

Revision Organisers

November Mock Exam Revision: English

English Literature

Focus on the two texts your teacher has directed you to, from the following:

- Macbeth
- A Christmas Carol
- An Inspector Calls / Animal Farm
- Power and Conflict Poetry

English Language

You will sit a full suite of English Language papers:

- Language Paper 1
- Language Paper 2

Plot	Themes and Priestley’s Message		Phrase bank and thesis:
<p>Act 1:</p> <p>The Birling family are celebrating Sheila’s engagement to Gerald Croft</p> <p>Mr Birling makes a speech saying ‘a man should after himself’ and that the Titanic is ‘unsinkable, absolutely unsinkable’</p> <p>The maid announces ‘An inspector’s called’</p> <p>Inspector Goole arrives, saying Eva Smith has committed suicide – ‘burnt inside out’ – from drinking disinfectant</p> <p>Mr Birling sacked Eva from his factory for protesting against low wages, and Sheila got her sacked from Milwards because she was jealous of her</p> <p>The inspector says she changed her name to Daisy Renton and Gerald is shocked</p> <p>Act 2:</p> <p>Gerald describes how Daisy became his mistress, after he helped her due to being ‘sorry for her’</p> <p>He describes his role as the ‘wonderful Fairy Prince’ but reveals he ‘dropped her’ when it suited him</p> <p>Sheila gives the engagement ring back to Gerald and he leaves</p> <p>The inspector gets Mrs Birling to say she persuaded the Brumley women’s charity to reject Daisy’s appeal for money– even though she was pregnant</p> <p>She ‘accepts no blame at all’ – instead blaming the father of the child, who Sheila guesses before she does is Eric</p> <p>Act 3:</p> <p>Eric returns and knows everyone is aware he is the father</p> <p>He describes meeting Daisy when drunk and forced her to have sex with him (‘used her... like she were an animal or a thing’)</p> <p>They had sex a few more times and Daisy became pregnant. When Eric found out, he stole money from his dad’s company – that she refused as it was stolen, so went to Mrs Birling’s charity for help</p> <p>Eric accuses his mother – ‘you killed them both -damn you’ when he finds this out</p> <p>The inspector reminds the family they are all ‘responsible for each other’ and there are ‘millions and millions and millions of Eva Smiths and John Smiths left’ and leaves</p> <p>Gerald returns, having discovered there is no police inspector called Goole from an officer, and Birling calls the police station and confirms this</p> <p>Gerald calls the hospital and finds out nobody has committed suicide</p> <p>Gerald, Birling and Sybil decide it was a ‘hoax’ and there will be ‘no public scandal’</p> <p>Sheila points out ‘it doesn’t make any real difference’ if he was a real inspector or not, and accuse the others of just ‘beginning to pretend all over again.’ Eric agrees</p> <p>The phone rings. It is a police officer saying a young girl has committed suicide and will be coming to ask them some questions</p>	Responsibility	<ul style="list-style-type: none">- Priestley uses the play to suggest that those who possess power in society should be responsible for the welfare of those who may need help. This is a socialist ideology.- He could also have been suggesting individuals need to take responsibility for their actions.- Priestley uses his perspective of 1912 to demonstrate the virtues of a more generous, socialist society in 1945.	<p>dismantles the archaic ideology of classism</p> <p>to position his post-war audience to</p> <p>the callous indifference of the bourgeoisie</p> <p>to advocate the significance of the collective</p> <p>to expose the hubris of the Empire</p> <p>to expose to suffering of the proletariat</p> <p>to critique the regressive ideology of a bygone era</p> <p>that typified the Edwardian Era</p> <p>critiques, ridicules and dismantles the ideology that supported the growth of the bourgeoisie in pre-war Europe</p> <p>shatters the illusions of the Edwardian era</p> <p>to ridicule the ideology of capitalism</p> <p>to celebrate the power of collective responsibility</p> <p>to expose ‘the harsh economic realities’ of our time</p> <p>the galling caricature of Arthur Birling</p> <p>the ethereal Inspector</p> <p>the frivolous materialism of the Edwardian elite</p> <p>the façade of respectability</p> <p>the veneer of benevolence of the aristocratic class</p> <p>the static mindset of the elder generation</p> <p>a trumpet call for change</p> <p>transcends the walls of the theatre</p> <p>the journey to enlightenment of the younger generation</p> <p>the genteel household</p> <p>interrupts Birlings’ political diatribe</p> <p>a paragon of the socialist viewpoint</p> <p>Core thesis:</p> <p>In his post-war drama, ‘An Inspector Calls’, Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society.</p> <p>Adapted thesis:</p> <p>In his post-war drama, ‘An Inspector Calls’, Priestley consciously exposes the immorality of capitalism through the caricature of Mr Birling. The galling construct of Arthur Birling is used by Priestley to ridicule the pursuit of individual wealth, at the expense of the welfare of the proletariat, to position his 1946** audience to understand the virtues of a more generous society.</p>
	Equality and Social Class	<ul style="list-style-type: none">- At the time the play was set, social class was important, and there were big differences between rich and poor- Life was difficult for the lower classes, which Priestley highlights through the character of Eva Smith- Priestley shows the upper class are selfish and do not take responsibility- He makes the older Birlings look foolish to criticise the upper classes	
	Men and women	<ul style="list-style-type: none">- The women and men in the play begin as stereotypes, with women obsessed with clothes and marriage, and men with work- However, the young women challenge these stereotypes more and more as the play progresses- As Birling, Gerald and Eric get weaker, Sheila gets stronger and begins to undermine and interrupt the men – she starts to think for herself- Priestley could have been doing this to challenge the audience’s view of women as passive and weak	
	Generations – old and young	<ul style="list-style-type: none">- Priestley highlights the contrast between old-fashioned traditional views help by older people, and the better views of the younger generation- Arthur and Sybil Birling have entrenched and traditional views and attitudes and are not open to being challenged. Priestley mocks them, and makes them seem outdated and foolish. They are symbols of the Edwardian ruling classes.- The younger generation (Eric and Sheila) are willing to learn and to take responsibility for their actions. Priestley could have been demonstrating there is hope for creating a more equal society– they symbolise progressive attitudes in society	

CHARACTER	RESPONSIBILITY	GENDER	AGE	CLASS	WEALTH, POWER & INFLUENCE
Mr Birling	<p>A man has to mind his own business and look after himself and his own.</p> <p>If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward'</p>	<p>'Clothes mean something quite different to a woman...not only something to make 'em look prettier, but a token of their self-respect.</p> <p>'Nothing to do with you, Sheila. Run along'</p> <p>The girl had been causing trouble in the works. I was quite justified.</p>	<p>The famous younger generation who know it all. And they can't even take a joke.'</p> <p>"Why, you hysterical young fool - get back - or I'll -"</p> <p>But you youngsters just remember what I Said. We can't let these Bernard Shaws and H.G.Wellses do all the talking.</p>	<p>If you don't come down sharply on these people, they'd soon be asking for the earth.</p> <p>I have an idea that your mother – lady croft – while she doesn't object to my girl – feels you might have done better for yourself socially -</p>	<p>Perhaps I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together sometimes up at the west Brumley.</p> <p>And this girl. Eva Smith, was one of them, she'd had a lot to say – far too much – so she had to go.</p> <p>Look, Inspector – I'd give thousands – yes, thousands-</p>
Mrs Birling	<p>I blame the young man who was the father of the child she was going to have...he ought to be dealt with very severely</p> <p>I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.</p>	<p>I think Sheila and I had better go into the drawing room and leave you men</p> <p>When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business</p>	<p>They're over-tired. In the morning they'll be as amused as we are.</p> <p>What an expression, Sheila! Really the things you girls pick up these days!</p>	<p>Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!</p> <p>She was giving herself ridiculous airs. She was claiming elaborate fine feelings that were simply absurd in a girl in her position.</p>	<p>I wasn't satisfied with the girl's claim – she seemed to me not a good case – and so I used my influence to have it refused... I did my duty.</p> <p>You know of course that my husband was lord mayor only two years ago and that he's still a magistrate</p>
Gerald	<p>For god's sake – don't say anything to the inspector.</p> <p>I'm sorry, Sheila. But it was all over and done with, last summer...I don't come into this suicide business.</p> <p>There isn't any such inspector. We've been had</p>	<p>And I've told you – I was awfully busy at the works all that time. (surprised) Well, I never said I hadn't. I don't see why.</p> <p>I think miss Birling ought to be excused any more of this questioning. She'd nothing more to tell you. She's had a long exciting and tiring day</p>	<p>she looked young and fresh and charming and altogether out of place down here.</p> <p>Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his--</p>	<p>I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty.</p> <p>You seem to be a nice well-behaved family.</p>	<p>I did for a time. Nearly any man would have done.</p> <p>Getting a bit heavy-handed, aren't you, inspector?</p>
Eric	<p>'you're beginning to pretend nothing much has happened'</p> <p>"I don't see much nonsense about it when a girl goes and kills herself. You lot may be letting yourselves out nicely, but I can't.</p>	<p>Yes. I wasn't in love with her or anything – but she was pretty and a good sport.</p> <p>No. she didn't want me to marry her. Said I didn't love her – and all that. In a way, she treated me – as if I were a kid.</p>	<p>My child – your own grandchild – you killed them both – damn you, damn you</p> <p>Because you're not the kind of father a chap could go to when he's in trouble – that's why.</p> <p>I hate these fat old tarts round the town</p>	<p>Why shouldn't they try for higher wages? I'd have let her stay.</p> <p>Oh – for God's sake! What does it matter now weather they give you a knighthood or not?</p>	<p>I was in that state when a chap easily turns nasty – and I threatened to make a row.</p> <p>she'd no money left – so I insisted on giving her enough money to keep her going – until she refused to take any more--</p>
Sheila	<p>'We really must stop these silly pretences. This isn't the time to pretend that Eric isn't used to drink.</p> <p>"All right Gerald, you needn't look at me like that. At least I'm trying to tell the truth."</p>	<p>You not only knew her but you knew her very well. Otherwise, you wouldn't look so guilty.</p> <p>Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight.</p>	<p>'Mother, I think that was cruel and vile'</p> <p>Mother, she's just died a horrible death – don't forget.</p>	<p>"But these girls aren't cheap labour - they're people."</p> <p>Yes, she was a lucky to get taken on at Milwards.</p>	<p>'I told him that if they didn't get rid of that girl, I'd never go near the place again.'</p> <p>'I was absolutely furious I was very rude to both of them.'</p>
Inspector	<p>Each of you helped kill her. Remember that.</p> <p>We are responsible for each other.</p> <p>Public men, Mr Birling, have responsibilities as well as privileges.</p>	<p>No. She wanted to end her life. She felt she couldn't go on any longer.</p> <p>She wasn't pretty when I saw her today, but she had been pretty – very pretty.</p>	<p>There are a lot of young women living that sort of existence in every city and big town in this country, miss Birling.</p> <p>I've thought that it would do us all a bit of good if we tried to put ourselves in the place of these young women counting their pennies, in their dingy little back bedrooms.</p>	<p>It's better to ask for the earth than to take it.</p> <p>She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six.</p>	<p><i>He creates at once an impression of massiveness, solidity and purposefulness...He speaks carefully, weightily.</i></p> <p>“Don't stammer and yammer at me again, man. I'm losing all patience”</p>
GCSE Exam Style Question	How does Priestley present the theme of responsibility?	How does Priestley present attitudes to women?	How does Priestley present conflict between young and old?	How does Priestley present attitudes to class?	How does Priestley present the importance of power, wealth and influence?



English Literature Paper 2: Power and Conflict Poetry – revision organiser

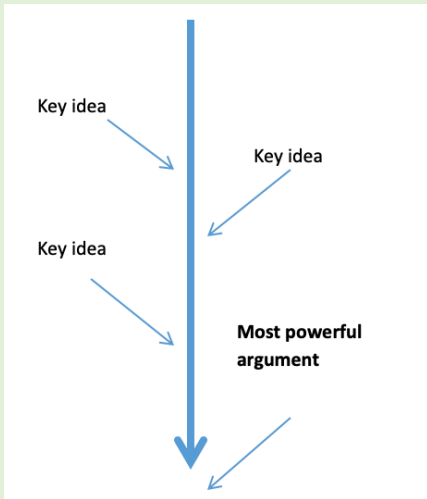
Poems / Key Ideas / Concepts					
Remains (war, memory, impact of conflict) Armitage exposes the devastating and lasting psychological impact of the guilt, violence and horror of war and conflict.	Exposure (futility of war, power of nature, horror of war) Owen reveals the brutality of the mundane yet terrible reality of war, whilst criticising the futility of the suffering of those involved in conflict, and emphasising the power of nature- even in warfare.	The Charge of the Light Brigade (portrayal of war, patriotism, valour) Tennyson celebrates the bravery of soldiers in the face of inevitable danger, but also criticises the upper class leadership who ‘blundered’ to cause so many futile deaths in war.	War Photographer (futility of suffering, horrors of war, lasting impact of war) Duffy exposes the futility of conveying the terrible reality of war and conflict, and criticises the unwillingness of people to engage in thinking about the pain of war.	Bayonet Charge (horrors of war, desensitisation and patriotism, futility, impact of war) Hughes reveals the indescribable horrors of war – so terrible that they cannot be communicated – for soldiers and for nature, whilst criticising the rhetoric of war.	
My Last Duchess (domestic tyranny, gender, power of status, power of individuals) Browning reveals the masculine power often abused in the domestic sphere in patriarchal societies, warning of the dangers of excessive pride and power.	Ozymandias (transience of man, power of individuals, power of nature, tyranny) Shelley exposes the transience and futility of human power, particularly tyrannical and power-hungry leaders, and emphasises the power nature and time have over mankind, art and history.	London (power of societies, inequality, abuses of power, individual experience) Blake critiques The Establishment of Georgian London through the perspective of an individual speaker who witnesses deprivation and the cycle of poverty in London.	Checkin’ Out me History (Identity and heritage, the importance of cultures) Agard critiques the Eurocentrism of history through the celebration and pride in the speaker’s Creole heritage through the use of dialect and historical references.	The Emigree (power of memory, time, impact of conflict) Rumens explores the power of memory through the eyes of an emigrant speaker who left her country as a child. Her memories are salient and optimistic despite its war torn reality.	
Tissue (frailties of man-made societies, the power of man-made constructs, life) Dharker uses an extended metaphor of paper to explore mankind’s ideological power and juxtaposes this with physical frailties and how man becomes controlled by its creations e.g. wealth	Kamikaze (memory, national identity and patriotism, loss, power of nature) Garland explores the context of Japanese kamikaze pilots; the speaker refuses his duty as he recognises the power of nature and life; he is rejected and shunned by society as a result	Poppies (memory, lasting impact of war, parenthood) Weir writes from the perspective of a mother who recalls sending her son off to war; explores the power of loss as a parent and that war affects much more than just the soldiers.	Storm on the Island (power of nature, man’s vulnerability / power, conflict and society) Heaney explores the inevitable and uncontrollable power of nature and its impact on a remote island on the surface but uses this as a metaphor for ‘The Troubles’ in Ireland.	Extract from the Prelude (power of nature, fear, individual experience) Wordsworth, the Romantic, portrays the power of the Sublime as the speaker experiences nature’s beauty whilst at night on a lake, before confronting a mountain peak which causes the speaker to become psychologically affected by nightmares.	
A conceptual approach to pairings					
Power of humans / societies	Power of nature / time / memory		Importance of identity	Effects / impact of war and conflict	
(Ozymandias and London) In Ozymandias, Shelley explores the transience and powerlessness of human nature as Ramses’ legacy is fated to decay into oblivion. However, Blake, in London, explores the effects of societal oppression and how imbalances in power can lead to a legacy of oppression in the working classes. (MLD and London) Browning, in MLD, reveals the masculine power afforded to Duke Alfonso, whose misogynistic treatment of the duchess reflects the Victorian context in which the poem was written. Blake also explores inequality, as his depiction of the powerless Georgian proletariat, at the hands of the establishment, who suffer in London.	(Tissue and Ozymandias) Dharker and Shelley both explore the ephemeral nature of mankind. In Tissue, Dharker deploys an extended metaphor of paper to convey the idea that humankind’s power is fragile but ideologically long-lasting. Whereas, Shelley, through the metaphor of a statue, exposes the reality that even the most tyrannical are fated to decay at the hands of time. (Emigree and Poppies) Through The Emigree, Rumens creates the impression that memory is a powerful force against the effects of cultural displacement. Equally, in Poppies, memory is also used to preserve human life in the mind of the speaker, combating the impact of loss on the individual mother speaker.	(Prelude and Storm) In Prelude, Wordsworth depicts nature’s unsettling duality through the narrator’s awesome but fearful experience of ‘the Sublime’. Heaney, however, uses the extended metaphor of nature’s physical volatility to explore man’s ideological conflict during the ‘Troubles’ in ‘Storm’. (Kamikaze and Prelude) In ‘Kamikaze’, nature and memory are deployed by Garland as a powerful catalyst for an ideological turning point as the pilot rejects his cultural traditions outright. Equally, nature is seen as an omnipotent force in Prelude, as the narrator experiences the juxtaposition of nature’s allure and its fearsome psychological power, irrevocably altering the speaker’s existence.	(COMH and Kamikaze) Agard, through his free-verse dramatic monologue, subtly critiques the eurocentrism of education and celebrates the marginalised. In Contrast, Garland critiques the ideological role of nation through a kamikaze pilot’s loss of identity and eventual abandonment.	(Bayonet and Charge) Where, in BC, Hughes explores war’s dehumanisation of the individual, Tennyson, in his patriotic ballad ‘Charge’, glamourises the exploits of the 600 in an act of war propaganda. (Remains and WP) In Remains, Armitage is inspired by the psychological trauma experienced by soldiers, creating a searing portrayal of PTSD. Equally, Duffy focuses on the suffering of the individual as she portrays the desensitisation of a non-combatant in her War Photographer.	(Exposure and BC) Owen, through his personal account of the futility of war in Exposure, focuses on conflict’s endlessness and how man’s real enemy is time and nature, as opposed to fellow soldiers. Equally, Hughes highlights war’s ability to strip soldiers of their patriotism and exposes the reality of trench warfare in Bayonet Charge.

Questions and guidance						
Actively read the text (5 minutes)						
Write out the timings for the exam (30 seconds)						
Read the information box at the top of the extract and identify ‘who/what/where’ the text is about.						
Write a summary title for each paragraph in the margin of the text and make loose annotations						
Summarise the central idea of the text, under the extract						
Highlight any interesting words or phrases and explode						
Q1 – List 4 true statements 2 minutes 4 Marks	1. Read the question and highlight the focus 2. Box around the section you have been asked to read between- only choose details from this section 3. Select the 4 true statements	Top tip: always make your answers as clear as possible by starting them with the focus of the question.				
Q2 – language analysis 12 minutes 8 marks	1. Read Question 2 and highlight any key words (30 seconds) 2. Explode 5 quotations (4 minutes) 3. Write response (7 minutes)- 3 paragraphs	metaphor simile alliteration onomatopoeia oxymoron personification noun-phrase plosive alliteration semantic field lexical choice of... emotive language contrast adjectives adverbs	modal verbs imperative verbs juxtaposition dependent clause independent clause sentence fragment anthromorphism sibilance assonance zoomorphism imagery olfactory language	When analysing quotes The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... When referring to the reader / writer’s intentions The writer positions the reader to feel... The reader’s first impression is... Perhaps the writer wanted to...		Subject Terminology + Embedded Evidence + Specific Effects The writer demonstrates the power of the storm through the use the verbs “shaking, pummeling, bombarding” highlighting to the reader how unpredictable and strong the storm is. It conveys a darker more sinister side to the storm through personification as it “cloaked them in mist.”
Q3 – structural analysis 12 minutes 8 marks	Read Question 3 and highlight any key words Annotate the text for structure and plan 5 clear points Write response- introduction (how does the question focus develop or subvert), 3 paragraphs- beginning, middle and end	semantic field / lexical set change in topic, tone, space, focus, time repetition, anaphora foreshadowing flashback contrast / juxtaposition dialogue link between paragraphs character introduction inductive narrative shift / deductive short, simple sentences one sentence paragraphs change in tone	What does the writer focus our attention on at the beginning? How does the text move from paragraph to paragraph? Are there any topic shifts? Are there any shifts in focus? Are there any shifts in space (spatial shift) or time? Is an image or symbol repeated throughout the text When is the character introduced? Why is this important? Are there any deductive structures (where the focus moves from general to specific)? Are there any inductive structures (where the focus moves from specific to general?) How does the end of the extract link to the beginning?	Subject Terminology + Embedded Evidence + Specific Effects At the beginning the writer focuses on the weather to foreshadow danger as “the wind came in gusts” suggesting that the storm represents a potential threat. This is further reinforced by the semantic field of verbs across the opening paragraph that “smash, pummel and bombard” the house to reinforce the threat the storm brings both literally and metaphorically.	Start your response by using one of the following sentences The writer definitely / The writer clearly positions the reader / The writer gives a clear impression to the reader that... now... identify the method then... embed your quotes do not forget to... Explore the methods the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals... now... Link back to the statement The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader Do this again for your other reasons	
Q4 – Evaluating a statement 23 minutes 20 marks	Read Question 4 and highlight any key words- are there two parts to the statement? How can you agree/disagree with each half? (1 minute) Decide on the extent to which you agree with the statement Plan 4 clear points, 2 quotations each, discussing writer’s methods (5 mins) Explode each method by explaining the effect in relation to the question and identifying at least 1 method in each, preferably 2. Write response (17 mins)- 4 paragraphs.	<ul style="list-style-type: none">Agree with the statementGive a reason for your opinionUse quotes from the text to support (more than one)Write about the methods the writer has used to give you that impression in each quotation (at least two)Write about the intended effect the writer wants the method to have on the reader			now... identify the method then... embed your quotes do not forget to... Explore the methods the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals... now... Link back to the statement The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader Do this again for your other reasons	



Q5 – imaginative writing		
<p>AO5 – 24 marks</p> <p>AO6 – 16 marks</p> <p>Steps:</p> <ol style="list-style-type: none">1. Read the task. This will ask you to either write a description or narrative.2. The image is a springboard.3. Spend 10 minutes panning your writing, ensuring you focus on the structure you have practised in class. An example is below: <p>Paragraph 1: Drop – describe in depth, but showing not telling, a setting linked to the task</p> <p>Paragraph 2: Zoom – zoom into specific details about one character. You might describe their appearance or character, linked to the task.</p> <p>Paragraph 3: Flash – backwards or forwards in time. What was this setting / character like in the past? Describe its significance. What about in the future?</p> <p>Paragraph 4: End – return to the setting in paragraph 1. Something has changed for the better or worse, or over time. What is this?</p> <p>OR</p> <p>A Year ago... (describe the task in the past)</p> <p>A month ago... (move forward in time to the recent past)</p> <p>Today... (describe where things are now)</p>	<p>Devices:</p> <p>Cyclical structure</p> <p>Extended metaphor</p> <p>metaphor</p> <p>simile</p> <p>alliteration</p> <p>oxymoron</p> <p>personification</p> <p>onomatopoeia</p> <p>juxtaposition</p> <p>semantic field</p> <p>repetition</p> <p>personal pronouns</p> <p>questions</p> <p>superlatives</p> <p>emotive language</p>	<p>Model:</p> <p>Deep breath. In. Out.</p> <p>I stepped onto the stage, overly aware of the henna up my arms and the scarlet bindi on my forehead. The ankle bracelets, which had been so carefully shut by my mother, tore into my fragile flesh, mimicking the pain I felt in my heart.</p> <p>Embarrassment? No – it was pure humiliation.</p> <p>The crowds of school students sat on the bleachers waiting like hawks ready for the kill. Shining out were Anna’s piercing eyes, ready to deflate my courage. ‘Bring some culture to that snooty British school,’ my naïve mother would say. I had nodded my head in agreement then slowly slunk into the background like a criminal waiting for somebody else to turn themselves in. Nobody did. That was how I had ended up on stage in front of that demon: Anna and her nest of cawing disciples.</p> <p>The music began.</p> <p>Tentatively, my sweaty palms moved from my hips and glided through the heavy air. The floor was smooth, yet cold and unfriendly, beneath my feet as they tapped out the expressive rhythm. The fear clung to me like a cloak.</p> <p>But as I swayed to the beat I began to feel a sense of calm spreading through my body like a ripple in a pond. I smiled. Shockingly, I found the flock of students had fallen silent. Now they were magpies. They knew there was to be no kill, but still hoped for a shiny prize – they didn’t get one. My nerves were fuel; they spurred me on as my performance continued. I was an overpowering force: no snicker could halt me; no teasing smile could make me waver; no whispered joke could break the elation and exhilaration. I was enraptured by the music and floated through the performance with ease.</p> <p>Suddenly, the final beat played. There would be no applause or praise, so I strode off the stage with my sari feeling 10 pounds lighter.</p> <p>Deep breath. In. Out. I’d made it.</p>
<p>Punctuation</p> <ul style="list-style-type: none">- Commas to embed clauses _____,_____,_____.- Commas in a list: _____,_____ and _____.- Dashes for emphasis: _____ - _____ - _____.- Parenthesis for extra information: _____ (_____).- Accurate speech marks “ _____ ”	<p>Sentences:</p> <p>Adverbial opener</p> <p>Double adjective starter</p> <p>Subordinate clause starters</p> <p>Short, single word sentence</p> <p>Embedded clause</p> <p>Verb opener</p> <p>Repetitive main clauses</p> <p>Multi clause sensory description</p>	

Key Knowledge			Questions and Guidance		
Text types: <ul style="list-style-type: none">• Diary entries• Articles• Speeches• Letters• Essays		<ul style="list-style-type: none">• Autobiographies• Biographies• Memoirs• Reviews• Advertisements• Leaflets	Active Reading – 10 minutes Q1 – Select 4 true statements 1 minutes 4 Marks 1 text only	Mark 4 true statements only Read each statement carefully before marking any Only mark 4	
Viewpoints and perspectives: Sceptical Amused Appalled Shocked Horried Joyful Determined Defeated	Complacent Terrified Nervous Anxious Content Genuinely concerned Cowardly Bitter	Outraged Disgusted Nostalgic Amazed Awe-struck Brave Critical Despondent	Q2 – Summarise the differences (inference, synthesis) 11 minutes 8 marks BOTH texts	<ul style="list-style-type: none">• List 2 differences in the texts (depending on the question)• Find quotations from each text to support each difference• Infer what is different about the texts from each quotations in a summative comment Do not analyse writers’ methods	Structure x2 State similarity / difference 1 Provide evidence from text A Comparative connective (similarly, in contrast, whereas, however) Provide evidence from text B Infer similarity / difference 1 in a summative comment
Possible language techniques: metaphor simile alliteration oxymoron personification imperative verbs modal verbs onomatopoeia facts direct address extended metaphor juxtaposition	semantic field repetition personal pronouns questions superlatives emotive language hyperbole humour anecdotes opinions flattery anaphora		Q3 – Language Analysis (LP1 Q2) 13 minutes 12 marks 1 text only	Select at least 4 rich quotations Pick out more than 1 device per quote Pick out language techniques and explain the effect on the reader Comment on the connotations of key words in each quote (identify the word class) Tentatively what the writer might be intending to convey (perhaps, might)	When analysing quotes The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... Having first thought... it appears that... Although the reader is positioned to think that...
Q4 – Comparing Perspectives and Viewpoints 17 minutes 16 marks BOTH texts Spend 6 mins planning Identify what the different perspective or viewpoint is in each text Find multiple rich quotations that support this perspective Analyse in detail how this perspective is created by the writer in each text. REPEAT X2		Structure State similarity / difference in viewpoint 1 and compare to viewpoint 2 Explore how the writer has conveyed viewpoint 1 and analyse rich quotations Compare to viewpoint 2 Explore how the writer has conveyed viewpoint 2 in detail Whilst the writer in Text A..., in Text B... Both the writers in Texts A and B... In Text A, the writer uses... to convey their ideas on... Whereas in Text B, the writer deploys... to convey their views that...		Model Q4: In Source A, the writer is sympathetic towards the passengers who have a negative experience of train travel whereas in Source B a superior attitude is adopted towards other passengers. In source A, a sarcastic tone is created when the writer describes the “ever-increasing number of ‘passengers’”, with the inverted commas being used ironically – the passengers have not yet been picked up for their journey. This sympathy is developed through the phrase “a kind of exhaustion and grey-eyed disbelief.” The adjectives “exhaustion” and “disbelief” create sympathy for the commuters who are suffering as a result of the cancellations. In contrast, the writer in Source B has a superior attitude towards the other passengers. One of the passengers is described as being “of the most rough sort” and as “barging through the crowd”, with the verb “barging” implying that he does not care about anyone else on the platform. Whilst this may initially create a negative view of the man, the writer’s use of the phrase “rough sort” is judgemental and changes to “creature” later on in the extract, with this noun dehumanising the man and suggesting that the writer feels superior to the other passengers. This superior view of the passengers is in direct contrast to the writer in Source A who sympathises with the other passengers’ negative experience of train travel and shares their frustration.	

Q5 – Transactional Writing													
<div>40 marks (24+16)</div> <div>AO5 – 24</div> <div>AO6 – 16</div> <div>Spend 7 minutes planning</div> <div>Highlight the focus of the question</div> <div>Decide whether you are going to argue for or against the question</div> <div>Pay attention to the form you have been asked to use</div> <div>Write the structure of the form</div> <div>Remember the topic will be connected to the texts in section A (use these to support your brainstorm)</div> <div>Brainstorm key arguments for the focus of the question</div> <div>Create a paragraph planning following the structure for the form asked for in the question</div>		<div>Planning / Structures: (suggested)</div> <div><div><div><div>○ Introduction (answer the question, make it clear whether you are agreeing / disagreeing, summarise your key arguments)</div><div>○ Paragraph 1 (use a rhetorical question)</div><div>○ Paragraph 2 (begin with data and illustrate this with an anecdote)</div><div>○ Paragraph 3 (making the counter argument)</div><div>○ Strongest point paragraph 4</div><div>○ Conclusion (don’t bring any new ideas in – summarise your points)</div></div><div>Consider the line of argument structure:</div><div>Apply a cyclical structure</div></div><div></div></div>											
		<div>Model Q5:</div> <div>Dear local MP,</div> <div>I am writing to you about an issue that should be at the front of our minds: mental health in young people. This is a pandemic that must be addressed urgently and I implore you to support your local students in making a change.</div> <div>It is no accident that mental health issues in teenagers have skyrocketed since 2009; that is the year that social media was first freely available on smartphones. As I am sure you can agree, we all have an element within us that wants to ‘fit in’, to be approved by those around us and to be accepted. Previous generations weren’t bombarded by images of people who were wealthier, prettier or happier. This is a malicious lie but social media has eroded our sense of self. Surely, you can see this needs to be changed? Mental health issues are increasing in young people; it is up to us to be the change and to educate young people before it is too late.</div> <div>Even if we ignore social media, the famous reforms to GCSE examinations just a few years ago intensified the pressures on young people. Perhaps it makes sense in the media to demand more rigour in exams and to challenge young people. Perhaps it makes sense for some individual exams to be more memory-based. Perhaps. Or perhaps raising the difficulty for 10 or more GCSEs adds fuel to the mental health fire as students are asked to cope with a poorly prepared change.</div> <div>But let us get to the heart of the issue: the impact of doing nothing. Students are entering a world without the tools to effectively survive. Students are suffering in silence. Students are dying. Hoping that we will work it out for ourselves has clearly not worked. Clearly, society’s procrastination and obstinate refusal to address this ticking time-bomb has only served to increase the problems we young people are facing. This is unacceptable and we need to make a change.</div> <div>This pandemic needs to be addressed urgently and I hope that you hear our pleas, before it is too late.</div> <div>Yours sincerely,</div> <div>Simon Student</div>											
<div>Forms:</div> <div><div><div>• Article</div><div>• Letter</div><div>• Speech</div><div>• Essay</div><div>• Leaflet</div></div></div>		<div>Sentence Types</div> <table><tr><td>Simple</td><td><i>We need to work together.</i></td></tr><tr><td>Compound</td><td><i>Exercise is good for you, so we need to do it regularly.</i></td></tr><tr><td>List</td><td><i>We need to agree to work together, come up with a solution and act quickly.</i></td></tr><tr><td>Sophisticated list</td><td><i>There are three things we need to consider: whether school uniform improves behaviour; if uniform reduces peer pressure and bullying; how we can change this ugly, uncomfortable uniform for the better.</i></td></tr><tr><td>Begin with an adverb</td><td><i>Surely, we can agree on this.</i></td></tr></table>		Simple	<i>We need to work together.</i>	Compound	<i>Exercise is good for you, so we need to do it regularly.</i>	List	<i>We need to agree to work together, come up with a solution and act quickly.</i>	Sophisticated list	<i>There are three things we need to consider: whether school uniform improves behaviour; if uniform reduces peer pressure and bullying; how we can change this ugly, uncomfortable uniform for the better.</i>	Begin with an adverb	<i>Surely, we can agree on this.</i>
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