



HENLEY-IN-ARDEN  
SCHOOL

*Achieving Excellence Together*



# English Language and Literature GCSE Revision Strategies

## Exam Dates

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**English Literature Paper 1 – 13th May 2024 AM** (1 hour and 45 minutes)

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**English Literature Paper 2 – 20th May 2024 AM** (2 hours and 15 minutes)

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**English Language Paper 1 – 23rd May 2024 AM** (1 hour 45 minutes)

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**English Language Paper 2 – 6th June 2024 AM** (1 hour 45 minutes)

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### English Literature

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

### English Language

#### SECTION A: READING – Assessment Objectives

- A01** • Identify and interpret explicit and implicit information and ideas.
- Select and synthesise evidence from different texts.
- A02** • Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
- A03** • Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
- A04** • Evaluate texts critically and support this with appropriate textual references.

#### SECTION B: WRITING – Assessment Objectives

- A05** • Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- A06** • Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

# English Language Revision Strategies

## SECTION A: READING – Fiction and Non Fiction

Reading is the key to your child's success and progression in English. The following tasks can be used for reading and analysing any short story or non – fiction text. A list of short stories and useful websites can be found below.

### STUDENT REVISION TASK

Spend 10 minutes reading the following short story and another 10 minutes reading the non-fiction text.

Annotate the text looking for key language features and write down on the side of each paragraph what that paragraph is about.

### PARENT QUESTIONS

What is the story/text about?

What is the writer's message or meaning?

How has the writer conveyed the message?

- Linguistic features – metaphors, similes, alliteration, emotive language, etc.
- Structural features – story structure, dialogue, narrative voice, sentence structure, action, character, setting etc.



## No Room at the Motel Lee Child

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It was snowing when Reacher got out of the bus, in a part of America where it didn't snow often. It was late in the afternoon, and the streetlights were on. People looked both excited and anxious at the unaccustomed weather. There was about six



inches of slushy pack on the ground, and the flurries were coming down hard. Some folks looked itching to go sledding or snowballing, and others looked convinced the power was about to become impossible for months. Context, Reacher thought. What was a mere sprinkle by northern standards was a big deal in the south.

He slogged his way across the sidewalk to a humped patch of what he guessed was grass. Like a village green, with a flagpole, which had a frozen and matted Stars and Stripes hanging limply from it. The town was a mile from the Interstate highway, and knew it. It was all gas stations and fast food and inns and motels. A pit stop, nothing more, all geared to what random travellers wanted. Especially that day. Already cars were pulling off and splashing through the downtown slush, searching for a place to stay an unexpected night. Anything to avoid certain death in the raging blizzard ahead.

Context, Reacher thought again. And melodrama. He figured he better snag a room before the panic turned into a rush. He had seen news video from time to time, of stranded travellers sprawled in motel lobbies. No room at the inn.

Which made him remember it was Christmas Eve. December 24th.

He chose the cheapest-looking place, which was a falling-down motel next to a Shell station big enough for eighteen-wheel trucks. It was a twelve-room dump with ten already

taken, which made Reacher think maybe the rush had already started. The place could have been no-one's first choice. It wasn't the Ritz. That was for sure.

He paid cash and got a key and walked along the row to his room, all hunched under his collar to ward off the blowing snow. Ten rooms had cars parked outside, all rimed with snow and streaked with salt, all with plates from states to the south, all laden with luggage and packages. Families, Reacher guessed, aiming to get together for the holidays, their journeys interrupted, their plans ruined, their gifts undelivered.

He unlocked his door and stepped into his room, which looked adequate in every respect. There was a bed and a bathroom. Even a chair. He shook meltwater off his shoes and sat down, and watched the flurries through a fogged window, as they whirled through yellow halos of vapor light. He figured drivers would be chickening out in waves. But they would look for accommodation first, not food, which meant the diners wouldn't crowd out for another couple of hours. He switched on the bedside light and took a paperback book from his pocket.

Ninety minutes later he was in a diner, waiting for a cheeseburger. The place was filling up and service was slow. There was a kind of manic energy in the room, from a lot of forced high spirits. Folks were trying to convince themselves they were having an adventure. Eventually his food came and he ate. The place got more and more crowded. People were coming in and just standing there, somehow defeated. The motels were full, Reacher realised. No more room at the inn. People were eyeing the diner floor. Like in the news footage. He ordered peach pie and black coffee, and settled in to wait for it.

He walked back to the motel pretty late in the evening. The snow was still coming down, but lighter. Tomorrow would be a better day. He turned in at the motel office and stopped short, to avoid walking straight into a very pregnant woman. She was with a guy, huddled aimlessly, and she had been crying.

An idling car stood by, an old three-door, rimed with snow and streaked with salt, and full of luggage and packages.

No room at the inn.

Reacher said, "Are you guys OK?"

The man said nothing, and the woman said, "Not exactly."

"Can't get a room?"

"The whole town is full."

"Should have kept on going," Reacher said. "The weather is letting up."

"I made him pull off. I was worried."

"So what do you plan to do?"

The woman didn't answer, and the man said, "I guess we'll sleep in the car."

"You'll freeze."

"What choice do we have?"

Reacher said, "When is the baby due?"

"Soon."

Reacher said, "I'll trade."

"What for what?"

"I'll sleep in your car, and you can have my room."

"We can't let you do that."

"I've slept in cars before. But never while pregnant. I imagine that wouldn't be easy."

Neither the man or the woman spoke. Reacher took his key out of his pocket and said, "Take it or leave it."

The woman said, "You'll freeze."

"I'll be just fine."

And then they all stood around for a minute more, shuffling in the cold, but soon enough the woman took the key, and she and her partner crabbed away to the room, a little embarrassed but basically very happy, wanting to look back but not letting themselves. Reacher called a happy Christmas after them, and they turned and wished him the same. Then they went inside, and Reacher turned away.

He didn't sleep in their car. He walked over to the Shell station instead, and found a guy with a tanker with five thousand gallons of milk in it. Which had a use-by date. And the weather was clearing. The guy was willing to go for it, and Reacher went with him.

### Short Story Websites

<http://www.short-stories.co.uk/>

<http://www.classicshorts.com/>

<http://americanliterature.com/100-great-short-stories>

There are short story collections in the school and local library. If you are struggling to find short stories, please ask your child to speak to their English teacher.

## **I hate Macs** Charlie Brooker

Unless you have been walking around with your eyes closed, and your head encased in a block of concrete, with a blindfold tied round it, in the dark – unless you have been doing that, you surely can't have failed to notice the current Apple Macintosh campaign starring David Mitchell and Robert Webb, which has taken over magazines, newspapers and the internet in a series of brutal coordinated attacks aimed at causing massive loss of resistance. While I don't have anything against shameless promotion per se (after all, within these very brackets I'm promoting my own BBC4 show, which starts tonight at 10pm), there is something infuriating about this particular blitz. In the ads, Webb plays a Mac while Mitchell adopts the mantle of a PC. We know this because they say so right at the start of the ad.

"Hello, I'm a Mac," says Webb.

"And I'm a PC," adds Mitchell.

They then perform a small comic vignette aimed at highlighting the differences between the two computers. So in one, the PC has a "nasty virus" that makes him sneeze like a plague victim; in another, he keeps freezing

up and having to reboot. This is a subtle way of saying PCs are unreliable. Mitchell, incidentally, is wearing a nerdy, conservative suit throughout, while Webb is dressed in laid-back contemporary casual wear. This is a subtle way of saying Macs are cool.

The ads are adapted from a near-identical American campaign – the only difference is the use of Mitchell and Webb. They are a logical choice in one sense (everyone likes them), but a curious choice in another, since they are best known for the television series *Peep Show* – probably the best sitcom of the past five years – in which Mitchell plays a repressed, neurotic underdog, and Webb plays a selfish, self-regarding poseur. So when you see the ads, you think, "PCs are a bit rubbish yet ultimately lovable, whereas Macs are just smug, preening tossers." In other words, it is a devastatingly accurate campaign.

I hate Macs. I have always hated Macs. I hate people who use Macs. I even hate people who don't use

Macs but sometimes wish they did. Macs are glorified Fisher-Price activity centres for adults; computers for scaredy cats too nervous to learn how proper computers work; computers for people who earnestly believe in feng shui.



PCs are the ramshackle computers of the people. You can build your own from scratch, then customise it into oblivion. Sometimes you have to slap it to make it work properly, just like the Tardis (Doctor Who, incidentally, would definitely use a PC). PCs have charm; Macs ooze pretension. When I sit down to use a Mac, the first thing I think is, "I hate Macs", and then I think, "Why has this rubbish aspirational ornament only got one mouse button?" Losing that second mouse button feels like losing a limb. If the ads were really honest, Webb would be standing there with one arm, struggling to open a packet of peanuts while Mitchell effortlessly tore his apart with both hands. But then, if the ads were really honest, Webb would be dressed in unbelievably po-faced avant-garde clothing with a gigantic glowing apple on his back. And instead of conducting a proper conversation, he would be repeatedly congratulating himself for looking so cool, and banging on about how he was going to use his new laptop to write a novel, without ever getting round to doing it, like a mediocre idiot.

Cue 10 years of nasal bleating from Mac-likers who profess to like Macs not because they are fashionable, but because "they are just better". Mac owners often sneer that kind of defence back at you when you mock their silly, posturing contraptions, because in doing so, you have inadvertently put your finger on the dark fear haunting their feeble, quivering soul – that in some sense, they are a superficial semi-person assembled from packaging; an infinitely sad, second-rate replicant who doesn't really know what they are doing here, but feels vaguely significant and creative each time they gaze at their sleek designer machine. And the more deftly constructed and wittily argued their defence, the more terrified and wounded they secretly are.

Aside from crowing about sartorial differences, the adverts also make a big deal about PCs being associated with "work stuff" (Boo! Offices! Boo!), as opposed to Macs, which are apparently better at "fun stuff". How insecure is that? And how inaccurate? Better at "fun stuff", my arse. The only way to have fun with a Mac is to poke its insufferable owner in the eye. For proof, stroll into

any decent games shop and cast your eye over the exhaustive range of cutting-edge computer games available exclusively for the PC, then compare that with the sort of rubbish you get on the Mac. *Myst*, the most pompous and boring videogame of all time, a plodding, dismal "adventure" in which you wandered around solving tedious puzzles in a rubbish magic kingdom apparently modelled on pretentious album covers, originated on the Mac in 1993. That same year, the first shoot-'em-up game, *Doom*, was released on the PC. This tells you all you will ever need to know about the Mac's relationship with "fun".

Ultimately the campaign's biggest flaw is that it perpetuates the notion that consumers somehow "define themselves" with the technology they choose. If you truly believe you need to pick a mobile phone that "says something" about your personality, don't bother. You don't have a personality. A mental illness, maybe – but not a personality. Of course, that hasn't stopped me slagging off Mac owners, with a series of sweeping generalisations, for the past 900 words, but that is what the ads do to PCs. Besides, that's what we PC owners are like – unreliable, idiosyncratic and gleefully unfair. And if you'll excuse me now, I feel an unexpected crash coming.

**This week:** Charlie watched some episodes of **Larry Sanders** (on his PC). He played the customised **Fawley Towers map for Counterstrike** (on his PC). He listened to the **Windows startup jingle** every 10 minutes as his PC repeatedly rebooted itself.

A range of Non-Fiction Texts can be found at:  
**<http://www.mytimemachine.co.uk/>**

You can also use any appropriate news website, magazine or newspaper.

The library stocks a vast range of newspapers and newspaper clippings on all sorts of topics. Please speak to the librarian or your English teacher.

## English Language Revision Strategies

### SECTION B: WRITING

In this section students are assessed on their ability to write realistic, personal and engaging content, while displaying accurate spelling, punctuation and grammar.

Students are actively encouraged to spend *five minutes* planning their descriptive, narrative or discussion-based writing. Students must then complete *35 minutes* worth of extended writing followed by *five minutes* proof reading and checking their work for errors in spelling, punctuation and grammar.

#### STUDENT TASK

**You must do the above for 45 minutes – no more, no less! Use one of the following titles:**

- a) Write about an occasion when you felt disappointed.
- b) Write a story which begins: Everything changed after that day ...
- c) The Trap.
- d) Write a story which ends: ... after all, a bet is a bet.
- e) Write about an incident when you had to show courage.
- f) 'Governments, doctors, and the media are right to tell us what to eat and what not to eat.' Write a **speech** for a classroom debate **arguing** for or against this opinion.
- g) Write a story entitled 'A Meeting with a Stranger'.
- h) Describe a person who has played a significant role in your life.
- i) 'You should never travel in a country if you don't know its language.' What do you think of this view?
- j) Write an article in which you argue that everyone has the right to a decent place to live.
- k) Describe the most caring person you have ever met.
- l) Write a story suggested to you by this photograph.





## PARENT TASKS

Whenever your child writes a story, mark and circle the following errors:

- Capital Letters at the start of sentences and names.
- No paragraphs
- No capital I
- There, their and they're

- You're and your
- Expression and tenses
- Sentences with no punctuation
- Informal language
- Inappropriate content
- Missing apostrophes or plurals.

Once circled, ask your child to fix the errors.

## Success Criteria for Argument Writing

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- Focus on one side of the argument and put down the other side
- Personal and Passionate
- Used Collective pronouns – words that include a group of people – we, us. etc
- Used Paragraphs – one line paragraph for effect at the end.
- Used language devices from Alliteration, Anecdote, Fact, Opinion, Rhetorical Question, Emotive Language, Statistics, Rule of Three, Pronouns, Hyperbole, funny similes/metaphors.
- Used .,!?!;...Capital letters
- Used Connectives
- Used Simple, Compound and Complex sentences
- Used varied, passionate vocabulary – don't use the same word twice.
- Used Parenthetical commas/embedded clauses
- Started sentences with different words – adverbs

## Success Criteria for Creative Writing

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- Write in 1st Person/3rd Person
- Beginning (introduce problem), Middle (make problem worse), End (solve problem)
- Use the 5 senses
- Use Paragraphs – one line paragraph for effect
- Use similes, alliteration, metaphor, personification, rhetorical questions, adjectives, similes, onomatopoeia etc.
- Use Colour
- Remember to focus on the general and the detail
- Imagine being the characters
- Use .,!?!;...Capital letters
- Connectives
- Simple, Compound and Complex sentences
- Use varied vocabulary – don't use the same word twice.
- Engage the reader

# English Literature Revision Strategies

**TEXTS STUDIED: Romeo and Juliet, Dr Jekyll and Mr Hyde/Christmas Carol, An Inspector Calls/Blood Brothers, Power and Conflict Poetry.**

**Learn at least 10 key quotations from each set text.**

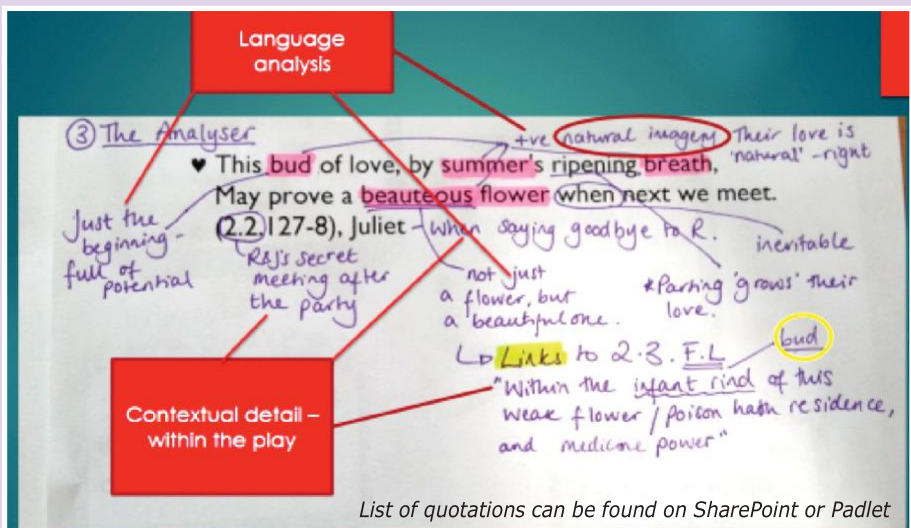
## RE-CALL STRATEGIES

- Post it note them around your bedroom / your bathroom / on the back of the loo door / around your mirror / computer screen – anywhere you look regularly.
- Flash cards – small ones you can keep in your pocket and look at them at the bus stop / in form time / on the loo etc.
- Read, cover, copy, check. Read the quotation, cover it, try to write it down, check you have it right.
- Record them on your phone and listen to them again and again and again.
- Write them, write them, write them. Try using different colours, different size writing and writing at different speeds.

## ANALYSING QUOTATIONS USING MIND MAPS

When analysing quotations think about:

- Which character said it? – what do you know about that character?
- What can you infer about the character?
- What does it tell us about that character's situation?
- What techniques does Shakespeare use within these quotations? (Clue – think of key words if no obvious techniques)
- What themes are conveyed?
- How does it explore the human condition? What does it say about us as human beings?



List of quotations can be found on SharePoint or Padlet

# Unseen Poetry

With unseen poetry all they want from you is your gut feeling.

Find a poem and answer these questions:

- What is the poem about?
- What is the message?
- What techniques does the writer use to convey this message?
- What is your emotional reaction to the poem?

Annotate the poem right to practice

### HOW TO ACCESS REVISION RESOURCES ON SHAREPOINT OR PADLET

Revision resources for every conceivable need can be found below:

- <https://padlet.com/MrDowling>,  
<https://www.sparknotes.com/>,  
<https://www.shmoop.com/>,  
<https://www.bbc.co.uk/bitesize/subjects/zr9d7ty>,  
<https://www.physicsandmathstutor.com/english-revision/gcse-aqa/>.

## My Parents Kept me from Children who were Rough

Stephen Spender

My parents kept me from children who were rough  
and who threw words like stones and who wore torn clothes.

Their thighs showed through rags. They ran in the street

And climbed cliffs and stripped by the country streams.

I feared more than tigers their muscles like iron  
And their jerking hands and their knees tight on my arms.

I feared the salt coarse pointing of those boys  
Who copied my lisp behind me on the road.

They were lithe, they sprang out behind hedges  
Like dogs to bark at our world. They threw mud  
And I looked another way, pretending to smile,  
I longed to forgive them, yet they never smiled.

**More poems can be found online, in the library or on SharePoint**

# English Language and Literature

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## Unseen Poetry Knowledge Organiser:

| <b>POETIC LANGUAGE MEANING</b> |   |
|--------------------------------|---|
| <b>Simile</b>                  | A comparison made using the words "like" or "as."   |
| <b>Metaphor</b>                | A comparison – made directly or indirectly – without using "like" or "as."  |
| <b>Personification</b>         | Giving human characteristics to something which is not human.   |
| <b>Onomatopoeia</b>            | Words which attempt to imitate sounds.  |
| <b>Alliteration</b>            | A repetition of consonant sounds.   |
| <b>Plosive</b>                 | "b," "p," "t" and "d" sounds – which can be harsh, aggressive or shocking.  |
| <b>Sibilance</b>               | Repeated "S" sounds – most often caused by "s" "ss" and "c." These can be harsh, smooth or sickly.  |
| <b>Assonance</b>               | A repetition of vowel sounds.   |
| <b>Anaphora</b>                | A repetition of words, phrases or clauses.  |
| <b>Juxtaposition</b>           | Two things being placed close together for contrasting effect.  |
| <b>Oxymoron</b>                | A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense. For example, "friendly fire." |
| <b>Semantic field</b>          | A set of words relating to the same topic. "Foul" and "Shot" would appear in the semantic field of sports.                                  |
| <b>Antithesis</b>              | Placing contrasting ideas together.   |
| <b>Ambiguity</b>               | A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one.                       |
| <b>Anachronism</b>             | A person or object placed in an inappropriate time.   |
| <b>Cliché</b>                  | An overused phrase or saying  |
| <b>Hyperbole</b>               | Exaggeration.   |
| <b>Irony</b>                   | A use of words to mean something very different from what they appear to mean.  |
| <b>Litotes</b>                 | Deliberate understatement for effect – the opposite of hyperbole.   |
| <b>Metonymy</b>                | A related item or attribute is used to replace the word normally used. For example, "suit" used to replace businessman.                     |

**Unseen Poetry Knowledge Organiser:**

| <b>POETIC STRUCTURES AND FORMS</b> | <b>MEANING</b>   |
|------------------------------------|--|
| <b>Pathetic fallacy</b>            | When a character's feelings, thoughts or emotions are displayed through the environment around them. For example, when a character is depressed and it is raining. |
| <b>Persona/Narrative voice</b>     | The voice/speaker of the poem who is different from the writer.  |
| <b>Protagonist</b>                 | The main character in a poem.  |
| <b>Rhyme</b>                       | The repetition of syllable sounds – usually at the ends of lines, but sometimes in the middle of a line (called internal rhyme).                                   |
| <b>Couplet</b>                     | A pair of rhyming lines which follow on from one another.  |
| <b>Stanza</b>                      | A group of lines separated from others in a poem.  |
| <b>Enjambment</b>                  | The running over of a sentence from one line to the next without a piece of punctuation at the end of the line.  |
| <b>Caesura</b>                     | A stop or a pause in a line of poetry – usually caused by punctuation.   |
| <b>Blank verse</b>                 | Poetry written in non-rhyming, ten syllable lines.   |
| <b>Dramatic monologue</b>          | A poem in which an imagined speaker address the reader.  |
| <b>Elegy</b>                       | A form of poetry which is about the death of its subject.  |
| <b>End stopped</b>                 | A line of poetry ending in a piece of punctuation which results in a pause.  |
| <b>Epigraph</b>                    | A quotation from another text, included in a poem.   |
| <b>Lyric</b>                       | An emotional, rhyming poem, most often describing the emotions caused by a specific event.   |
| <b>Ode</b>                         | A formal poem which is written to celebrate a person, place, object or idea.   |
| <b>Parody</b>                      | A comic imitation of another writer's work.  |
| <b>Quatrain</b>                    | A four line stanza.  |
| <b>Sestet</b>                      | A six line stanza.   |
| <b>Sonnet</b>                      | A fourteen line poem, with variable rhyme scheme, usually on the topic of love for a person, object or situation.  |
| <b>Free verse</b>                  | Non-rhyming, non-rhythmical poetry which follows the rhythms of natural speech.  |
| <b>Volta</b>                       | A turning point in the line of thought or argument in poem.  |

# English Language and Literature

## Unseen Poetry Knowledge Organiser:

| THOUGHTS/FEELINGS WHICH COULD BE CONVEYED |  | THOUGHTS/FEELINGS WHICH COULD BE CONVEYED |   |
|---|--|---|---|
|   | MEANING  |   | MEANING   |
| <b>Aggravation</b>                        | Irritation   | <b>Leery</b>                              | Cautious, wary or suspicious                      |
| <b>Agitation</b>                          | Annoyance  | <b>Loathing</b>                           | Extreme hatred                                    |
| <b>Alienation</b>                         | Isolation or being kept apart  | <b>Melancholy</b>                         | Being exceedingly sad, upset or depressed         |
| <b>Anguish</b>                            | Anger  | <b>Mortification</b>                      | Embarrassment or shame                            |
| <b>Apprehension</b>                       | Nervousness  | <b>Neglect</b>                            | Being ignored                                     |
| <b>Bashfulness</b>                        | Embarrassment  | <b>Optimism</b>                           | Hope or confidence about the future               |
| <b>Bewilderment</b>                       | Confusion  | <b>Outrage</b>                            | Anger   |
| <b>Compassion</b>                         | Love/Caring  | <b>Being overwhelmed</b>                  | Feeling like everything has become too much.      |
| <b>Contemptuousness</b>                   | Deep hatred  | <b>Pessimism</b>                          | Lacking hope or confidence about the future.      |
| <b>Discouragement</b>                     | Being put off  | <b>Queasiness</b>                         | Sickened  |
| <b>Dismay</b>                             | Concern or distress  | <b>Rapture</b>                            | Intense pleasure or joy                           |
| <b>Eagerness</b>                          | Keenness to take part  | <b>Regret</b>                             | A wish or desire that you hadn't done something   |
| <b>Ecstasy</b>                            | Real excitement or happiness   | <b>Reluctance</b>                         | Not wanting or being unwilling to do something    |
| <b>Elation</b>                            | Exceptional happiness  | <b>Remorse</b>                            | A feeling of guilt                                |
| <b>Enragement</b>                         | Anger  | <b>Resentfulness</b>                      | Annoyance at someone or something                 |
| <b>Euphoria</b>                           | Extreme happiness  | <b>Repulsion</b>                          | Being sickened by something or someone            |
| <b>Envy</b>                               | Jealousy   | <b>Being riled</b>                        | Irritation  |
| <b>Exasperation</b>                       | Exhaustion with frustration  | <b>Scorn</b>                              | Looking down on something or someone              |
| <b>Exhilaration</b>                       | Being filled with excitement after having done something                 | <b>Spite</b>                              | Being filled with hatred                          |
| <b>Fatigue</b>                            | Exhaustion/Tiredness after having done something                         | <b>Torment</b>                            | Being continually irritated by                    |
| <b>Glee</b>                               | Being filled with happiness after having done something you're proud of. | <b>Triumph</b>                            | Intense happiness at having won something         |
| <b>Grouchiness</b>                        | Moodiness and irritation   | <b>Vengeance</b>                          | Looking to harm someone to get them back          |
| <b>Hassle</b>                             | Annoyance at the hands of someone nagging you                            | <b>Viciousness</b>                        | Nastiness – possible with violence and aggression |
| <b>Hesitation</b>                         | Caution  | <b>Woe</b>                                | Sadness   |
| <b>Hostility</b>                          | Aggressiveness   | <b>Weariness</b>                          | Tiredness or exhaustion                           |
| <b>Humiliated</b>                         | Made to feel foolish   | <b>Wrath</b>                              | Looking to carry out an act of revenge            |
| <b>Hysterical</b>                         | Crazy  | <b>Zaniness</b>                           | Craziness or wackiness                            |
| <b>Indifferent</b>                        | Not caring   | <b>Zest</b>                               | Liveliness  |
| <b>Infatuated</b>                         | Passionate about   |   |   |
| <b>Insecure</b>                           | Uncertain or anxious   |   |   |
| <b>Irate</b>                              | Furious  |   |   |
| <b>Irked</b>                              | Annoyed  |   |   |
| <b>Isolated</b>                           | Kept apart or alone  |   |   |
| <b>Jittery</b>                            | Nervous  |   |   |

## ENGLISH LANGUAGE – PAPER 1

| QUESTION   | MARKS | MINS  |
|--|-------|-------|
| Read the questions and annotate source   | 0     | 10    |
| <b>Question 1 – List 4 valid points</b>  | 4     | 5     |
| <p><b>Question 2 – 3 Paragraphs – 4 minutes per paragraph</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Point – The writer uses [technique] to describe [the subject] as</li> <li><input type="checkbox"/> Evidence – with at least 3 words/phrases to pull out</li> <li><input type="checkbox"/> Effect – how does the quotation prove your point?</li> <li><input type="checkbox"/> Single words x3 – pull out individual words to explain further</li> <li><input type="checkbox"/> How does it affect the source as a whole?</li> <li><input type="checkbox"/> You need to be able to say between 5-8 things per quotation</li> </ul>  | 8     | 10-12 |
| <p><b>Question 3 – 3 paragraphs – 4 minutes per paragraph</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> What is the focus at the beginning, middle or end? Character, Setting, Wider Perspective, Contrast, Viewpoint, Pause/Freeze, Narrow Focus, Sequence of events</li> <li><input type="checkbox"/> Quotation</li> <li><input type="checkbox"/> What is the tone? What have you learnt? What do you engage emotionally with? What has changed from the beginning to middle, or middle to end or beginning to end?</li> <li><input type="checkbox"/> 1-2 sentences at the end that sums up the shift of the character/setting/tone from beginning to end.</li> <li><input type="checkbox"/> DO NOT TALK ABOUT LANGUAGE</li> </ul> | 8     | 10-12 |
| <p><b>Question 4 – 3 paragraphs 7 minutes per paragraph</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> To what extent do you agree with the student/critic and why?</li> <li><input type="checkbox"/> Quotation</li> <li><input type="checkbox"/> Technique</li> <li><input type="checkbox"/> How does the quotation/technique prove the opinion?</li> <li><input type="checkbox"/> Pull out 3 words from your quotation to explain further</li> </ul>  | 20    | 20    |

# English Language and Literature

## ENGLISH LANGUAGE – PAPER 2

| QUESTION  | MARKS | MINS  |
|---|-------|-------|
| Read the questions and annotate source  | 0     | 10    |
| <b>Question 1 – True or False</b>   | 4     | 5     |
| <p><b>Question 2 – Select and Synthesise – Look for 3 differences.</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Identify the difference between the texts.</li> <li><input type="checkbox"/> Evidence from Source A.</li> <li><input type="checkbox"/> Infer some meaning from Source A evidence relating to the question.</li> <li><input type="checkbox"/> Evidence from Source B.</li> <li><input type="checkbox"/> Infer some difference between Source A and Source B relating to the question.</li> </ul>  | 8     | 10-12 |
| <p><b>Question 3 – Language Analysis</b></p> <p><b>4 Technique, Evidence, Effect of Technique paragraphs</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Technique and what effect it creates (answering the question)</li> <li><input type="checkbox"/> Evidence – with at least 3 language examples</li> <li><input type="checkbox"/> Effect – analyse the effect of each language example in the evidence.<br/>Maintain focus on the question.</li> </ul>  | 12    | 10-15 |
| <p><b>Question 4 – Compare Writers’ Ideas and Perspectives</b></p> <p><b>4 paragraphs (PETE/PETE)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Overview comparative statement about theme – identify text type/content/tone/purpose of each</li> <li><input type="checkbox"/> Source A – Point</li> <li><input type="checkbox"/> Evidence</li> <li><input type="checkbox"/> Technique – word classes and phrases, language features and techniques, sentence forms and structure</li> <li><input type="checkbox"/> Explanation</li> <li><input type="checkbox"/> Source B – Comparative/Contrastive Point</li> <li><input type="checkbox"/> Evidence</li> <li><input type="checkbox"/> Technique – word classes and phrases, language features and techniques, sentence forms and structure</li> <li><input type="checkbox"/> Explanation</li> </ul> | 16    | 15-20 |



# Have I? Assessment Criteria

## Romeo and Juliet/Jekyll & Hyde/A Christmas Carol/An Inspector Calls/Blood Brothers

|   | P1 | P2 | P3 |
|---|----|----|----|
| <b>1</b> Have you made a convincing, tentative point that answers the question with an example?   |    |    |    |
| <b>2</b> Have you used a short, relevant quotation? (preferably embedded in the sentence)   |    |    |    |
| <b>3</b> Have you explained your quotation? <i>This suggests.../It could be argued that...</i>  |    |    |    |
| <b>4</b> Have you mentioned a technique used?   |    |    |    |
| <b>5</b> Have you pulled out a word/small phrase from your quotation?   |    |    |    |
| <b>6</b> Have you used more than one quotation?   |    |    |    |
| <b>7</b> Have you thought of an alternative explanation? <i>Alternatively, ...</i>  |    |    |    |
| <b>8</b> Have you explained the historical, social, cultural, religious or modern influences? <i>Historically,</i>  |    |    |    |
| <b>9</b> Have you explained the author's underlying intention/purpose?  |    |    |    |
| <b>10</b> Have you explained what and how it makes the reader feel/think?   |    |    |    |
| <b>11</b> Have you considered how a reader/audience would consider this representation? <i>This would resonate/comply/conflict with the reader's perception of...</i>   |    |    |    |
| <b>12</b> Have you explained the intention of a writer employing/exploiting/subversion of social/cultural/historical/political/religious stereotypes? <i>Here, Orwell exploits/subverts prejudices/stereotypes of ... in order to ...</i> |    |    |    |
| <b>13</b> Have you explained how it compares/contrasts/conflicts with other parts of the text?  |    |    |    |
| <b>14</b> Have you referred back to the question throughout your paragraph?   |    |    |    |
| <b>15</b> Have you used the words/synonyms of the question in your paragraph?   |    |    |    |
| <b>OVERALL</b>  |    |    |    |
| <b>16</b> Have you checked to make sure that you have used at least 10 quotes?  |    |    |    |
| <b>17</b> Does the essay discuss the development of the theme from beginning to end?  |    |    |    |

**TASK 1.** Count up the amount of bullet points you have included in each paragraph.

---

**2.** Give yourself a rough grade using the table below.

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**3.** Average the grades for each paragraph to work out an average overall grade.

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**4.** After, give yourself/your partner targets based on the HAVE I? criteria above.

|                          |                           |                           |
|--------------------------|---------------------------|---------------------------|
| <b>3 Ticks = GRADE 1</b> | <b>7 Ticks = GRADE 3</b>  | <b>13 Ticks = GRADE 6</b> |
| <b>4 Ticks = GRADE 1</b> | <b>8 Ticks = GRADE 4</b>  | <b>14 Ticks = GRADE 7</b> |
| <b>5 Ticks = GRADE 2</b> | <b>10 Ticks = GRADE 4</b> | <b>15 Ticks = GRADE 8</b> |
| <b>6 Ticks = GRADE 2</b> | <b>12 Ticks = GRADE 5</b> | <b>17 Ticks = GRADE 9</b> |

**Have you used the following discourse markers?**

|                          |                          |                         |                 |                           |                                |
|--------------------------|--------------------------|-------------------------|-----------------|---------------------------|--------------------------------|
| Furthermore<br>Initially | However<br>In comparison | Moreover<br>In contrast | Here<br>Finally | Essentially<br>Ultimately | Fundamentally<br>In conclusion |
|--------------------------|--------------------------|-------------------------|-----------------|---------------------------|--------------------------------|

# English Language and Literature

| WORDS, PHRASES AND GRAMMAR | LANGUAGE FEATURES AND TECHNIQUES | SENTENCE FORMS   |
|----------------------------|----------------------------------|------------------|
| Noun                       | Simile                           | Minor            |
| Noun phrase                | Metaphor                         | Simple           |
| Concrete noun              | Personification                  | Compound         |
| Abstract noun              | Repetition                       | Complex          |
| Proper noun                | Alliteration                     | Complex-compound |
| Common noun                | Hyperbole                        | Fractured        |
| Adjective                  | Pathetic Fallacy                 | Broken           |
| Verb                       | Anthropomorphism                 | Incomplete       |
| Past tense verbs           | Zoomorphism                      | Interrogative    |
| Present tense verbs        | Anaphora                         | Declarative      |
| Future form verbs          | Epistrophe                       | Imperative       |
| Present participle         | Oxymoron                         | Exclamative      |
| Past participle            | Rhetorical Question              | Comma splice     |
| Gerund                     | Figurative                       | Fused/Run-on     |
| Adverb(ial)                | Metaphorical                     |                  |
| Interjection               | Allegorical                      |                  |
| Pronoun                    | Allusion                         |                  |
| Preposition                | Sibilance                        |                  |
| Conjunction                | Assonance                        |                  |
| Filler                     | Consonance                       |                  |
| Hesitation                 | Ellipsis                         |                  |
| Dialect                    | Irony                            |                  |
| Phonetic                   | Direct Address                   |                  |
| Accent                     | Assertion                        |                  |
| Semantic field             | [Adjective] Imagery              |                  |
| Lexical field              |                                  |                  |
| Verbing                    |                                  |                  |
| Quantifier                 |                                  |                  |
| Modifier                   |                                  |                  |
| Determiner                 |                                  |                  |
| Subordinate(ing)           |                                  |                  |





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