
of English*



GCSE ENGLISH LANGUAGE

- The English Language exam is **completely unseen**. This means that students will have to analyse texts they have never read and complete extended written responses based on an unseen topic or image.
- We do, however, know what the questions will be and the skills and knowledge required for each question.
- Therefore, to revise for English Language, students must regularly **practice reading and answering questions on new texts and planning and writing responses on new topics and images**.
- Students should also test themselves on their knowledge of the exam including **suggested sentence structures**, timings, mark allocations and proven approaches.

GCSE ENGLISH LANGUAGE: KEY RESOURCES



GCSE English Language Paper 1 Homework Booklet

Explorations in creative reading and writing




GCSE English Language Paper 2 Revision Guide



GCSE English Language Knowledge Organiser Booklet


	What core knowledge do I need to know and remember?
	What essential information should I know about each exam?
	What terminology and vocabulary should I know and remember?

GCSE ENGLISH LANGUAGE: HOW DO I HELP MY CHILD READ AND ANALYSE UNSEEN TEXTS INDEPENDENTLY?




GCSE English Language Paper 1
Homework Booklet


Explorations in creative reading and writing




1






GCSE English
Language
Paper 2
Revision Guide



1



GCSE English Language Knowledge
Organiser Booklet

	What core knowledge do I need to know and remember?
	What essential information should I know about each exam?
	What terminology and vocabulary should I know and remember?

It was November. Although it was not yet late, the sky was dark when I turned into Laundress Passage. Father had finished for the day, switched off the shop lights and closed the shutters; but so I would not come home to darkness he had left on the light over the stairs to the flat. Through the glass in the door it cast a foolscap rectangle of paleness onto the wet pavement, and it was while I was standing in that rectangle, about to turn my key in the door, that I first saw the letter. Another white rectangle, it was on the fifth step from the bottom, where I couldn't miss it.

I closed the door and put the shop key in its usual place behind Bailey's *Advanced Principles of Geometry*. Poor Bailey. No one has wanted his fat gray book for thirty years. Sometimes I wonder what he makes of his role as guardian of the bookshop keys. I don't suppose it's the destiny he had in mind for the masterwork that he spent two decades writing.

A letter. For me. That was something of an event. The crisp-cornered envelope, puffed up with its thickly folded contents, was addressed in a hand that must have given the postman a certain amount of trouble. Although the style of the writing was old-fashioned, with its heavily embellished capitals and curly flourishes, my first impression was that it had been written by a child. The letters seemed untrained. Their uneven strokes either faded into nothing or were heavily etched into the paper. There was no sense of flow in the letters that spelled out my name. Each had been undertaken separately -- M A R G A R E T L E A -- as a new and daunting enterprise. But I knew no children. That is when I thought, It is the hand of an invalid.

It gave me a queer feeling. Yesterday or the day before, while I had been going about my business, quietly and in private, some unknown person -- some *stranger* -- had gone to the trouble of marking my name onto this envelope. Who was it who had had his mind's eye on me while I hadn't suspected a thing?

Still in my coat and hat, I sank onto the stair to read the letter. (I never read without making sure I am in a secure position. I have been like this ever since the age of seven when, sitting on a high wall and reading *The Water Babies*, I was so seduced by the descriptions of underwater life that I unconsciously relaxed my muscles. Instead of being held buoyant by the water that so vividly surrounded me in my mind, I plummeted to the ground and knocked myself out. I can still feel the scar under my fringe now. Reading can be dangerous.)

I opened the letter and pulled out a sheaf of half a dozen pages, all written in the same laborious script. Thanks to my work, I am experienced in the reading of difficult manuscripts. There is no great secret to it. Patience and practice are all that is required. That and the willingness to cultivate an inner eye. When you read a manuscript that has been damaged by water, fire, light or just the passing of the years, your eye needs to study not just the shape of the letters but other marks of production. The speed of the pen. The pressure of the hand on the page. Breaks and releases in the flow. You must relax. Think of nothing. Until you wake into a dream where you are at once a pen flying over vellum and the vellum itself with the touch of ink tickling your surface. Then you can read it. The intention of the writer, his thoughts, his hesitations, his longings and his meaning. You can read as clearly as if you were the very candlelight illuminating the page as the pen speeds over it. to add text

Not that this letter was anything like as challenging as some. It began with a curt "Miss Lea"; thereafter the hieroglyphs resolved themselves quickly into characters, then words, then sentences. This is what I read:

1. Get the first 'close read' right

Who

- Who is narrating the extract? Is this narrator unreliable or limited in any way?
- What type of narrator is the writer using? Why might this be important?
- Who else is in the extract? How are the characters connected?

What

- What is happening in the extract?
- What importance might these events have?
- What do we think might have taken place before it?
- What do we think might take place after it?

Where

- Where is the extract set?
- Is the setting urban or rural?
- Is the setting very busy and crowded or is it isolated?
- What is the weather like in the extract?

When

- When is the extract taking place?
- Is the extract taking place in the daytime or night time? Why might this be important?
- How much time passes during the extract?

It was November. Although it was not yet late, the sky was dark when I turned into Laundress Passage. Father had finished for the day, switched off the shop lights and closed the shutters; but so I would not come home to darkness he had left on the light over the stairs to the flat. Through the glass in the door it cast a foolscap rectangle of paleness onto the wet pavement, and it was while I was standing in that rectangle, about to turn my key in the door, that I first saw the letter. Another white rectangle, it was on the fifth step from the bottom, where I couldn't miss it.

I closed the door and put the shop key in its usual place behind Bailey's *Advanced Principles of Geometry*. Poor Bailey. No one has wanted his fat gray book for thirty years. Sometimes I wonder what he makes of his role as guardian of the bookshop keys. I don't suppose it's the destiny he had in mind for the masterwork that he spent two decades writing.

A letter. For me. That was something of an event. The crisp-cornered envelope, puffed up with its thickly folded contents, was addressed in a hand that must have given the postman a certain amount of trouble. Although the style of the writing was old-fashioned, with its heavily embellished capitals and curly flourishes, my first impression was that it had been written by a child. The letters seemed untrained. Their uneven strokes either faded into nothing or were heavily etched into the paper. There was no sense of flow in the letters that spelled out my name. Each had been undertaken separately -- M A R G A R E T L E A -- as a new and daunting enterprise. But I knew no children. That is when I thought, It is the hand of an invalid.

It gave me a queer feeling. Yesterday or the day before, while I had been going about my business, quietly and in private, some unknown person -- some *stranger* -- had gone to the trouble of marking my name onto this envelope. Who was it who had had his mind's eye on me while I hadn't suspected a thing?

Still in my coat and hat, I sank onto the stair to read the letter. (I never read without making sure I am in a secure position. I have been like this ever since the age of seven when, sitting on a high wall and reading *The Water Babies*, I was so seduced by the descriptions of underwater life that I unconsciously relaxed my muscles. Instead of being held buoyant by the water that so vividly surrounded me in my mind, I plummeted to the ground and knocked myself out. I can still feel the scar under my fringe now. Reading can be dangerous.)

I opened the letter and pulled out a sheaf of half a dozen pages, all written in the same laborious script. Thanks to my work, I am experienced in the reading of difficult manuscripts. There is no great secret to it. Patience and practice are all that is required. That and the willingness to cultivate an inner eye. When you read a manuscript that has been damaged by water, fire, light or just the passing of the years, your eye needs to study not just the shape of the letters but other marks of production. The speed of the pen. The pressure of the hand on the page. Breaks and releases in the flow. You must relax. Think of nothing. Until you wake into a dream where you are at once a pen flying over vellum and the vellum itself with the touch of ink tickling your surface. Then you can read it. The intention of the writer, his thoughts, his hesitations, his longings and his meaning. You can read as clearly as if you were the very candlelight illuminating the page as the pen speeds over it. to add text

Not that this letter was anything like as challenging as some. It began with a curt "Miss Lea"; thereafter the hieroglyphs resolved themselves quickly into characters, then words, then sentences. This is what I read:

2. Exam-style questions to ask when reading a text:

- Can I list four things about something/someone in the text?
- Can I identify a range of language features and explore their effect in detail?
- Can I identify a range of structural features and explore their effect in detail?
- Can I explore the way that the whole text is structured?
- Can I think about the way that the text changes from the beginning, middle and end?
- Can I form a detailed, personal opinion about the text and explore how the writer makes me respond this way?

It was November. Although it was not yet late, the sky was dark when I turned into Laundress Passage. Father had finished for the day, switched off the shop lights and closed the shutters; but so I would not come home to darkness he had left on the light over the stairs to the flat. Through the glass in the door it cast a foolscap rectangle of paleness onto the wet pavement, and it was while I was standing in that rectangle, about to turn my key in the door, that I first saw the letter. Another white rectangle, it was on the fifth step from the bottom, where I couldn't miss it.

I closed the door and put the shop key in its usual place behind Bailey's *Advanced Principles of Geometry*. Poor Bailey. No one has wanted his fat gray book for thirty years. Sometimes I wonder what he makes of his role as guardian of the bookshop keys. I don't suppose it's the destiny he had in mind for the masterwork that he spent two decades writing.

A letter. For me. That was something of an event. The crisp-cornered envelope, puffed up with its thickly folded contents, was addressed in a hand that must have given the postman a certain amount of trouble. Although the style of the writing was old-fashioned, with its heavily embellished capitals and curly flourishes, my first impression was that it had been written by a child. The letters seemed untrained. Their uneven strokes either faded into nothing or were heavily etched into the paper. There was no sense of flow in the letters that spelled out my name. Each had been undertaken separately -- M A R G A R E T L E A -- as a new and daunting enterprise. But I knew no children. That is when I thought, It is the hand of an invalid.

It gave me a queer feeling. Yesterday or the day before, while I had been going about my business, quietly and in private, some unknown person -- some *stranger* -- had gone to the trouble of marking my name onto this envelope. Who was it who had had his mind's eye on me while I hadn't suspected a thing?

Still in my coat and hat, I sank onto the stair to read the letter. (I never read without making sure I am in a secure position. I have been like this ever since the age of seven when, sitting on a high wall and reading *The Water Babies*, I was so seduced by the descriptions of underwater life that I unconsciously relaxed my muscles. Instead of being held buoyant by the water that so vividly surrounded me in my mind, I plummeted to the ground and knocked myself out. I can still feel the scar under my fringe now. Reading can be dangerous.)

I opened the letter and pulled out a sheaf of half a dozen pages, all written in the same laborious script. Thanks to my work, I am experienced in the reading of difficult manuscripts. There is no great secret to it. Patience and practice are all that is required. That and the willingness to cultivate an inner eye. When you read a manuscript that has been damaged by water, fire, light or just the passing of the years, your eye needs to study not just the shape of the letters but other marks of production. The speed of the pen. The pressure of the hand on the page. Breaks and releases in the flow. You must relax. Think of nothing. Until you wake into a dream where you are at once a pen flying over vellum and the vellum itself with the touch of ink tickling your surface. Then you can read it. The intention of the writer, his thoughts, his hesitations, his longings and his meaning. You can read as clearly as if you were the very candlelight illuminating the page as the pen speeds over it. to add text

Not that this letter was anything like as challenging as some. It began with a curt "Miss Lea"; thereafter the hieroglyphs resolved themselves quickly into characters, then words, then sentences. This is what I read:

Example questions for the extract from *The Thirteenth Tale* by Diane Setterfield

1. Read again the first paragraph. List four things about the shop and the stairs to the flat.
2. Read again the third paragraph. How has the writer used language to describe the letter?
3. How has the writer structured the text to interest you as a reader?
4. Read again from the middle "It gave me a queer feeling" to the end of the source. A student, having read this section of the text has said "The narrator seems confused and puzzled by the letter. It is clear that its contents will be of a great surprise to the narrator". **To what extent do you agree**

3. Practise annotating the effects of language

A letter. For me. That was something of an event. The crisp-cornered envelope, puffed up with its thickly folded contents, was addressed in a hand that must have given the postman a certain amount of trouble. Although the style of the writing was old-fashioned, with its heavily embellished capitals and curly flourishes, my first impression was that it had been written by a child. The letters seemed untrained. Their uneven strokes either faded into nothing or were heavily etched into the paper. There was no sense of flow in the letters that spelled out my name. Each had been undertaken separately -- M A R G A R E T L E A -- as a new and daunting enterprise. But I knew no children. That is when I thought, It is the hand of an invalid.

The short, fragmented sentence structure emphasises the narrator's sense of excitement and anticipation. It implies that the arrival of the letter is unexpected and a rare occurrence.

GCSE ENGLISH LANGUAGE: HOW DO I HELP MY CHILD PLAN A PIECE OF EXTENDED WRITING?

- As well as practising spellings and vocabulary, your child also needs to practise planning extended pieces of writing.
- They should practise planning the first sentence of each paragraph.
- They should also read regularly including high quality non-fiction texts. Copies of our Key Stage Four reading list are available to take away.

Paper 1. Planning a response to an image; descriptive and narrative writing

Para 1: Zoom out

Describe the whole scene as a zoom out.

It was a white world: cold, monochrome, yet beautiful.

Para 2: Zoom in

Describe a small detail.

Compact drifts of snow were heaped upon the roadside in vast, porcelain mountains.

Para 3: Outside

Describe the sounds and smells of the scene.

The air was sharp. The world was muffled

Para 4: Inside

Describe what your character is thinking.

The loud trundle of a snow plough rumbled across the moor, disturbing the quiet.

Para 5: Zoom out – link to the opening but make it different. Repeat a word or a phrase.

Describe the scene when everyone has gone home and make a contrast.

It was a dark world, now that the sun had faded: cold, monochrome and black.



GCSE ENGLISH LANGUAGE: HOW DO I HELP MY CHILD REVISE CORE KNOWLEDGE FOR GCSE ENGLISH LANGUAGE?



GCSE English Language Knowledge Organiser Booklet

A simple line drawing of a lit lightbulb with rays emanating from it, symbolizing an idea or knowledge.	What core knowledge do I need to know and remember?
A simple line drawing of a clipboard with a document and a pen, symbolizing essential information or exam preparation.	What essential information should I know about each exam?
A simple line drawing of a speech bubble with three dots inside, symbolizing terminology or vocabulary.	What terminology and vocabulary should I know and remember?

Exam paper overview

Paper 1: Explorations in creative reading and writing		Paper 2: Writer's viewpoints and perspectives	
<i>Text: one fictional extract</i>		<i>Text: two non-fictional extracts. One will be from the 1800s</i>	
Order	Timings/marks	Order	Timings/marks
1. Read and annotate text and questions	15 minutes	1. Read and annotate texts and questions	15 minutes
2. Answer question 5	45 minutes 40 marks	2. Answer question 5	45 minutes 40 marks
3. Answer question 1	5 minutes 4 marks	3. Answer question 1	5 minutes 4 marks
4. Answer question 2	10 minutes 8 marks	4. Answer question 2	10 minutes 8 marks
5. Answer question 3	10 minutes 8 marks	5. Answer question 3	12 minutes 12 marks
6. Answer question 4	20 minutes 20 marks	6. Answer question 4	18 minutes 16 marks

GCSE English Language Paper 1: Explorations in creative reading and writing. Section A

Order	Timings/marks	Writing frames and reminders
	15 minutes	Read the source and questions and annotate the text in detail looking at language and structure
Answer question 5	45 minutes 40 marks	Write in paragraphs – aim to write 5 paragraphs Make sure you plan Use impressive vocabulary all the way through and use a range of techniques like simile, metaphor, personification and alliteration Vary your sentence lengths Use accurate and varied punctuation
Answer question 1	5 minutes 4 marks	List four things: Only write about what is specifically named in the question. Write four sentences starting with the name of the thing and/person named in the question.
Answer question 2	10 minutes 8 marks	How does the writer use language – aim to write 3 paragraphs <i>The writer describes _____ as _____. The writer uses... [name method]... For example [use quotation]... This suggests/implies/creates an atmosphere of...reinforces a sense of...highlights...</i>
Answer question 3	10 minutes 8 marks	How is the text structured to interest you as a reader – aim to write 3 paragraphs Think about pace/climax/perspective/zooming in and zooming out/inside to outside <i>At the beginning the writer immediately focuses my attention on... For example [use quotation]... By beginning this way the writer suggests/introduces/conveys a sense of... Finally at the end the writer shifts my attention to.... For example [use quotation]... By ending this way the writer reinforces/develops or contrasts the idea of/conveys a sense of....</i>
Answer question 4	20 minutes 20 marks	To what extent do you agree with the statement – aim to write 4 paragraphs Make sure you understand the statement. Find examples and methods in the text that create the same effect as suggested in the statement. <i>I agree/disagree with the interpretation that...Through the use of [name method]... in the quotation [use quotation]... the writer suggests to me that/highlights/underlines a sense of... Therefore, this makes me agree/disagree that.... because....</i>

Tips!

When analysing quotations, think about the connotations of certain words and why the writer may have used these words.

Aim to **embed** quotations in your analysis.

Words to help you analyse:

implies, evokes a sense of, underlines the feeling of, suggests, demonstrates, emphasises, conveys...

Language toolkit. Identify and use these methods:

- Alliteration
- Sibilance
- Adjective
- Verb
- Noun
- Adverb
- Simile
- Metaphor
- Personification
- Onomatopoeia
- Imagery
- Pathetic fallacy
- Juxtaposition
- Foreshadowing
- Pronoun

Structure toolkit. Identify and use these methods:

- How the extract begins (and why)
- How the extract ends (and why)
- Turning points / shifts in focus (and why)
- Narrative perspective
- Flashback
- Flash-forward
- Foreshadowing
- Zoom in/zoom out
- Prose to dialogue and vice versa
- Internal thoughts
- Pace
- Linear/non-linear structure
- Chronological structure

Fictional texts terminology:

- Narrator – first person/third person/limited narrator/biased narrator
- Protagonist
- Antagonist
- Setting
- Characterisation
- Dialogue
- Plot

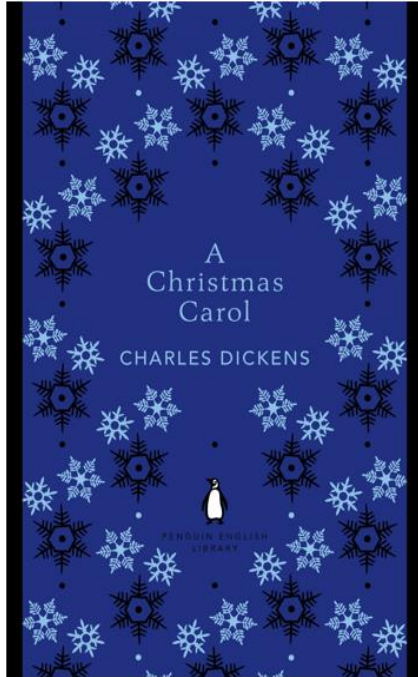
GCSE ENGLISH LITERATURE: HOW DO I HELP MY CHILD PREPARE FOR CLOSED BOOK EXAMS?

- The English Literature exam is **closed book** with some sections providing you with a small extract from the text or one of the poems from the poetry anthology.
- Students are examined on **Macbeth**, **A Christmas Carol**, a modern text (usually **An Inspector Calls**) and **15 poems from their poetry anthology**.
- Therefore, the challenge lies in being able to retain and recall large quantities of knowledge about each text, as well as being able to fulfil the demands of each essay question.
- Please note, there is also one unseen element in Paper 2: the **unseen poetry section**.

GCSE ENGLISH LITERATURE: HOW DO I HELP MY CHILD PREPARE FOR CLOSED BOOK EXAMS?

1. Make sure your child knows each text. They could use plot summaries to help cement their knowledge. They could re-read the text or re-read key sections.
2. Learn and test their knowledge of quotations. Use the '*look, say, cover, write, check*' approach; there is a template for this on Teams.
3. Place quotations on flashcards. Practise grouping them by character, theme, event or method.
4. Mind map themes in each text. Link each theme to characters, events, quotations and contextual information.
5. List contextual information relevant to each text and link this to a quotation.
6. For the poetry anthology, practise grouping poems and quotations, considering similarities and differences.

GCSE ENGLISH LITERATURE: KEY RESOURCES



A Christmas Carol Extract Booklet

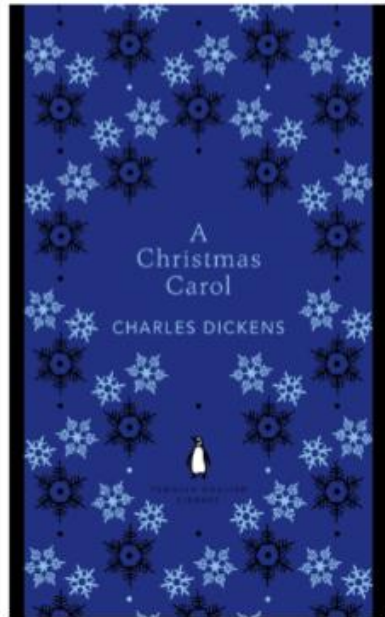


Macbeth Extract Booklet



Year 11 Unseen Poetry Booklet

GCSE ENGLISH LITERATURE: HOW DO I HELP MY CHILD RESPOND TO AN EXTRACT ON AND PLAN AN ANSWER?



**A Christmas Carol Extract
Booklet**



Macbeth Extract Booklet

Read the following extract from Stave 5 of *A Christmas Carol* and then answer the question that follows. At this point in the novella, Scrooge has returned from his journey with the ghosts and wakes up in his own bed on Christmas morning.

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

“I don’t know what day of the month it is!” said Scrooge. “I don’t know how long I’ve been among the Spirits. I don’t know anything. I’m quite a baby. Never mind. I don’t care. I’d rather be a baby. Hallo! Whoop! Hallo here!”

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

Starting with this extract, explain how Dickens presents the importance of transformation

Write about:

- **how Dickens presents transformation in this extract**
- **how Dickens presents transformation in the novella as a whole.**

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

“I don’t know what day of the month it is!” said Scrooge. “I don’t know how long I’ve been among the Spirits. I don’t know anything. I’m quite a baby. Never mind. I don’t care. I’d rather be a baby. Hallo! Whoop! Hallo here!”

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

1. Read the extract
2. What has happened before and after the extract?

Before	After

How does this extract act as a **pivotal point** for the focus of the question?

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

“I don’t know what day of the month it is!” said Scrooge. “I don’t know how long I’ve been among the Spirits. I don’t know anything. I’m quite a baby. Never mind. I don’t care. I’d rather be a baby. Hallo! Whoop! Hallo here!”

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

Starting with this extract, explain how Dickens presents the importance of transformation

Write about:

- **how Dickens presents transformation in this extract**
- **how Dickens presents transformation in the novella as a whole.**

3. Annotate the extract using the following questions:

- Where can I identify the focus of the question in the extract?
- How is the focus of the question presented in the extract?
- What methods are used?
- What social/cultural/historical context is applicable here?

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

“I don’t know what day of the month it is!” said Scrooge. “I don’t know how long I’ve been among the Spirits. **I don’t know anything. I’m quite a baby.** Never mind. I don’t care. I’d rather be a baby. Hallo! Whoop! Hallo here!”

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

Here, Dickens reveals Scrooge’s transformation through the emphasis on his age and return to a childlike state. Different to the arrogant Scrooge of Stave 1, Scrooge returns to a state of innocence, willing to learn and change.

3. Annotate the extract using the following questions:

- Where can I identify the focus of the question in the extract?
- How is the focus of the question presented in the extract?
- What methods are used?
- What social/cultural/historical context is applicable here?

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

“I don’t know what day of the month it is!” said Scrooge. “I don’t know how long I’ve been among the Spirits. **I don’t know anything. I’m quite a baby.** Never mind. I don’t care. I’d rather be a baby. Hallo! Whoop! Hallo here!”

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

Starting with this extract, explain how Dickens presents the importance of transformation

Write about:

- **how Dickens presents transformation in this extract**
- **how Dickens presents transformation in the novella as a whole.**

4. Make links to quotations from outside of the extract: where is the focus of the question contrasted or continued?

GCSE ENGLISH LITERATURE: HOW DO I HELP MY CHILD READ AND ANALYSE AN UNSEEN POEM?



Year 11 Unseen Poetry Booklet

Apprenticeship by Niall Campbell

Dusk on the water, the job was to watch,
unracked, the wet still-dripping creels being tipped
into the grading tray, alive with life.

Our seas provided black-eyed velvet crabs
with small horns ridging their top plates. The work:
to grade by size, *Those big as a fist*, they pointed -

big as a heart, I saw - were lifted out
as worth a better price. Hours, you would weigh
by hand and eye and a slow part of the mind,

young jeweller at a tray of breathing stones;
arbiter at the filling, refilling box.
The night progressing until the shed light

drew out thick moths. To work was to find yourself
drawn in - or was it drawn back - to something
careful and mysterious, hard-shelled and resistant.

Big as a fist or heart. The same rain falls
on that shed and on this house. I did it five years,
and then did it for the rest of my life.

***In 'Apprenticeship' how does the speaker present his feelings
about work?***

1. Direct your child to read the
question **first**.

Apprenticeship by Niall Campbell

Dusk on the water, the job was to watch,
unracked, the wet still-dripping creels being tipped
into the grading tray, alive with life.

Our seas provided black-eyed velvet crabs
with small horns ridging their top plates. The work:
to grade by size, *Those big as a fist*, they pointed -

big as a heart, I saw - were lifted out
as worth a better price. Hours, you would weigh
by hand and eye and a slow part of the mind,

young jeweller at a tray of breathing stones;
arbiter at the filling, refilling box.
The night progressing until the shed light

drew out thick moths. To work was to find yourself
drawn in - or was it drawn back - to something
careful and mysterious, hard-shelled and resistant.

Big as a fist or heart. The same rain falls
on that shed and on this house. I did it five years,
and then did it for the rest of my life.

In 'Apprenticeship' how does the speaker present his feelings about work?

2. Read the poem carefully at least twice. What is the 'story' of the poem?

Apprenticeship by Niall Campbell

Dusk on the water, the job was to watch,
unracked, the wet still-dripping creels being tipped
into the grading tray, alive with life.

Our seas provided black-eyed velvet crabs
with small horns ridging their top plates. The work:
to grade by size, *Those big as a fist*, they pointed -

big as a heart, I saw - were lifted out
as worth a better price. Hours, you would weigh
by hand and eye and a slow part of the mind,

young jeweller at a tray of breathing stones;
arbiter at the filling, refilling box.
The night progressing until the shed light

drew out thick moths. To work was to find yourself
drawn in - or was it drawn back - to something
careful and mysterious, hard-shelled and resistant.

Big as a fist or heart. The same rain falls
on that shed and on this house. I did it five years,
and then did it for the rest of my life.

In 'Apprenticeship' how does the speaker present his feelings about work?

3. Ask your child to identify and explore at least **four** different methods used by the writer.

These could be:




- Start
- End
- Title
- Tone

They should try and **link these back to the question**

GCSE ENGLISH LITERATURE: HOW DO I HELP MY CHILD REVISE CORE KNOWLEDGE FOR GCSE ENGLISH LANGUAGE?



GCSE English Literature Knowledge Organiser Booklet

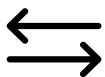
	What core knowledge do I need to know and remember?
	What essential information should I know about each text and exam?
	What terminology and vocabulary should I know and remember?

Common methods and features in texts included in your Knowledge Organiser

Setting: where the text is set, places in the text



Juxtaposition: Two elements of the text that contrast



Plot: the story and sequence of events in a text



Pathetic Fallacy: where the weather reflects the mood, tone, emotions or events of the text



Allusion: a reference or link to something else, often a well-established historical or cultural idea or piece of art or literature



Characterisation: how the writer creates a character through their appearance, description, actions and speech



Figurative Language: use of metaphorical language such as metaphor or personification



Rhetorical devices: using features of rhetoric to persuade such as *logos* (well-structured argument), *pathos* (language to appeal to emotions), *ethos* (presenting yourself as credible/believable) and *kairos* (creating a sense of urgency)



Narrator: who is telling the story and narrating the text



Imagery: when the writer creates mental 'pictures' through descriptive details



Allegory: a story that reveals a hidden meaning or message, often moral or political



Foreshadowing: hinting at what happens later in a text



Dramatic Irony: where the reader or audience knows something that a character or other characters don't



Protagonist: the 'hero' of the story who the reader wants to succeed



Tension: a build up of suspense, often leading to a climax



Symbolism: where an object is used as a metaphor to represent something else, sometimes throughout a text



Dialogue: speech between two or more characters



Metre: the rhythmic structure of a line, often used in poetry or dramatic texts



Motif: a repeated method or idea, often a symbol, that recurs throughout the text



Structure: how the writer chooses to order the text



Poetic Devices: devices used in poetry such as simile, metaphor, personification, enjambment, sibilance or rhyme



Exam paper overview

Paper 1: 1 hour and 45 minutes		Paper 2: 2 hours and 15 minutes	
Section A	Essay on Shakespeare's Macbeth <i>30 marks</i> <i>4 marks</i> for spelling, punctuation and grammar <i>55 minutes</i>	Section A	Essay on a Modern Text (EITHER An Inspector Calls OR DNA) <i>30 marks</i> <i>4 marks</i> for spelling, punctuation and grammar <i>45 minutes</i>
Section B	Essay on Dickens' A Christmas Carol <i>30 marks</i> <i>50 minutes</i>	Section B	Essay comparing two poems (from EITHER Love and Relationships OR Power and Conflict OR Worlds and Lives) <i>30 marks</i> <i>45 minutes</i>
		Section C	1. Essay on the first unseen poem <i>24 marks</i> <i>30 minutes</i> 2. Short question comparing a second unseen poem to the first <i>8 marks</i> <i>15 minutes</i>

Themes: power of humans, power of nature, negative emotions, memory, individual experiences, loss and absence, identity.

London (page 27)
William Blake

The Emigrée (page 43)
Carol Rumens

What is it about?
The narrator describes a walk around London. Everywhere he goes he sees misery and despair. People in power seem to be behind the problems and do nothing to help.

Context:
This is from Blake's collection of poems called *Songs of Experience* which look at how innocence is lost and how society has been corrupted.

Key quotations:
"marks of weakness, marks of woe"
"The mind-forged manacles I hear"
"Runs in blood down palace walls"
"the youthful harlot's curse/ Blasts the new-born infant's tear"
"blights with plagues"



What is it about?
The speaker talks about a city in a country she left as a child. She has a completely positive view of it. The city may not be real but may represent some other loss experienced by the speaker.

Context:
Forced upheaval of local people and the need to flee a home country. There are no specific names or places in the poem - the speaker could be representative of anyone in this situation.

Key quotations:
"There once was a country"
"It may be at war, it may be sick with tyrants"
"I am branded by an impression of sunlight"
"time rolls its tanks/ and the frontiers rise between us"
"My city takes me dancing"



Form/Structure – Dramatic monologue, speaking passionately and personally. The ABAB rhyme scheme is unbroken which mirrors the relentless misery. The rhythm could reflect the sound of his feet. Images of downtrodden, deprived people and the institutions responsible.

Form/Structure – Written in first person. No regular rhythm or rhyme scheme. End-stopping in final stanza may represent confinement in new city. The memory grows throughout the poem and the city becomes a physical presence for the speaker. Each stanza ends with "sunlight".

Imagery and techniques – Powerful, emotive words used. Repetition to show the number of people affected. Senses - the depressing sights and sounds of the city are presented. Contrasts are used to show how everything is affected and nothing pure or innocent remains.

Imagery and techniques – The vocabulary of war and conflict shows the city may not be as perfect as the speaker remembers it. The city is described in bright, colourful terms. The repeated "sunlight" suggests a vitality to the city. There is various personification of the city.

Attitudes and feelings in the poem – anger and hopelessness.

Attitudes and feelings in the poem – nostalgia and threat.

Compare to:
Individual experiences of a place: *The Prelude* and *The Emigrée*

Compare to:
Power of memory: *Kamikaze*
Experience of loss: *Poppies*
Experience of a place: *London*

Core vocabulary:
enjambment, irony, juxtaposition, onomatopoeia, adverbs, adjective, stanza, sibilance, allusion, repetition, alliteration, personification, metaphor, imagery, rhythm, meaning, imagery, tone, structure, language

< All teams



Year 11

- Home page
- Class Notebook
- Classwork
- Assignments
- Grades
- Reflect
- Insights

▼ Main Channels

- General
- Revision



Revision

Posts

Files

Notes



+ New

Upload

Share

Copy link

Sync

Add shortcut to OneDrive

Download

Revision



Name

Modified

Modified By

+ Add column



English Language

3 days ago

McRae, Emma



English Literature

3 days ago

McRae, Emma

SUPPORT IN THE ENGLISH DEPARTMENT

- Lessons
- Wealth of central revision resources, disseminated in timely intervals and available on Teams
- 'English Clinic' on a Wednesday lunchtime 12.30-13.00 available for drop ins and more targeted sessions **starting from next week.**
- Intervention sessions for selected students
- Study support

THANK YOU

Mrs McRae, Head of English

Ms. Gray, Deputy Head of English

Miss Hornsby, Deputy Head of English