

GCSE English

Language & Literature

Course Booklet

Name:



Welcome to GCSE English...



The courses lead to **2** separate qualifications:

- **GCSE English Language**
- **GCSE English Literature**

You will have **9** lessons a fortnight & each course is a **2** year GCSE course so you will have time to learn & consolidate your knowledge, skills & understanding. Don't expect to meet your target grade instantly, you will need the time to hone the skills but be reassured that getting there is doable.

Whether you are aiming to go into employment, training or further study at Post-16, English is essential.

This handbook outlines the courses, & provides you with guidance on models, toolkits & what to do if you are stuck so that you will be able to help yourself. It includes the items that Year 11s have said they wished they had had through the 2 years & we review it every year.

Good Luck!

The English Department



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GCSE ENGLISH: AN OVERVIEW

<p><u>GCSE English Literature</u></p> <p><u>Paper 1: Shakespeare and the C19th Novel</u></p> <p><i>1 hour 45 mins /64 marks</i></p> <p>Macbeth</p> <p>Essay: using an extract, linking to the whole play & analysing language, structure, form & context (<i>1 hour</i>)</p> <p>A Christmas Carol</p> <p>Essay: using an extract, linking to the whole novel & analysing language, structure, form & context (<i>45 mins</i>)</p>	<p><u>GCSE English Literature</u></p> <p><u>Paper 2: Modern Texts and Poetry</u></p> <p><i>2 hours 15 mins /96 marks</i></p> <p>An Inspector Calls</p> <p>Essay: One question (choice of two) (<i>45 mins</i>)</p> <p>Poetry – Power & Conflict</p> <p>Essay: comparison of two poems – 1 poem given + 1 of own choice from the anthology studied (<i>45 mins</i>)</p> <p>Unseen poetry</p> <p>One response to a single poem (<i>30 mins</i>) One comparison of the single poem to a second poem (<i>10 mins</i>)</p>
<p><u>GCSE English Language</u></p> <p><u>Paper 1: Explorations in Creative Reading & Writing</u></p> <p><i>1 hour 45 minutes /80 marks</i></p> <p>Part A: Reading (1 hour)</p> <p>Q1: Identifying 4 items of information (<i>5 mins</i>)</p> <p>Q2: Language analysis (<i>10 mins</i>)</p> <p>Q3: Analysing structure (<i>10 mins</i>)</p> <p>Q4: Response to an opinion (<i>20 mins</i>)</p> <p>Part B: Writing (45 mins)</p> <p>Q5: Descriptive / Narrative writing (choice of 2)</p>	<p><u>GCSE English Language</u></p> <p><u>Paper 2: Writers' Viewpoints & Perspectives</u></p> <p><i>1 Hour 45 minutes /80 marks</i></p> <p>Part A: Reading (1 hour)</p> <p>Q1: Identifying true statements (<i>5 mins</i>)</p> <p>Q2: Comparative summary (<i>8 mins</i>)</p> <p>Q3: Language analysis (<i>14 mins</i>)</p> <p>Q4: Comparison of attitudes / perspectives (<i>18 mins</i>)</p> <p>Part B: Writing (45 mins)</p> <p>Q5: Non-Fiction writing</p>

Great Expectations...

Working in class & at home

In order to work effectively you will need to:

- ✓ Organise your time & work.
- ✓ Use your exercise books – over time they will include models, definitions, examples & top tips. They will be your greatest resource.
- ✓ If you are struggling: use the course booklet, displays or whiteboards
- ✓ Plan work carefully before you start.
- ✓ Act on feedback with red pen to understand where you are & how you can progress.

All work should be proofread for accuracy in paragraphing, spelling, punctuation & grammar before submission.

Homework

- Homeworks are weekly & will take approximately an hour. They are based around the:
 - ✓ **PAST**- recalling things you have learned previously;
 - ✓ **PRESENT**- learning new material &
 - ✓ **FUTURE** – planning, practising skills & completing exam questions



Study Guidance: Note Taking

- Notes are an important part of learning & are useful for revision. They need to be clear & organised. Youtube has lots of advice videos, the most helpful of which is on the **CORNELL SYSTEM** – see the guidance on the next page.
- When making notes, do **NOT** try to write down everything on a PPT or what is said.
- How to make your notes effective:
 - ✓ Summarise the main points.
 - ✓ Include key words & terminology.
 - ✓ Use bullet points.
 - ✓ Using sub headings.
 - ✓ Colour code or capitalise to highlight ideas.
 - ✓ Using arrows, stars, etc. to highlight key points.
 - ✓ Using boxes to isolate important text.
 - ✓ Going back over them later & refining or adding to them.

CUES

(reduce & recall)

.....AIM.....
reduce notes to essential ideas to practice recall

WRITE SOON AFTER CLASS

Step 1.

Review NOTES column + pull out:
- key words
- key concepts
- authors
- dates
- facts

Step 2.

Formulate questions based on your NOTES e.g. what are Pajcale's 4 principles of complexity theory?

Step 3.

Write these cues and questions in this column alongside the corresponding NOTES

DATE MODULE/CLASS TOPIC

NOTES (record)

-----AIM-----
record as many key points as possible

TAKE DURING CLASS

What do I write here?

- key words and ideas
- important dates / people / places
- diagrams / charts
- formulas
- examples / case studies
- critique - strengths / limitations

Top tips

- use bullet points instead of full sentences
- use symbols and abbreviations
- leave a line between ideas
- don't mindlessly copy from the slides or textbook - write in your own words where possible
- use a method that works for you. Take notes in a format that you understand so you can make sense of them later.

SUMMARY (reflect & review)

-----AIM-----
review the main ideas + reflect on their importance

WRITTEN AFTER CLASS

Briefly summarise the main points from your notes. This section is useful when searching for info later.

Think about:
- why is this info important?
- what conclusions can I draw?

1

4 marks

List 4 things about...

- Make sure you only list things asked for in the question
- Read the text carefully to ensure understanding
- Revise finding 4 facts on different aspects of a text.

2

8 marks: How is LANGUAGE used to...?

- The writer has used (*language technique*) to...
- Evidence – carefully select your quotations
- The writer has done this to...
- The reader thinks/imagines...

Read the question carefully & ensure you answer only what it is asking for from the specific section indicated.

Revise language techniques thoroughly

Revise word classes thoroughly – correctly identify nouns, adjectives, adverbs, verbs, etc

3

8 marks

How is the text STRUCTURED to interest the reader...?

- The writer has structured the text by...
- At the beginning of the extract, the writer focuses attention on...
- This changes when the writer focuses our attention on...
- At the end of the extract, (*language technique*) is used to focus our attention on...
- This engages the reader by...the writer has done this because...

Revise structural techniques thoroughly – juxtaposition, repetition, short or complex sentences, flashbacks

Practise analysis on extracts, first pages of books or dramatic moments

4

20 marks: A student having read the text said...

TO WHAT EXTENT DO YOU AGREE?

- I agree with the student because...
- This is shown in the extract when "..."
- The use of [language technique] creates imagery/gives the impression that...
- The writer has done this to... The reader responds by...
- From this, I can conclude that the student is right because...

Revise language techniques thoroughly

Revise word classes thoroughly – correctly identify nouns, adjectives, adverbs, verbs, pronouns etc.

Practise analysis of words and phrases.

5

40 marks: 24 marks AO5; 16 marks AO6

Write a description/Write a story

- Personification
- Emotive language
- Similes / metaphors
- Sensory language
- Tripartites
- Pathetic fallacy
- Verbs
- Ambitious vocabulary
- A range of punctuation

Language Paper 1 Q2 Model

0 2	Look in detail at this extract from lines 8 to 18 of the Source:
<p>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.</p> <p>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.</p> <p>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.</p>	
How does the writer use language here to describe the effects of the weather?	
You could include the writer's choice of:	
<ul style="list-style-type: none">• words and phrases• language features and techniques• sentence forms.	
[8 marks]	

The opening paragraph initially focuses on the effect of the weather on the coach. It consists of a single, complex sentence perhaps reflecting the onward movement of the coach. The adjective 'exposed' and the noun 'force', evoke the idea of vulnerability, danger, and how little control man has over the power of nature. The verb 'rocking', progresses the cumulative effect of the list of verbs, 'shaking', 'trembled', 'swayed' leading to the simile, 'rocking between the high wheels like a drunken man' suggesting the coach is lurching haphazardly, its movement out of control, building tension as readers wonder if the coach will arrive safely at its destination.

FOR SUCCESS:

- ✓ Write a statement directly responding to the question
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Ensure you use subject terminology
- ✓ Analyse what the language shows/suggests/implies
- ✓ Comment on what the reader thinks/feels/imagines

Language Paper 1 Q3 Model

0 3

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]

The text, about a journey, is structured to also take the reader on a journey: from the general to the specific; from the outside to the inside; from the weather, through the coach, the driver and horses, to the passengers.

The reader's attention is focused on the weather in Cornwall at the beginning of the extract, 'backing wind and granite sky' which sets the tone of the novel and show the reader that the setting is cold, dark and miserable. This is reinforced by the description of the wind coming in 'gusts' which suggests that the weather could be dangerous as the story progresses.

Tension is created for the reader as pathetic fallacy has been used to introduce the setting and the atmosphere is gloomy, which sets the scene for negative events to come.

The focus changes from outside the carriage to inside the carriage, when the reader is introduced to several passengers who are 'huddled' and 'exclaiming' which suggests that they are as cold and miserable as the initial opening of the novel suggests, as well as vocal in their misery. The focus changes yet again to the only character with a name: 'Mary Yellan'. The text narrows down to take the reader from the countryside of Cornwall – the wide 'granite sky' and the evening which 'closed upon the hills', to the inside of Mary Yellan's head as she contemplates the weather and hopes for a 'momentary trace' of 'blue heaven'.

This immediately engages the reader as her name and thoughts indicate that she is the protagonist and the person the reader will be following throughout the novel.

FOR SUCCESS:

- ✓ Write a statement directly responding to the question
- ✓ Comment on what the focus is on at the beginning and then how this changes.
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Explain why the text might be structured this way
- ✓ Comment on what the reader thinks/feels/imagines

Language Paper 1 Q3 Model

Language Paper 1 Q4 Model

0 4	<p>Focus this part of your answer on the second part of the Source from line 19 to the end.</p> <p>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."</p> <p>To what extent do you agree?</p> <p>In your response, you could:</p> <ul style="list-style-type: none">• write about your own impressions of the characters• evaluate how the writer has created these impressions• support your opinions with references to the text. <p style="text-align: right;">[20 marks]</p>
-----	---

I agree with the student because the writer has chosen to present characters of contrasting personality and has brought them to life vividly. This is shown when the 'old fellow' gets up 'in a fury, and fumbling with the window sash, let the window down with a crash'. The verb 'fumbling' shows his frustration and the onomatopoeic 'crash' shows the violence of his action, indicating that he is creating an unpleasant and uncomfortable atmosphere on the coach.

A second personality in the coach is the woman, described as 'jovial' and 'red-faced'. The adjectives place her as the antithesis of the angry man and shows the variety of people that would travel on a coach, in a similar way to how people travel on a modern bus.

The final contrasting personality is of Mary Yellan herself. As Mary sits in the "opposite corner" from the others it implies that she is isolated and she sits where rain fell through a crack in the roof creating sympathy for her. She is described using a powerful verb having her eyes 'fixed' on the window and she seems to be hoping "with desperate interest that some ray of light would break the heavy blanket of sky". This blanket metaphor and the intensifying adjective 'desperate' have connotations of oppression and negativity extending sympathy for Mary

The writer has developed these characters to appeal to the reader's senses – in particular the sights and sounds of the passengers and in doing so proves the student right by ensuring that the reader does indeed feel they are in the coach with the group of them.

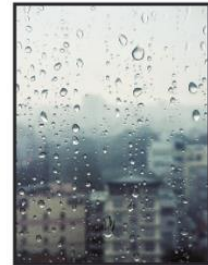
FOR SUCCESS:

- ✓ Write a statement directly responding to the question – do you agree and why?
- ✓ Use 3-4 appropriate quotations to support your statement.
- ✓ Use subject terminology and explain what the language shows/suggests/implies
- ✓ Comment on what the reader thinks/feels/imagines
- ✓ Link back to the student's statement.

CREATIVE WRITING: STRUGGLE ZONE TIPS

OPEN WITH THE WEATHER

If you have no idea how to start your story a good idea is to start by describing the weather. Remember you can use the weather to reflect the mood of your story! (this is called pathetic fallacy)



DESCRIBE THE SURROUNDINGS

Describe your narrator or character's surroundings. What can you/they see around you? This might take several paragraphs as you don't have to focus on only one thing! Try to remember to use your other senses too. For example, what can you smell, hear, touch?

HINT AT YOUR CHARACTER'S MOTIVES

Next, you'll likely want to let the reader know what your character is doing in this setting. **HOWEVER**, rather than simply stating it; try to hint! For example have your character rummaging around if they are going to discover something missing. Have them hear something rustling if they are going to be chased etc.



BUILD IN SOME TENSION

Before you go rushing off with the plot, you may want to build some tension. You could do this in a number of ways; for example by introducing a mysterious noise, glimpsing a shadow or having something go wrong for your protagonist (main character)

Grade 9 Model: Language Paper 1 Section B

(using photograph of the tube from 'The Blind Assassin' paper)

By Ben F

Violent tremors shook the ground beneath me, an ear-piercing, devilish shriek rose above all other noise and, in an instant, I was cast into darkness; the ominous silhouette of a masked phantom blocking out the red light of hell and casting me into the shadows.

I was petrified.

The sheer height of this abomination was remarkable for at my eye level was its grotesque, malformed knees and, as I dared to peer upwards, I noticed hundreds of mauve veins pulsating.

Slowly I continued to look upwards; my gaze shifting from its legs to its ragged, torn shorts to its freakishly board shoulders and, finally, to its eyes.

Our gazes met.

Two bulging, bloodshot windows into Satan's mind stabbing into me with such power that my legs began to tremble and shake almost in synchronisation with the floor. My ribs ached increasingly as my heart pounded against them; urging me to escape this nightmare. But I was transfixed...I could not move an inch let alone attempt to escape.

Noticing my signs of distress, my mother attempted to comfort me, "Lucas you need to stop staring its only a costume," she whispered in her naturally soothing voice. This was quickly followed by her apologising to the man in the mask and explaining that it was not her choice to take me, an innocent 6-year-old, onto the tube on the morning after Halloween but rather a necessity to avoid the traffic which consumes the streets of London on an average Tuesday morning. Fortunately for her, the tube ground to a sudden halt- which was followed routinely by jolt, which would have tested even the most experienced surfer's balance, should they not have hold of the rail- and the two doors swiftly opened inviting in all the horrors of a busy tube station.

My mother saw wave upon wave of clambering commuters compete to get closer to the doorway which we had just deserted in a bid to get to work. She saw layer upon layer of dull bricks stacked-seemingly ceaselessly- upon one another with the occasional streak of colour flash past in the form of a hungover youth still in their costume from the night before. Most importantly, to her at least, directly in front of us was the quite ordinary escalator which would take us back to the surface where I would be dropped at school.

That is not what I saw.

Ferocious beasts with fangs clad in fresh blood, mystical beings who wore horns as if they were weapons and the most terrifying creatures of hell filled my sight. My hands became the shields of my ears in an attempt to block out the deafening chaos and animalistic battle cries. Under siege by what smelt like the deadly, poisonous aroma of blood and anguish, my nose exploded like a canon.

In the midst of this ominous underworld there was little comfort and no hope for salvation until I saw it. It was beautiful. Heavenly white light flooded into the abyss; cleansing my mind of its sins and fears almost instantaneously. Sleek white figured descended down towards me with angelic faces bordered by the brilliant yellow glow of their halos. The red sea of monsters appeared to part; clearing the way to the stairway to heaven.

Again, noticing my glazed expression and that my legs appeared to be in a state of paralysis, my flustered mother tugged upon my arm, with such as force it wrenched away from my shoulder, in order to drag me onto the escalator, which had mesmerised me momentarily, in a bid to get me to school on time...

1

4 marks
Choose four statements...

- Read the text carefully to ensure understanding
- Revising finding 4 facts on different aspects of a text.

2

8 marks:
Write a summary of...

- Text A is...
- For example...
- This shows that...
- This is because
- Text B is...
- For example...
- This shows that...
- This is because

Read the question carefully & ensure you answer only what it is asking for.

4

16 marks:
Compare how the two writers convey/present their attitudes about...

- In source A, the writer thinks that...
- For example...
- The [language technique] shows us that...
- The reader responds by...
- Similarly/on the other hand, in source B, the writer thinks that...
- For example...
- The [language technique] shows us that...
- The reader responds by...

*Ensure you revise subject terminology thoroughly using your glossary
Always remember to comment on reader response
Ensure you use comparative signposts to make links between the two texts – similarly – on the other hand*

3

12 marks:
How is language used to...?

- *The writer has used [language technique] to...*
- *For example...*
- *This shows that/creates imagery of/has connotations of...*
- *The reader responds by thinking/feeling/imagining...*

Ensure you revise subject terminology thoroughly using your glossary
Always remember to comment on the reader's response
Only refer to the section of the text mentioned in the question

5

40 marks: 24 marks AO5; 16 marks AO6
Write a letter/article/blog to explain/argue/persuade

- Anecdotes
- Fact
- Opinions
- Repetition
- Emotive language/exaggeration
- Statistics
- Triplet of adjectives
- Rhetorical question
- You (direct address)

- 1 word sentence
- A range of punctuation
- Ambitious vocabulary
- Varied paragraphs
- Structural adverbs

Language Paper 2: Q2 Model

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]

Eddie and Henry are two very different boys, with very different attitudes to their fathers. In source A, Eddie is described as having a 'special mocking voice' and 'taking the mickey' out of his father. This shows that Eddie is very comfortable with his father, comfortable enough to make jokes at his expense. This is because Eddie and his father are modern males with an easy relationship, and the humour they share is used to make the article amusing. Contrastingly, Henry is much more respectful to his father. He writes 'my dear father' and 'your respectful son', which show he follows the expected social etiquette towards his father. This is because the relationship between father and son in the Victorian era would have been much more formal and he would be expected to use excellent manners as his father is his elder.

Eddie is quite academic and so is Henry but Eddie does not seem to try particularly hard. 'He's irritatingly good at it' and 'he is too busy killing things, while talking on Skype! This suggests he wants to do well and does do well, without trying very hard, and is living in comfort. Whereas Henry is having a very uncomfortable time at boarding school, 'our bread is nearly black', suggesting they have very scarce or low-quality food but Henry works hard and looks after himself unlike Eddie. Henry also does not have his father's support as Eddie does. Eddie just ignores his father as he comes into the room but Henry is pleading to see his father at all. 'If God permit me to live as long,' this shows that Henry is basically saying how desperate he is! This contrasts with Eddie, who does not realise how lucky he is!

FOR SUCCESS:

- ✓ Write a statement directly responding to the question – relate to differences
- ✓ Make a statement about Source A.
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Make an inference – what do your quotations show/suggest?
- ✓ Explain your inference – explain WHY it is this way
- ✓ Make a statement about source B.
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Make an inference – what do your quotations show?
- ✓ Explain your inference – explain WHY it is this way

Language Paper 2: Q3 Model

03

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]

Henry uses emotive language to try to influence his father. He speaks affectionately to his father when he says: “my dear father” which is likely to make his father pleased to hear from him and appeal to his emotions that way. As a reader, I feel that Henry is a pleasant boy and his manners make him a very good son.

Henry also uses emotive language to influence his father. He states “Mr Smith would flog me”, the powerful verb ‘flog’ suggesting that Henry is likely to be in danger of severe pain if his letter writing is caught, which is likely to alarm his father into taking action. The reader feels sympathy for Henry as he is clearly taking a significant risk by writing to his father at all.

The writer uses more examples of emotive language when trying to influence his father. He says: “if God permits me to live as long.” This conditional sentence implies that Henry fears for his life, which may persuade his father to take him away from his boarding school. The reader imagines how alarmed Henry’s father is likely to feel and therefore feels sympathy for both of them.

The writer uses proper nouns such as “August’, “October’ and Xmas’ as well as “Cootherstone’ and ‘Islington’ to create a sense of time and place and emphasise to his father the length of time they have been apart and the distance between them. He adds to this with the use of other phrases linked to time and separation such as ‘It is now two years’ and ‘since I left you’ to create an emotive appeal to his father, creating a very real sense of his isolation and homesickness.

FOR SUCCESS:

- ✓ Write a statement directly responding to the question
- ✓ Use 3-4 appropriate quotations to support your statement.
- ✓ Ensure you use subject terminology
- ✓ Analyse what the language shows/suggests/implies
- ✓ Comment on what the reader thinks/feels/imagines

Language Paper 2: Q4 Model

0 4	<p>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.</p> <p>Compare how the two writers convey their different attitudes to parenting and education.</p> <p>In your answer, you could:</p> <ul style="list-style-type: none">• compare their different attitudes• compare the methods they use to convey their attitudes• support your ideas with references to both texts. <p style="text-align: right;">[16 marks]</p>
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In both sources, the writers show concern, but have different attitudes to the way they parent their sons. In Source A, the writer has a very easy-going relationship with his son when he states “They grow up, become clever and remorselessly take the mickey out of you.” The forceful adverb ‘remorselessly’ is used humorously to show how the relationship works; even though the writer is the father, he is often the subject of his son’s jokes. The reader is amused about this, as someone clearly educated and intelligent enough to write for a broadsheet newspaper is still in a position to be bested by their teenage son. Contrastingly, in Source B, the writer expresses his concern that his son may not have been totally honest about his education, which shows his attitude to parenting is different to the writer in Source A. He states: “I can rely more on the truth of his story, than Henry’s,” and later “George is a great favourite with us all.” ‘Favourite’ has connotations of love and warmth, and the use of comparison suggests he is open about his different feelings towards his sons. The reader feels sympathy for Henry, as this distant and cold attitude to parenting is very different from the modern parenting attitude presented in Source A. Jay Rayner uses a humorous simile to convey his own moderate academic achievement. He confesses that his “grades lined up like a line of Pac-Men doing a conga” implying that they are all C grades. Whilst he is self-effacing, he expresses pride at his son’s educational achievement in Maths when he describes him as being “irritatingly good at it.” The adverb reflecting Jay’s wonder at his son’s natural talent while he struggles. Henry’s father, on the other hand, is very concerned about his son’s education, particularly his spelling “I see several words wrong-spelt.” This is ironic as the father has made grammatical mistakes himself “several words wrong-spelt”. He is unaware of his educational weaknesses whereas Jay Rayner makes a joke.

FOR SUCCESS:

- ✓ Write a statement directly responding to the question – make a comparison.
- ✓ Write a statement about source A
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Ensure you use subject terminology
- ✓ Analyse what the language shows/suggests/implies
- ✓ Comment on what the reader thinks/feels/imagines
- ✓ Write a comparative statement about Source B (on the other hand, in contrast etc)
- ✓ Use 2-3 appropriate quotations to support your statement.
- ✓ Ensure you use subject terminology
- ✓ Analyse what the language shows/suggests/implies
- ✓ Comment on what the reader thinks/feels/imagines

Grade 9 model: Writing to argue

I Hate Flies

By Dan H

I despise flies. They are my nemesis: they are the bane of my existence. I don't usually say that I hate things but I really hate flies and I have to say it. They just buzz around in your face and get in the way. Why?! Why do they feel the need to do this?

Whenever I try to sit down and get some work done, I find myself being tormented by the dreaded beat of a fly's wing. The other day I was researching some facts for an up-coming article; all was going well until they arrived. The flies. Even though I shut my windows and close my doors they still find a way to invade my home. They come at night while you hopelessly attempt to finish your overdue paperwork. It's as if they know you are trying to concentrate.

Many a time have I had to arise from my bed in order to swat one of those pesky demons. It enrages me. It maddens me. I swear that I lose more sleep to flies than I do to any other source. There have been times I have walked over to a near-by bin in order to get rid of my empty crisp packet, but when I arrived at the bin it was frothing with hundreds of the bloody things. No wonder the youth of today resort to petty littering.

Although the flies torment me I have somehow managed to find some rather interesting and yet disturbing facts about flies. Where should I start? Did you know that flies only have two wings? You wouldn't think that after hearing their ridiculously loud buzzing noises. But it would seem that they can beat those wings over 200 times a second; that explains a lot... Flies also have over 4,000 lenses in each of their two eyes yet their eyesight is still rubbish! It is in fact so atrocious that they have to detect movement rather than light. That would explain why they always seem to get away just before I swat them.

Just imagine it, you are a fly. Some may say that you are small and innocent, but you know that isn't the case... You get up every morning and search for a nearby target. You then dash over to your acquired target as if you were a cheetah hunting down its helpless prey. Buzz, buzz. You close the gap between you and your target. "Let the games begin!" You fly around the persons face as he weakly swings his feeble arms in an attempt to violently splat you against the wall. You deserve to die; you know it. But you just keep tormenting this poor soul. He continues to swipe, he gets closer and closer, but at the same time the beating of your wings just gets louder... Your mission is complete; your target is now breaking down in a corner and is currently cowering in a ball rocking back and forth...

YOU CAUSED THIS!

This is why flies are deadly and they **MUST** all die. They just torture us, and instead of purposely hurting us they decide to spread diseases, vomit, lay eggs, poop on both you and your food and they are just generally annoying and pointless. Personally, I even prefer things like wasps and spiders to the filth that is a fly. We need to rid the earth of these monsters so we can finally live in peace. I think I'm going need to invest in another fly swatter!

I HATE FLIES!

ENGLISH LITERATURE EXAM PAPERS OVERVIEW

<p style="text-align: center;">LITERATURE Paper 1 <i>1 hour 45 minutes</i></p>	<p style="text-align: center;">LITERATURE Paper 2 <i>2 hours 15 minutes</i></p>
<p>Section A: answer the question on Macbeth (34 marks) <i>Spend 1 hour on this question</i></p> <ul style="list-style-type: none"> You will have an extract on which to focus your response & you must link this to & comment on the whole play. Engage with the text: why did Shakespeare write the play? What did he want his audience to understand about characters like Macbeth & Lady Macbeth? How would his audience (the King and others) have reacted to the play, the character behaviour and the events & why? 	<p>Section A: answer one question on An Inspector Calls (34 marks) <i>Spend 45 minutes on this question</i></p> <p>There will be a choice of two questions; usually theme and/or character based.</p> <p>Engage with the text: Why did Priestley write the play? What did he want his audience to understand about people like the Birlings and the social and class divide at the time the play is set? What was life like for poor people? What did Birling believe in?</p>
<p>Section B: answer the question on A Christmas Carol (30 marks) <i>Spend 45 minutes on this question</i></p> <ul style="list-style-type: none"> You will have an extract on which to focus your response & must comment on the whole story. Engage with the text: why did Dickens write this story? What did he want his readers to understand about characters like Scrooge? How would his readers have reacted to the character of Scrooge, how he behaves and how he changes? What does Dickens say about education and wealth and why was this particularly significant at the time it was written? 	<p>Section B: answer the question on a poem from Power & Conflict poetry (30 marks) <i>Spend 45 minutes on this question</i></p> <ul style="list-style-type: none"> You will have a copy of the named poem in front of you. Read the question then make a choice of your second poem based on the /spine/focus in the question. Annotate the named poem & plan your response, blending comparison of both poems throughout your answer. Remember to engage with the texts and what they are about. Include context: why have the writers written these poems – possible reasons?
	<p>Section C: answer the two questions on Unseen Poetry:</p> <p>The first question will be to analyse the unseen poem (24 marks) <i>(30 minutes)</i></p> <p>The second question will ask you to compare the second unseen poem to the first (8 marks) <i>(10 minutes)</i></p>

Literature Assessment Objectives:

all essays are marked out of 30

AO1 <i>/12 marks</i>	<ul style="list-style-type: none">• Knowledge of the text• Use of quotation / close reference• Focus on the question• Clarity of response
AO2 <i>/12 marks</i>	<ul style="list-style-type: none">• Identification of writer's techniques• Analysis of quotations/ writer's style• Commenting on the reader/audience response
AO3 <i>/6</i>	<ul style="list-style-type: none">• Context: Writer's intentions / purpose / message Social influences Historical influences Political influences Religious influences Reactions of different audiences (Edwardian / Victorian / Jacobean / modern)
AO4 <i>/4 marks</i>	In each paper, one of the essays has 4 SPaG marks attached. In Paper 1 it is Macbeth and in Paper 2 it is An Inspector Calls

**ACADEMIC
WRITING
TOOLKIT**

Verbs of Inference suggests/implies/indicates conveys/depicts/signifies illustrates/exemplifies/highlights alludes to/insinuates/intimates
Analytical Verbs accentuates/intensifies enhances/heightens creates/establishes/builds encapsulates/epitomises/typifies reinforces/strengthens symbolises/represents evokes
Reader's Response shocks/horrifies/disgusts surprises/astonishes/amazes intrigues/entices confuses/perplexes/bewilders alienates/isolates overwhelms frustrates/angers/infuriates inspires/emboldens/empowers
Adverbs of Affirmation definitely/surely/certainly deliberately/cleverly frequently/regularly unquestionably/indubitably characteristically/typically
Adverbs of Clarity especially/particularly notably/prominently markedly/predominantly
Adverbs of Speculation possibly/potentially seemingly/viably arguably/conceivably
Modal Verbs could might may
Similarities similarly/likewise complements/parallels corresponds
Differences contrasts with/juxtaposes differs from contradicts/opposes

Structural Terminology	
<u>Narrative Sequence</u>	
Opening	Beginning
Exposition	Introducing a problem/idea
Rising action	Building interest/tension
Climax	The most intense part
Peripeteia	The turning point
Denouement	The ending
Resolution	The problem is resolved
Foreshadowing	Hints/clues given
Flashback	Going back in time
Flashforward	Going forward in time
<u>Tenses</u>	
Past tense	Already happened
Present tense	Happening now
Future tense	Not happened yet
<u>Voice/Perspective</u>	
Narrative voice	Person telling the story
Protagonist	Main character
First person	I/We
Second person	You
Third person	He/she/they
<u>Changes of Focus</u>	
Action	Things happening
Description	Describing setting/feelings
Dialogue	Characters talking
Wide	Taking lots of things in
Narrow	Focusing on one thing
<u>Types of Structure</u>	
Cyclical	End echoes beginning
Chronological	In time order
Non-Chronological	Not in time order
<u>Types of Repetition</u>	
Anaphora	At beginning of a sentence
Epizeuxis	Same word several times
Polysyndeton	List with conjunctions
Asyndeton	List without conjunctions
<u>Sentence Structures</u>	
Simple	One main clause
Compound	Two main clauses joined
Complex	Main + subordinate clause
Minor/fragment	Very short/incomplete
<u>Others</u>	
Extended metaphor	Used all the way through
In media res	In the middle of something
Juxtaposition	A deliberate contrast
Motif	A typical object/image/idea
Anti-climax	Tension leading to nothing
Caesura	Pauses for effect

Linguistic Terminology	
<u>Word Class</u>	
Noun	The name of something
Concrete noun	Something you can see/touch
Abstract noun	An idea/concept/feeling
Verb	A doing/feeling/being word
Active verb	Gives the agent of the action
Passive verb	Hides the agent of the action
Adjective	Describes a noun
Descriptive adjective	Factual adjective
Evaluative adjective	Adjective giving an opinion
Emotive adjective	Adjective to provoke feelings
Comparative adj	Compares to something else
Superlative adjective	Expresses the highest quality
Pronoun	Replaces a noun
Adverb	Describes a verb
Preposition	Reveals where or when
Determiner	Says which one
Definite article	The
Indefinite article	A/an
<u>Sentence functions</u>	
Declarative	A statement
Interrogative	A question
Imperative	A command
Exclamation	An expression of strong feeling
<u>Sound effects</u>	
Alliteration	Repetition- consonant sounds
Onomatopoeia	Words imitating sounds
Assonance	Repetition of vowel sounds
Sibilance	Repetition of s/sh/ch sounds
Cacophony	Use of clashing sounds
Euphony	Use of harmonious sounds
<u>Figures of Speech</u>	
Metaphor	Saying something is something
Simile	A comparison using like or as
Imagery	Words that create a picture
Personification	Makes a thing sound human
Zoomorphism	Makes a human sound animal
Pathetic fallacy	Nature representing feelings
Oxymoron	Two opposite words together
Hyperbole	Deliberate exaggeration
Allusion	Referring to another text/idea
<u>Others</u>	
Semantic field	Words with a similar meaning
Cliché	An overused saying
Euphemism	Sounds nicer than it really is
Colloquialism	A slang word/phrase
Nomenclature	A name/term of address
Ambiguity	When the meaning is unclear

Read Like a Literary Critic!

<p style="text-align: center;">Thematic Concern</p> <ul style="list-style-type: none"> • It could be argued the poem is expressing _____ • One possible message seems to be _____ • The thematic concern of the poem seems to be _____ 	<p style="text-align: center;">Comparative</p> <ul style="list-style-type: none"> • This poem is a bit like _____ because _____ • The poem is the opposite of _____ because _____ • I think this poem shows an alternative perspective to _____ • This poem focuses more on _____ than- _____ 	<p style="text-align: center;">Pause and Analyse</p> <ul style="list-style-type: none"> • The word '...' suggests _____ • The word '...' is typically associated with _____ • The word '...' is reminiscent of _____ • The word '...' is effective because _____ • The word '...' is symbolic of _____ • The writer could have used _____ but didn't because _____
<p style="text-align: center;">Emotional Reaction</p> <ul style="list-style-type: none"> • The use of the image '...' makes me feel _____ • The word '...' could provoke _____ • The overall emotional landscape of the poem is _____ 	<p style="text-align: center;">Form</p> <ul style="list-style-type: none"> • The rhyme scheme is interesting because _____ • The stanza pattern is interesting because _____ • The poem utilises the form of _____ 	<p style="text-align: center;">Patterns</p> <ul style="list-style-type: none"> • There is a pattern of _____ across the text which indicates _____ • The writer seems to be repeating _____ • The cluster of imagery relating to _____ is significant because _____
<p style="text-align: center;">Alternative Interpretations</p> <ul style="list-style-type: none"> • Another way to look at _____ is _____ • It could also suggest _____ • It could be argued _____ but _____ 	<p style="text-align: center;">Developing / Increasing / Decreasing</p> <ul style="list-style-type: none"> • As the poem develops, _____ increases because _____ • There's a marked decrease in _____ as the poem progresses 	<p style="text-align: center;">Changes</p> <ul style="list-style-type: none"> • The tone changes when _____ • The turning point in the poem is when _____ • Our initial expectations are disrupted when _____

Write Like a Literary Critic!

A literary critic writes professionally about poems, novels and plays. You should always aim to emulate the rigour and sophistication of critical expression!

Analytical verbs...

Creates	Presents
Evokes	Conveys
Illustrates	Suggests
Implies	Reveals
Portrays	Insinuates
Highlights	Explores
Establishes	Develops

Transitions...

Reinforced	Accentuated
Cemented	Crystalized
Augmented	Underlined
Strengthened	Compounded
Reflected	Alludes to
Intensified	Echoes
Heightened	Mirrors

Evaluative...

Striking	Pivotal
Shocking	Compelling
Disturbing	Disquieting
Provocative	Emphatic
Subtle	Precise
Challenging	Adroit
Crucial	Damning

Subject Terminology...

Metaphor	Noun
Simile	Verb
Personification	Adjective
Lexical field	Adverb
Alliteration	Pronoun
Connotation	Stanza
	Form

Connectives...

Therefore	Whereas
Equally	Consequently
Similarly	Despite this
Significantly	Furthermore
Crucially	Contrastingly
Moreover	However
Notably	Consequently

The writer...

Skilfully	Immediately
Energetically	Powerfully
Bitterly	Typically
Gradually	Clearly
Rapidly	Precisely
Critically	Deftly
Acerbically	Swiftly

Embedded quotations...

You should always embed your quotations so that they are sharp and snappy!

In his poem 'London' William Blake highlights the misery life in the city can cause. **'Marks of weakness, marks of woe'**.



In his poem 'London' William Blake highlights the **'woe'** that life in the city can cause and the way in which this can almost seem to leave behind a physical **'mark'**. The use of **'mark'** suggests...



What, How, and Why...

The fundamental building blocks of a good paragraph are addressing **what**, **how**, and **why**.



What is the writer telling us?
What is being conveyed?
How does the writer do this through language and other methods?
Why does the writer do this and what effect does it have?

<h1>What?</h1>	<p>What is the writer trying to tell us about the character/theme/setting? What do they want us to feel as a reader?</p> <p>Macbeth is presented as _____ Priestley presents Birling as _____ and _____ The character of _____ Social class is an integral theme within An Inspector Calls</p> <p>We get the impression that... The reader is positioned to feel... The writer causes the reader to consider... The reader is encouraged/ positioned in favour of/against _____ because....</p> <p><i>Priestley presents Inspector Goole as a straight-forward and direct character, who challenges the ideology of both the Birling's and the audience, so that both the characters and the reader are positioned to understand the significance of the events leading up to the suicide of Eva Smith.</i></p>
<h1>How?</h1>	<p>How are they doing this? How do they use the language/language techniques/structure to do this? How do key words/phrases show this? How does it tell us something about the time a text was written?</p> <p>The adjectives/noun/verb/phrase/image/simile/metaphor/zoomorphism/alliteration....</p> <p>This suggests/ implies/ indicates/ demonstrates/ portrays/ presents/ highlights/ emphasises/reinforces/develops/creates/hints at...</p> <p>It could be argued that/the reader may infer...</p> <p>The writer uses _____ coupled with _____ to highlight...</p> <p><i>Inspector Goole uses emotive language to highlight the fact that after Birling sacks Eva, she was left with 'few friends, lonely, half -starved, she was feeling desperate.' Priestley lists emotive adjectives such as 'lonely' and 'desperate' in an attempt to make Birling understand the impact of his actions and empathise with the horrific situation that Eva was left in. The verb 'starved' with its connotations of being near to death, is a blatant attempt to guilt Birling into understanding the effect that the sacking had on Eva. As Birling has shown little compassion up to this point, we can sense the Inspector's sense of frustration and anger that Birling has not learnt the lesson that he hoped he would have done – that of compassion for his fellow man. In the Inspector, Priestley reflects his own Socialist views, in particular the idea that we should all be responsible for one another, and be able to 'put ourselves in the place' of those who do not have the same opportunities or are as prosperous as ourselves.</i></p>
<h1>Why?</h1>	<p>Why are they doing this? Why did they choose that language? Why might they want us to interpret it in different ways?</p> <p>Shakespeare wants us to understand the significance of... This is the turning point in the play because...</p> <p>It can be seen that/It might be thought/It could be argued/Some readers might think/alternatively/possibly/on the other hand /it may be seen as /for other readers/conversely/equally</p> <p><i>We could also interpret that Inspector Goole is not only talking to Birling, but all the characters on the stage. He wants them all to contemplate how myopic their word is, and indeed Sheila does seem to reply with some compassion for the girl's predicament. An audience watching the play in 1945, having lived through two world wars, would perhaps see more clearly the hypocrisy of Edwardian values and the readiness to blame the 'deserving poor' without considering how it must feel to have nothing and nowhere to turn.</i></p>

A Y11 Grade 9 Literature mock exam response: Power & Conflict Poetry

How is conflict presented in 'Poppies' and one other poem from the anthology you have studied.

By Shayla H

<p>In both 'Poppies' and 'Kamikaze' the poets explore the memories of family members and how they felt when saying goodbye to a loved one before they go to war. However, in 'Kamikaze', Garland also shows the reaction when the pilot comes back, whereas it is implied in 'Poppies' that the mother's son does not return.</p> <p>In 'Poppies' the mother begins to remember placing a poppy on her son's 'lapel', 'three days before armistice Sunday'. The poppy is described to have 'spasms of paper red'. This metaphor could imply that she is imagining her son's death as the verb 'spasms' suggests struggle and 'red' could symbolise blood. This shows that the mother remembers her fears of saying goodbye and causes readers to feel sympathy for her. Jane Weir wrote this poem to explore leaving for war from a different perspective, the one of family members left behind, and have others realise that pain, as the focus, is, as expected on the soldier leaving.</p> <p>In this sense, 'Kamikaze' is similar as we are presented with a daughter trying to recall what it was like when her father was leaving 'with enough fuel for a one-way journey' due to being a kamikaze pilot. Kamikaze pilots were pilots who gave their lives for their country by crashing their planes and committing suicide. The narrator is shown trying to understand her father's thought and what he did to prepare himself before leaving, which was to stare at nature. Readers are presented with an extended metaphor of the ocean, referencing fish and waves. The ocean is opposite to the sky in a physical sense, which could imply that the father wanted to be as far away from the sky as possible as he was not prepared to give his life as yet.</p> <p>The ocean imagery is continued when we learn that the kamikaze pilot did not go through with his mission. The narrator uses 'whitebait' as a symbol of 'loose silver'. This has biblical allusions as Judas was given silver coins to betray Jesus, which suggests that the daughter remembers her father to be the one who betrayed his country by not giving his life. However, the metaphor of 'tuna, a dark prince, muscular, dangerous' conveys the idea that the narrator, in fact, believes her father made a difficult decision and should be recognised for that as it was 'muscular'. Also, by describing the prince as 'dark', it suggests that the narrator sees the Japanese royal family as evil for expecting pilots to give their lives for their country. This is what Beatrice Garland wants her readers to think about: whether it is right / moral to expect men to do something as dangerous and extreme for their country.</p> <p>Jane Weir also presents biblical imagery with the phrase 'later a single dove flew from the pear tree'. The noun 'dove' connotes hope from the biblical story of Noah's ark which suggests that the mother was hopeful when at home by herself as she was unaware of her son's condition. Hope is also shown in the simile: 'leaned against it like a wishbone'. The wishbone image implies the mother was praying but this time it was to wish that her son would come back to her even though it is likely not possible. Readers can infer from the lines 'I traced the inscriptions on the war memorial' that her son has passed in the war and the mother has come to visit.</p> <p>Wishbones are also shown to be very weak as they can be pulled apart by two fingers and this would imply that the mother feels weak without her son. Weir creates this image so that attention is brought to those who suffer the loss of soldiers as those people also need to be remembered on days such as Armistice Day.</p> <p>Contrastingly, when the kamikaze pilot comes back, instead of being joyful that he has returned, which is how the mother in 'Poppies' is implied to act, the narrator remembers her family being disgusted by her father and her confusion because of it. She states that she wonders what would have been a better way for her father die – physically or emotionally due to his family. The verb 'wonders' suggests she and her father have not spoken about the situation since (it is implied that they still communicate when she refers to her father as 'grandfather' to her children), and this may be due to it being a painful memory that the pilot does not want to visit or because he is simply ashamed. The family's reactions confuse the readers as they would expect them to be happy when the pilot returns so by showing them in this way, Garland can bring awareness to how other cultures think and behave and also the desperation of countries during World War II.</p> <p>To conclude, both 'Poppies' and 'Kamikaze' show painful memories and family reactions. I believe 'Poppies' is more effective in this way due to using emotive imagery and Weir's use of the mother and son story causing readers to become even more sympathetic, as well as aware.</p>	<p>AO1: Focus on question, makes comparison & shows overview</p> <p>AO1: Quotes</p> <p>AO2: Techniques & reader response</p> <p>AO3 Writer intention</p> <p>AO1: Quote</p> <p>AO3: social context</p> <p>AO1/2: Analysis of technique close ref support</p> <p>AO2/AO1: sustained sophisticated analysis</p> <p>AO3 Writer intention & historical / cultural context</p> <p>AO1: Comparison & quotes</p> <p>AO2: Techniques & analysis</p> <p>AO2/AO1: sustained sophisticated analysis</p> <p>AO3 Writer intention & historical / cultural context</p> <p>AO1: Evaluative, comparative conclusion</p>
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A Y11 Grade 9 Literature mock exam response: An Inspector Calls

How far does Priestley present women as victims of society?

By Aeryn M

<p>In his 1945 play, 'An Inspector calls', J.B. Priestley presents women as victims of an unfair, Capitalist -controlled society. He carefully constructs female characters such as Sheila Birling and Eva Smith to highlight to both modern and 1946 audiences, the problems women face (such as being used and taken advantage of) and how to challenge the wrongful treatment they receive through channelling Socialist ideas introduced through Priestley's own conduit, Inspector Goole, to fight for equality not only for women but for fairness between classes and generations.</p>	<p>AO1: Focus on question, makes contextual comments & shows overview</p>
<p>The character of Sheila Birling is originally associated with Capitalist parents, sharing their views and living in a world that is ignorant to reality – this is suggested symbolically by the rose-coloured lighting that opens the play. However, as the play progresses we see a shift in the younger generation towards more Socialist beliefs where the inspector stands. This shift is made clear to the audience when Sheila, referring to the strike action of her father's female workforce, challenges her father with an aggressive tone stating 'these girls aren't cheap labour, they're people!' This is a significant turning point in Sheila's character which would have shocked a contemporary audience as a woman is standing up to a man (specifically her father who would have been seen to control her until she married Gerald) to argue for women's rights. Priestley's use of an exclamatory here shows that Sheila is frustrated with her father's beliefs and actions, allowing her to see the reality of society (in the symbolically harsh bright lighting that the inspector's presence brings in) – how women are victims of exploitation, being used for work whilst not being paid a fair wage. Furthermore, Sheila's colloquial language, displayed by Priestley's use of contractions, add to the tone of anger and sense of urgency allowing the audience to see her being genuinely upset and straying from upholding status – Priestley's aim was to influence his audiences to do the same.</p>	<p>AO1/2: Analysis of technique close ref support. Comments on play's structure</p> <p>AO1: Quotes AO2: Techniques & analysis – audience response</p> <p>AO2/AO1: sustained sophisticated analysis</p>
<p>Initially, Sheila is presented to be rather naïve as she only refers to herself and her feelings when she hears a girl has died. She asks 'What was she like? Young?...Pretty?' She asks these questions as she has been raised in a world where women were treated as accessories rather than people so possessing the qualities of youth and beauty were viewed as most valuable to her. Priestley's use of rhetorical questions demonstrates how Sheila was anxious to know who this girl was, and if she could judge what her life was worth. Some audiences could interpret these questions as cruel and judgemental as it could show that Sheila only cares about the girl if she could please a man with these qualities. On the other hand, she simply may have wondered if she was old enough to have experienced life to make the news less hard-hitting for herself. This suggested accessorising of women allows audiences to question their way of thinking about what women's lives are worth.</p>	<p>AO1/2: Analysis of technique close ref support. Comments on play's structure. Audience response – considers alternative interpretations</p> <p>AO2/AO3: Writer's intention & audience response</p>
<p>Women, particularly young girls were taken advantage of in many ways such as for labour and sex by typically rich, Capitalist men such as Alderman Megarty who frequents the Palace bar. Everyone else in society however, has normalised this behaviour. Priestley wanted to raise awareness of such issues in his 'play of diversity' to change people's views on such subjects and give future generations hope for equality.</p>	<p>AO1/2: Analysis of technique close ref support. AO3: Writer's intention</p>

Cue Cards: a finished model

Side one:

An Inspector Calls: Sheila

Priestley's Intentions & Overview Statements (AO3/AO1):

- Priestley uses Sheila as a conduit for the possibility of change.
- Priestley uses Sheila to represent young women, daughters, changing political opinions.
- Priestley uses Sheila to explore ideas about families, marriage, women & responsibility.

Context (AO3):

- Priestley sympathetic to the idea of equality for women.
- In 1912 it was the start of the Suffragette movement.
- Sheila can be viewed as an early suffragist by the end of the play.
- The death penalty (hanging) still existed in both 1912 (play set) & 1946 (Play first performed).
- Suicide illegal in UK until 1961.

Key plot points (AO1):

- Sheila is engaged to Gerald Croft.
- Sheila is responsible for getting Eva Smith fired from Milwards department store.
- Sheila grows up and becomes more independent as the play develops.
- She is influenced significantly by Inspector Goole.
- She challenges the attitudes of both parents.
- She shows sympathy for Eva Smith and takes responsibility for her role in the suicide.

Key Quotations & what to do with them AO1 / AO2):

- **'pretty girl'** – **stage directions/ adjective:** her physical appearance is what she is judged on.
- **'Mummy.'** – **childlike language:** shows her naivety, childlike treatment by parents.
- **'But these girls aren't cheap labour – they're people.'** – **Emotive language, emphasis** created by dramatic **pause** = Sheila's sympathy for the working class. (Themes – class / responsibility / women / wealth v poverty / Socialism)
- **'At least I'm trying to tell the truth.'** – **present tense verb** = how she is changing.
- **'I know I'm to blame' / 'I'm desperately sorry' / 'I'm ashamed' / 'my fault'.** **Repetition of personal pronoun** = how she places blame on herself & takes responsibility. **Intensifier / emotive language** = how sorry she is. (Themes – responsibility / generations / morality)
- **'You mustn't try to build up a kind of wall between us and that girl.'** – **Wall metaphor** = the barrier between the classes; Sheila recognises her father's Capitalism is to blame - he (and those Mr B represents) is the builder of the wall. **Imperative modal verb** = forceful (Themes – class / responsibility/ morality / wealth v poverty)
- **'he's giving us the rope – so we'll hang ourselves.'** – **Hanging Metaphor:** the inspector's questions = rope & answers lead to revealing of blame. (Themes – morality / responsibility)
- **'Oh – horrible- horrible! How could she have wanted to kill herself?'** – **Ecphosis / repetition / exclamatory / dramatic pause - dashes / rhetorical question:** combine = her shock, disbelief, horror, sadness & sympathy with Eva Smith. (Themes – morality / women)
- **'So there's nothing to be sorry for, nothing to learn.'** – **Repetition** / forceful, questioning, **tone:** highlights her frustration with parents at the end of the play. **Verb:** links to play's purpose – to teach audiences – this quotation challenges audiences. (Themes – morality / class / generations / responsibility)

Key Literature quotations:

CHARACTERS/POEMS	QUOTATIONS
	AN INSPECTOR CALLS
ARTHUR BIRLING	
	'A hard-headed practical man of business.'
	'Unsinkable – absolutely unsinkable'
	'there's every excuse for what your mother and I did.'
	'all mixed up together like bees in a hive'
	'community and all that nonsense'
	'she'd had a lot to say – far too much – so she had to go.'
	'the famous younger generation who know it all. And they can't even take a joke.'
	'I'd give thousands – yes thousands.'
	'working together for lower costs and higher prices.'
SYBIL BIRLING	
	'a rather cold woman and her husband's social superior'
	'Men with important work to do...You'll have to get used to that.'
	'girls of that class'
	'I did nothing I'm ashamed of.'
	'But I accept no blame at all.'
	'she only had herself to blame'
	'I used my influence to have it [Eva's request] refused.'
	'Find this young man ... make sure he's compelled to confess in public his responsibility'
	'They're over-tired. In the morning they'll be as amused as we are.'
	'I was the only one of you that didn't give in to him.'
SHEILA BIRLING	
	'pretty' / 'very pleased with life and rather excited'
	'Mummy'
	'But these girls aren't cheap labour – they're people.'
	'At least I'm trying to tell the truth'
	'I know I'm to blame' / 'I'm desperately sorry' / 'I'm ashamed' / 'It's my fault'
	'You mustn't try to build up a kind of wall between us and that girl.'
	'he's giving us the rope – so we'll hang ourselves.'
	'Oh – horrible – horrible! How could she have wanted to kill herself?'
	'I must think.'
	'So there's nothing to be sorry for, nothing to learn.'
ERIC BIRLING	
	'not quite at ease, half-shy, half-assertive.'
	'I was in that state when a chap easily turns nasty.'
	'Why shouldn't they try for higher wages? We try for the highest possible prices.'
	'Whoever that chap was, the fact remains that I did what I did.'
	'Because you're not the kind of father a chap could go to when he's in trouble – that's why.'
	'(shouting) And I say the girl's dead and we all helped to kill her – and that's what matters –'
	'Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person.' (IG)
	'I wasn't in love with her or anything.'
	'You killed her. She came to you to protect me and you turned her away'
	'You killed her - and the child she'd have too – my child. Damn you!'
GERALD CROFT	
	'attractive chap...rather too manly to be a dandy.'
	'easy, well-bred man about town.'
	'... the son of Sir George Croft'
	'You're just the kind of son in law I always wanted'
	'I'm rather – more- upset by this business than I appear to be'
	'Everything's all right now, Sheila ...What about this ring?'
	'After all we're respectable citizens and not criminals.'
	'I became at once the most important person in her life.'

	'You were the wonderful fairy prince.'
	'What girl? There were probably four or five different girls.'
EVA SMITH / DAISY RENTON	
	'She was here alone, friendless, almost penniless, desperate'
	'she needed...advice, sympathy, friendliness...you slammed the door in her face.'
	'She was a lively, good-looking girl.'
	'very pretty – soft brown hair and big dark eyes'
	'she gave me a glance that was nothing more than a cry for help.'
	'Joe Meggarty, half-drunk...had wedged her in a corner with that obscene fat carcass of his.'
	'she was claiming elaborate fine feelings and scruples that were simply absurd for a girl in her position.' (Mrs B)
	'She was desperately hard up'
	'There are millions and millions and millions of Eva Smiths and John Smiths'
	'she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.'
	'She died in misery and agony – hating life.'
INSPECTOR GOOLE	
	'he creates at once an impression of massiveness, solidity and purposefulness'
	'Public men, Mr Birling, have responsibilities as well as privileges.'
	'It's better to ask for the earth than to take it'
	'We are members of one body.'
	'he speaks carefully, weightily.'
	'It's my duty to ask questions.'
	'We'll have to share our guilt.'
	'You made her pay a heavy price...Now she'll make you pay.'
	'If men will not learn that lesson, they will be taught it in fire and blood and anguish.'
	'We are responsible for each other.'
A CHRISTMAS CAROL	
EBENEZER SCROOGE	
	'squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!'
	'hard and sharp as flint.'
	'Darkness is cheap and Scrooge liked it.'
	'solitary as an oyster'
	'External heat and cold had little influence on Scrooge.'
	'Scrooge had a very small fire but the clerk's fire was so very much smaller' / 'make up the fires.'
	'A poor excuse for picking a man's pocket every twenty-fifth of December!'
	'If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population.'
	'There was a solitary child left there still...Scrooge said he knew it and he sobbed.'
	'Scrooge was the ogre of the family'
	'he softened more and more.'
	'he resolved to treasure up every word he heard and everything he saw.'
	'happy as an angel'
	'merry as a schoolboy'
	'He became as good a friend, as good a master and as good a man as the good old city knew'
BOB CRATCHIT	
	'a dismal little cell'
	'the clerk's fire was so very much smaller'
	'your precious father'
	'I give you Mr Scrooge, the founder of the feast.'
	'He broke down all at once'
FRED	
	'Merry Christmas Uncle! God save you.'
	'It has done me good and will do me good; and I say God bless it!'
	'He [Scrooge] was at home in five minutes'
	'His offences carry their own punishment, and I have nothing to say against him'
JACOB MARLEY	

	'Business. Mankind was my business.'
	'I wear the chains I forged in life.'
	'Incessant torture of remorse.'
GHOST of CHRISTMAS PAST	
	'Your lip is trembling and what is that upon your cheek?'
	'That they are what they are, do not blame me.'
LITTLE FAN	
	'she had a large heart'
	'home for ever and ever'
	'Father is so much kinder than he used to be'
	'always a delicate creature'
FEZZIWIG	
	'He has the power to render us happy or sad.'
	'The happiness he gives is quite as if it cost a fortune.'
BELLE	
	'Another idol has replaced me...a golden one.'
	'mother and daughter laughed heartily...might have called him Father.'
	'a springtime in the haggard winter of his life'
GHOST of CHRISTMAS PRESENT	
	'antique scabbard; but no sword was in it.'
	'cheery voice...joyful air'
	'it may be, that in the sight of heaven, you are more worthless and less fit to live than millions like this poor man's child.'
	'Are there no prisons? Are there no workhouses?'
	'a jolly giant'
	'This boy is Ignorance, this girl is Want. Beware them both.'
THE CRATCHITS	
	'brave in ribbons'
	'They were not a handsome family.'
	'Any Cratchit would have blushed to hint [that the pudding was small]'
IGNORANCE & WANT	
	'Yellow, meagre, ragged, scowling, wolfish'
GHOST OF CHRISTMAS YET TO COME	
	'shrouded in a deep black garment'
	'seemed to scatter gloom and misery'
	'slowly, gravely, silently'
BUSINESSMEN	
	'I thought he'd never die.'
	'He had always made a point of standing well in their esteem.'
OLD JOE	
	'The ways were foul and narrow, the shops and houses wretched.'
	'I hope he didn't die of anything catching.'
	'profit us when he was dead'
	'den of infamous resort'
	MACBETH
MACBETH	
	'worthy', 'noble', 'brave', 'valiant'
	Sword...'smoked with bloody execution'
	'like Valour's minion'
	'unseamed him from the nave to the chops'
	'If Chance will have me king why, Chance may crown me without my stir.'
	'Stars hide your fires! Let not light see my black and deep desires.'
	'Why doth it unfix my hair and make my seated heart knock at my ribs?'
	'Why do you dress me in borrowed robes?'
	'Full of scorpions is my mind'
	'We will proceed no further in this business'
	'all our yesterdays have lighted fools the way to dusty death.'
	'Look like the innocent flower but be the serpent under't.'
	'sleep no more, Macbeth hath murdered sleep'
	'does feel his title hang loose about him like a giant's robe upon a dwarfish thief'

	'I will not yield to kiss the ground before young Malcolm's feet'
	'dead butcher'
LADY MACBETH	
	'unsex me here'
	'fill me from the crown to the toe, topfull of direst cruelty'
	'I fear thy nature it is too full of the milk of human kindness'
	'I...know how tender 'tis to love the babe that milks me...dashed the brains out'
	'Infirm of purpose...give me the daggers!'
	'When you durst do it then you were a man'
	'my hands of your colour but I shame to wear a heart so white.'
	'Here's the small of the blood still'
	'Out damned spot!'
	'What will these hands ne'er be clean?'
	'Fiend-like queen'
BANQUO	
	'the instruments of darkness tell us truths'
	'I fear thou playedst most foully for't'
	'shall keep my bosom franchised and allegiance clear'
WITCHES	
	'Fair is foul and foul is fair'
	'Something wicked this way comes'
	'All hail Macbeth that shalt be king hereafter'
	'How did you dare to trade and traffic with Macbeth'
	'you all know security is mortal's chiefest enemy.'
DUNCAN	
	'He was a gentleman on whom I built an absolute trust'
	'a most sainted king'
	'His virtues will plead like angels'
	'There's no art to find the mind's construction in the face.'
MALCOLM	
	The king-becoming graces: justice, verity, temperance, stableness, bounty, perseverance, mercy, lowliness, devotion, patience, courage, fortitude.'
	'our country sinks...it weeps, it bleeds'
	'devilish Macbeth'
	'What I am truly is thine and my poor country's to command.'
MACDUFF	
	'our country sinks beneath the yoke'
	'Bleed, bleed poor country'
	'All? What all my pretty chickens and their dam at one fell swoop?'
	'I must feel it like a man'
	'Turn hell hound turn!'
	'I have no words, my voice is in my sword'
P&C POETRY	
LONDON	
	'marks of weakness marks of woe'
	'Mind-forged manacles'
	'harlot's curse...blights with plagues the marriage hearse'
REMAINS	
	'his bloody life in my bloody hands'
	'the drink and the drugs won't flush him out'
	'end of the story except not really'
EXPOSURE	
	'merciless iced east winds that knife us'
	'But nothing happens.'
	'Dawn massing in the east her melancholy army'
WAR PHOTOGRAPHER	
	'spools of suffering set out in ordered rows'
	'a half-formed ghost'
	'they do not care.'
BAYONET CHARGE	
	'Suddenly he awoke and was running – raw'
	'king, honour, human dignity etcetera dropped like luxuries'

	'terror's touchy dynamite'
CHARGE of the LIGHT BRIGADE	
	"jaws of death mouth of hell'
	"stormed at with shot and shell
	'When can their glory fade?'
POPPIES	
	'the world overflowing like a treasure chest...you were away'
	'my stomach busy making tucks, darts, pleats'
	'hoping to hear your playground voice catching on the wind'
KAMIKAZE	
	'a shaven head full of powerful incantations'
	'mackerel, black crabs, feathery prawns...loose silver of whitebait...a tuna, the dark prince'
	'He must have wondered which had been the better way to die.'
CHECKING OUT MY HISTORY	
	'Blind me to me own identity'
	'Dem tell me'
	'I carving out me own identity'
PRELUDE	
	'It was an act of stealth a troubled pleasure'
	'a huge peak, black and huge'
	"there hung a darkness...a trouble to my dreams'
STORM on the ISLAND	
	'We are prepared' / 'It is a huge nothing that we fear'
	'spits like a tame cat turned savage'
	'exploding comfortably / wind dives and strafes'
OZYMANDIAS	
	'sneer of cold command'
	'colossal wreck...shattered visage...nothing beside remains'
	'lone and level sands stretch far away.'
MY LAST DUCHESS	
	'That's my last duchess on the wall looking as if she was alive'
	'I gave commands then all smiles stopped together.'
	'Neptune... taming a seahorse'
TISSUE	
	'fly our lives like paper kites'
	'Maps too. The sun shines through their borderlines'
	'a grand design...living tissue...never meant to last'
THE EMIGREE	
	'There once was a country...I left it as a child'
	'my memory of it is sunlight-clear' / 'I am branded by an impression of sunlight'
	'They mutter death, and my shadow falls as evidence of sunlight.'

GCSE SKILLS AUDIT: Topic/skill	Red	Amber	Green	Comments
LANGUAGE READING:				
Paper 1:				
Q1: Select information				
Q2: Language analysis:				
Using quotations				
Commenting on writer's choices				
Discussing impacts on readers				
Q3: Structure analysis:				
Commenting on openings				
Identifying patterns & shifts				
Commenting on endings				
Discussing impacts on readers				
Q4: Respond to an opinion				
Outline own views				
Use quotations to support views				
Evaluate the opinion of others				
Discuss writer's methods				
Comment on reader response				
Paper 2:				
Q1: Selecting statements:				
Identifying true & false ideas				
Q2: Comparative summary:				
Identifying differences between texts				
Use supporting evidence				
Using a range of connectives				
Putting ideas in your own words				
Q3: Language analysis:				
Using quotations				
Commenting on writer's choices				
Discussing impacts on readers				
Q4: Comparing viewpoints:				
Identify writers' points of view / attitudes				
Use quotations to justify				
Use a variety of connectives				
Comment on the methods used				
Comment on the impact on readers				
Writing (both papers):				
Writing descriptively				
Writing narratively				
Writing to argue				
Writing to persuade				
Varying sentences				
Using a more sophisticated vocabulary				
Using varied punctuation				
Varying paragraph openings & length				
Organising ideas in writing				
Using various techniques for effect				
Proofreading for accuracy (SP&G)				

LITERATURE:				
Paper 1:				
Macbeth:				
Plot				
Characters				
Themes				
Style: language, structure / techniques				
Form (drama – play)				
Using quotations				
Discussing effects on an audience				
Discussing context				
SP&G				
A Christmas Carol:				
Plot				
Characters				
Themes				
Style: language, structure / techniques				
Form (novella – narrative)				
Using quotations				
Discussing effects on readers				
Discussing context				
Paper 2:				
An Inspector Calls:				
Plot				
Characters				
Themes				
Style: language, structure / techniques				
Form (drama – play)				
Using quotations				
Discussing effects on an audience				
Discussing context				
SP&G				
Anthology Poetry:				
Form/Structure/language				
Ozymandias				
London				
The Prelude				
My Last Duchess				
Charge of the Light Brigade				
Exposure				
Storm on the Island				
Bayonet Charge				
Remains				
Poppies				
War Photographer				
Tissue				
The Emigree				
Checking Out Me History				
Kamikaze				
Unseen Poems				
Comparing Unseen Poems				
Style: language, structure / techniques				
Impact on readers				

Y10 & 11 PROGRESS TRACKER: Where am I now? What are my next steps?

Assessment	WWW: Strengths	EBI: Next steps
Y10: Autumn 1 An Inspector Calls: Sheila Essay		
Y10: Autumn 2 A Christmas Carol: Essay		
Y10: Spring 1 Language Paper 1: Q5		
Y10: Spring 1 Language Paper 1: Section A – Q1, Q2, Q3, Q4		
Y10: Spring 2 P&C Poetry: Essay		

Assessment	WWW: Strengths	EBI: Next steps
<p>Y10: Spring 2</p> <p>Language Paper 2: Section A- Q1, Q2, Q3, Q4</p>		
<p>Y10: Summer 1</p> <p>Mock Exam Language Paper 2: Section A – Q1, Q2, Q3, Q4</p>		
<p>Y10: Summer 1</p> <p>Mock Exam Language Paper 2: Section B: Q5</p>		
<p>Y10: Summer 1</p> <p>Mock Exam Literature Paper 2: An Inspector Calls Essay</p>		
<p>Y10: Summer 1</p> <p>Mock Exam Literature Paper 2: P&C Poetry Essay</p>		

Assessment	WWW: Strengths	EBI: Next steps
Y11: Autumn 1 Macbeth: Essay		
Y11: Autumn 2 Mock Exam Language Paper 1: Section A – Q1, Q2, Q3, Q4		
Y11: Autumn 2 Mock Exam Language Paper 1: Section B: Q5		
Y11: Autumn 2 Mock Exam Literature Paper 1: Macbeth Essay		
Y11: Autumn 2 Mock Exam Literature Paper 1: A Christmas Carol Essay		
Y11: Spring 1 Unseen Poetry: Single poem analysis & Comparison analysis		

Assessment	WWW: Strengths	EBI: Next steps
Y11: Spring 2 Mock Exam Language Paper 2: Section A – Q1, Q2, Q3, Q4		
Y11: Spring 2 Mock Exam Language Paper 2: Section B: Q5		
Y11: Spring 2 Mock Exam Literature Paper 2: An Inspector Calls Essay		
Y11: Spring 2 Mock Exam Literature Paper 2: P&C Poetry Essay		
Y11: Spring 2 Mock Exam Unseen Poetry: Single poem analysis & Comparison analysis		

Y10 GCSE ENGLISH REVISION TASK GENERATOR

<p>Lang P2 Sect A Create a revision card which explains the Section A questions and includes reminders and top tips (15 minutes)</p>	<p>AIC Brain dump all you know about a key character in black pen. Check through your notes and add in things that you missed in red pen (10 minutes)</p>	<p>P&C Poetry Choose 2 poems and make a list of their similarities and differences – you can include quotations, images, key methods, structure (10 minutes)</p>	<p>Lang P2 Sect B AQA English Language Paper 2 Question 5 (updated & animated) - YouTube (5 minutes)</p>	<p>P&C Poetry Choose 1 quotation from each poem studied so far and explode them for practice. (15 minutes)</p>
<p>AIC Re-read sections or all of the play – copies in Teams Files (Task dependent)</p>	<p>P&C Poetry Mr Salles has short revision videos for several poems: See example 5 Key Quotes Exposure - YouTube (20 minutes)</p>	<p>Lang P2 Q2 Read an article of your choice. Use one from the opinion section of The Guardian if you wish and summarise the contents into 4 bullet points Opinion The Guardian (20 minutes)</p>	<p>P&C Poetry Write a summary of all the poems you have studied so far with only the titles in front of you – check your anthologies to see what you might have missed. (30 minutes)</p>	<p>AIC Choose a key theme from Responsibility, gender or social injustice and bullet point 5 ideas for an essay with this focus (10 minutes)</p>
<p>Lang P2 Q5 “Pets are an important part of people’s lives and can be considered family. All places of work and study should accommodate them.” Write an article for a magazine in which you explain your point of view on this statement. (10 minute plan, 30 minute write, 10 minute check)</p>	<p>AIC Watch the video to consider a 7+ response The Inspector Explains the Whole of An Inspector Calls for Grade 9 - YouTube</p>	<p>P&C Poetry Re-read the poems you have studied so far – re-read the ones you can’t remember twice. (3 minutes per poem)</p>	<p>AIC Sequence the plot of the play in 10 bullet points (10 minutes)</p>	<p>Lang P2 Q4 Use a mini mock paper and complete the prep and write up of Q4 (10 mins paper prep & 20 minutes writing up)</p>
<p>START HERE: Go back through your exercise book and review your notes – update your index page or create an index so you can locate key information easily. Re-read your notes and highlight / text box / use the Cornell margins if you have left them -the useful elements that you need for revision</p>	<p>Lang P2 Q3 Source an autobiography in which the writer describes an event or use the link (choose a short extract): Walking back to happiness: how the Pennine Way helped me put racist abuse behind me Autobiography and memoir The Guardian Analyse the ways in which the writer uses language to present the experience (15 minutes reading, 12 minutes writing)</p>	<p>AIC Make a list of all the key dramatic features in the play and their impact. If unsure, read this revision guide (there is also a video link) Dramatic Devices - An Inspector Calls - GCSE English Literature Revision (revisionworld.com)</p>	<p>Lang P2 Q5 “Children who choose to work should expect to be paid less than an adult for the same job.” Write a letter to your local MP in which you explain your views on this statement. (10 minute plan, 30 minute write, 10 minute check)</p>	<p>P&C Poetry Mrs Joyes has various videos which show annotation of the text – see example Notes on the poem Remains for GCSE AQA English Literature - YouTube</p>

Y11 ENGLISH REVISION: TASK GENERATOR – using the revision booklets & beyond

<p>Updated Paper 2 AQA Language Exam Walk Through Mr Salles - YouTube</p> <p>Watch this if you want to be walked through a Lang P2</p>	<p>AIC</p> <p>Read the plot summaries on P4&5 – turn them into a bullet pointed list (20 minutes)</p>	<p>ACC</p> <p>Review the structure of the novella on P19</p>	<p>Question 4 Paper 1 AQA Exam Walk Through (Mr Salles) - YouTube</p> <p>Watch this to be walked through Lang P1 Q4</p>	<p>Lang P2</p> <p>Use the Upgrade your sentence activity on page 11 to work on varying your sentences (10 minutes)</p>	<p>Lang P1 & 2</p> <p>Use the Technical accuracy booklet to work on your vocab skills (10 minutes)</p>	<p>Macbeth</p> <p>Choose 4 examples of vocab for each Macbeth character P24-26 and complete the tasks (10 minutes)</p>	<p>ACC</p> <p>Use the pages on characters P11-18 to revise one or more and make your own revision cards (10 minutes per character)</p>
<p>Macbeth:</p> <p>Complete the revision clock on P15 (15 minutes)</p>	<p>Lang P1</p> <p>Vocab work – choose 5 of the words from P10 / 11 and write a paragraph in which you use them (10 minutes)</p>	<p>LIT</p> <p>Watch this before you start revising: How to Revise for English Literature (Mr Salles) - YouTube</p>	<p>ACC</p> <p>Check out tips for conclusions on P39. Red pen a conclusion from your mock exam (10 minutes)</p>	<p>Lang P1</p> <p>Embedding quotations practice P15 (10 minutes)</p>	<p>AIC</p> <p>Complete the context summary tasks on P8 & 9 (15 minutes)</p>	<p>LIT</p> <p>Plan a Lit essay: AIC P20 Macbeth P16-21 ACC P27-37 (10 minutes)</p>	<p>Macbeth</p> <p>Review 'how to analyse a text' on P22 and make your own revision card with the phrases you want to learn (15 minutes)</p>
<p>AIC</p> <p>Complete a Quiz: P16 & 17 (10 minutes)</p>	<p>Macbeth</p> <p>Explode 3 of the quotations P12 & 13 (10 minutes)</p>	<p>Lang P2</p> <p>Review writing an argument on P8 and create a revision card for how to plan this response (15 minutes)</p>	<p>AIC</p> <p>Complete the vocab task on P6 then see if you can remember quotations to support at least 2 for each character (20 minutes)</p>	<p>ACC</p> <p>Revise the plot – P4 & 5 – and sequence the events (10 minutes)</p>	<p>Macbeth</p> <p>Watch this video on Macbeth's character Student Grade 9 Essay on Macbeth's Character Mr Salles - YouTube</p>	<p>How to Write an Article (Mr Salles) Gain Grade 9 in Language Paper 2 - YouTube</p> <p>Lang P2 Q5</p>	<p>AIC</p> <p>Complete the revision clock for AIC on P13 (15 minutes)</p>
<p>Lang P1</p> <p>Complete the writing activity on P6 & 7 (30 minutes)</p>	<p>ACC</p> <p>Revise the context – P6-10 And complete the summary boxes (20 minutes)</p>	<p>AIC</p> <p>Explode 3 of the quotations on P11 & 12 (10 minutes)</p>	<p>LIT</p> <p>Create your own version of any of the tasks in the booklets for a different text, character, theme or quotation (20 minutes)</p>	<p>Lang P2</p> <p>Read the text on P16 and complete the vocab activity (15 minutes)</p>	<p>Lang P1</p> <p>Remind yourself of how to plan a Q5 and make a revision card P4-5 (10 minutes)</p>	<p>ACC</p> <p>Read the model paragraph on P20 and highlight for each AO – could you improve this? Or write your own critical paragraph (15 minutes)</p>	<p>Macbeth</p> <p>Complete the task on 2-3 of the themes that you are least confident about P14 (15 minutes)</p>
<p>AIC</p> <p>Watch this video on characters: Is This the Best AIC Video Ever Made? Mr Salles - YouTube</p>	<p>Lang P2</p> <p>Remind yourself of the Section A questions – P4&5 and make revision cards (15 minutes)</p>	<p>Lang P1 & 2</p> <p>Complete the prep for Section As & any questions you want to practice Lang P1 – P28-29 Lang P2 – P18 – 22 (1 hour)</p>	<p>ACC</p> <p>Pages 21 – 25 How to cover the AOs with examples</p>	<p>Macbeth</p> <p>Read the plot summaries on P4&5 – turn them into a bullet pointed list (20 minutes)</p>	<p>Lang P2</p> <p>Complete the Language Q3 on P17 – spend 5 minutes planning and 10 minutes writing (15 minutes)</p>	<p>AIC</p> <p>Complete 2 elements of the theme grid on P7 (10 minutes)</p>	<p>Lang P1</p> <p>P21 Complete the language analysis practice tasks (10 minutes each)</p>
<p>ACC</p> <p>Complete the hexagon activity on P26 Then create your own hexagon for a different quotation (15 minutes)</p>	<p>Lang P1 & 2</p> <p>Complete a Q5 of your choice. Proofread for accuracy & organisation (45 minutes)</p>	<p>Macbeth</p> <p>Complete the context summary tasks on P6 & 7 (15 minutes)</p>	<p>Everything You Ever Wanted to Know About Paper 1 (AQA Mr Salles) - YouTube</p> <p>This is long but you could pick the bits for lang P1 that you need.</p>	<p>Lang P1 & 2</p> <p>SPAG</p> <p>Use the Technical accuracy booklet to practice a spag skill (10 minutes)</p>	<p>AIC</p> <p>Complete the vocabulary chase activity on P14 (15 minutes)</p>	<p>Macbeth</p> <p>Read the character analysis pages for Macbeth P8-10 and complete the tasks (20 minutes)</p>	<p>Watch this video on ACC themes: Mr Salles Key Revision Themes in A Christmas Carol For Top Grades - YouTube</p>