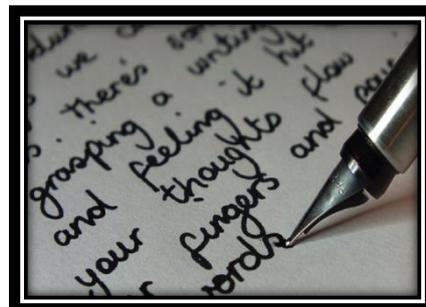
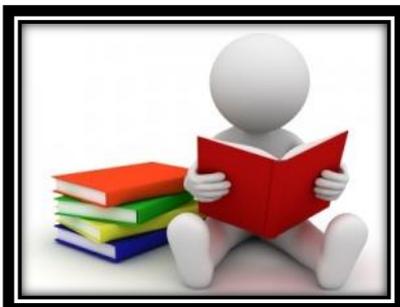
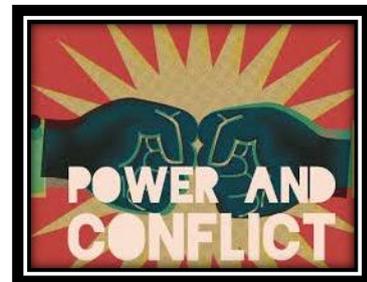
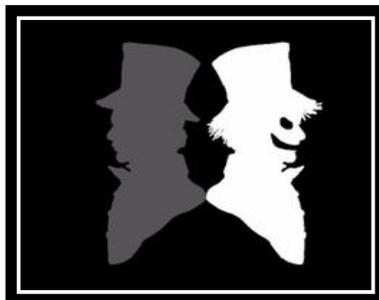


Year 11 Revision Guide

English Language & English Literature



Name:

KEY EXAM INFORMATION

English Language Paper 1 – Fiction paper

1 hour 45 minutes, including 15 minutes active reading. Active reading has three steps:

1. Annotate the information box with your knowledge and any predictions that you can make about the text.
2. As you read, highlight and annotate any interesting writer's choices you notice. As you read, summarise each paragraph/section in the left margin.
3. When you finish reading, write a summary at the bottom of the writer's message/intentions and what the reader is encouraged to think about.

1 hour 30 minutes for the questions: Questions 1, 2, 3, and 4 are reading questions. Question 5 is the creative writing question (for this paper, it's fiction – descriptive writing).

Question 1

- List four things: literally just list them as you see them in the text.
- Will be given specific lines – make sure your answers come from those lines.
- Write each item of your list on a separate line and use the words from the question. For example:
The jungle is wide.
The jungle is broad.
The jungle is full of sounds.
- 4 marks – no more than 5 minutes.
- As you get more familiar with Active Reading, you can try doing Question 1 as part of your Active Reading.

Question 2

- The language question: How has the writer used language to present _____? (Could be a character, the setting, an action, etc.)
- Writer's language choices: imagery, pathetic fallacy, even just word classes like adjectives, verbs. Metaphors, similes. Methods!
- 8 mark question, so no more than 10 minutes. Select juicy evidence. Aim for 2-3 juicy analytical paragraphs. Use the Magnificent 7.
- Use words like emphasises, conveys, reveals, suggests, implies.
- What is the effect on the reader? What are the writer's intentions?

Question 3

- The structure question: How has the writer structured the text to interest you as a reader? Look at the whole text.
- Writer's structure choices: repetition; what they make you focus on at the beginning, the middle, the end; what punctuation do they use; what sentence structures do they use (such as minor sentences to create a sense of tension), what do they zoom in/out on, and WHY?
- 8 mark question, so no more than 10 minutes. Select juicy ideas. Write a short overview of the whole structure before zooming in on 1 or 2 good examples of structure choices. Aim for 2-3 juicy analytical paragraphs. Use the Magnificent 7.
- Use words like emphasises, conveys, reveals, suggests, implies.
- What is the effect on the reader? What are the writer's intentions?

Question 4

- The evaluate question: you are given a statement and you write about how much you agree or disagree.
- The statement always has more than one focus, for example: humans deserve all the sympathy, and the T-Rex seems cruel.
- Plan it with a little table in your exam paper, but make sure you cross it out when you are finished with it.
- Use juicy evidence to back up your opinion – it is the quality of your analysis of this evidence that gets you the marks. Level 4 answers (top marks) need to be perceptive (write things that make the examiner go “Ooo! That’s impressive.”)
- 20 mark question, 20 minutes = four paragraphs.

Question 5

- Creative writing: write a description of _____ inspired by the picture, OR write a story about _____. Please avoid dialogue (speech)! Speech is difficult to punctuate correctly; you could easily lose marks.
- 40 marks – 50 minutes including planning time (5-10 minutes). PLEASE PLAN – use the time to make thoughtful and deliberate writer’s choices.
- Use the box planning method: choose four things in the image to describe. Try to zoom in on certain things and zoom out to describe the wider scene. (You could start with the wider scene, then zoom in, zoom in even further, then zoom back out to the wider scene that is now changed in some way).
- You only have to be inspired by the photo or the prompt – you do not have to interpret it directly. If it’s a picture of a house, your description could start outside and zoom in on the house towards the end.
- If you choose the prompt to write about, you could still choose four things to focus on.
- Give your work a title (perhaps a minor sentence that is then repeated throughout your work).
- Use a cyclical structure: start and end in the same place BUT show a change, a development (perhaps the weather has changed, an action has ended, or a character has made a decision).
- Use a range of sentence structures, vocabulary, and punctuation – show off your skills! With vocab, please give difficult words a go – you get marks for TRYING to use sophisticated vocab (you get even more marks for spelling it accurately!).
- Remember, marks are split into two sections: content/organisation (24 marks total) (what you choose to write about, what you choose to describe, and how you choose to write about it – what methods, how have you structured it), and technical accuracy (16 marks total) (grammar/spelling/punctuation).
- You could revise/plan packages of skills, such as:

The THING was ADJECTIVE: description with a verb; description with a verb; description with a verb.

The weather was abysmal: the wind howled like a weeping widow; rain lashed against the land, whip-like; a blanket of thick, granite clouds suffocated the sky.

English Language Paper 2

ACTIVE READING!

Spend **10 minutes** reading the two sources, using your active reading strategies.

One of the sources will be 20th or 21st Century.

The questions

Question 1 - Pick 4 True Statements

- ✓ Pick four statements that are true
- ✓ The question directs you to the lines on which to focus.
- ✓ **Spend 5 minutes**

Question 2 – Summary of the differences / similarities

- ✓ Provide evidence to support your ideas
- ✓ Make inferences about what you read by using This suggests / This implies.
- ✓ Identify differences or similarities between the sources
- ✓ You do not need to mention methods
- ✓ Use **SQIC**:
 - Statement related to the question
 - Quotation from the text
 - Inference – what does this suggest to me? What is being implied?
 - Connective – make a link to the other source
 - Aim to write 3 SQIC paragraphs
- ✓ **Spend 10 minutes**

Question 3 – Analysing language

- ✓ Identify word classes and methods;
- ✓ Use evidence;
- ✓ Use relevant subject specific terms (metaphor, semantic field, contrast, etc.);
- ✓ Analyse the effect – give reasons to explain.
- ✓ Only focus on the lines given in the question!

TIP: Avoid empty phrasing such as 'To make the reader read on...'

Instead, use phrases like:

This creates an impression of...

The suggests to the reader that...

This has connotations of...

- ✓ **Spend 15 minutes**

Question 4 – Compare viewpoints and how these are conveyed to the reader

- ✓ Refer to (and give evidence from) both sources
- ✓ Be specific when you are naming methods
- ✓ Close analysis of evidence with effects on the reader
- ✓ Use comparative words and phrases
- ✓ Move between sources regularly:

1. Make a point about Source A – support with evidence / methods
2. Link with a comparative phrase (i.e. however/similarly)
3. Make a point about Source B – support with evidence / methods [Link back to Source A where possible]

Do this as many times as you can in the 20 mins allocated to this question.

The writer seems to feel / suggest that....

This is introduced / developed/ emphasised when....

The use of helps the reader create / suggest

The connotations of this could be.....

However/ contrastingly/ similarly.....

- ✓ **Spend 20 mins on this question**

Question 5 – Writing to express a viewpoint.

Show off your writing skills!

- Do plan out your argument first: it will make the overall piece more coherent and therefore persuasive. Aim for 5-6 points to your argument.
- Do use Tier 2 vocabulary.
- Do include persuasive methods in every paragraph.
- Do use discourse markers to link paragraphs.
- Do vary your paragraph and sentence lengths.
- Do include semantic field or an extended metaphor.
- Do include a one-line paragraph for impact.
- Do hook the reader with your opening.
- Do link your opening and ending.

- Don't overuse statistics.
- Don't use quotes of fake experts.

- ✓ **Spend 45 mins on this question**

English Literature Paper 1: Macbeth and Jekyll and Hyde

- One 30-mark question for Macbeth (plus 4 marks for SPAG) – write about the extract AND the whole text
- One 30-mark question for Jekyll and Hyde – write about the extract AND the whole text
- 1 hour 45 minutes overall - 45 minutes per question
- You should spend 5-10 minutes thinking about/ planning your answer

How do you plan an answer? (spend 5-10 mins on this)

1. Read the extract and questions carefully: what are you being asked to focus on?
2. Annotate/highlight key evidence in the extract that will help you to answer the question
3. Come up with a key idea (theory) that you are going to focus on and keep coming back to in your answer – select evidence from the extract and think of moments/evidence from elsewhere that help you support your theory

English Literature Paper 2: An Inspector Calls, Power and Conflict Poetry and Unseen Poetry

Section A: One 30-mark question for An Inspector Calls: choice of 2 essay questions. Will focus on a theme and/or character.

Section B: One 30-mark question for Power and Conflict Poetry – comparison essay where one poem will be named and printed in the exam paper; compare to a second poem of your choice.

Section C: One 24 mark question on an unseen poem

One 8 mark question on an additional unseen poem that is compared to previous one – focus on methods

2 hours 15 mins total

Magnificent Seven

These are the core skills that you need to include each time you are writing about a Literature text.

For Power and Conflict poetry, add in the additional skill of compare.

The Magnificent 7 for success in Literature analysis

1. Clear use of time phrases (at the start of the play/later on in the extract...)
2. Formal and analytical verbs (emphasises, develops, consolidates)
3. Short pieces of evidence
4. Methods/language devices identified
5. Clear explanations of effects (This suggests / This implies)
6. Reference to writer's message to the reader
7. Reference to historical context (when appropriate)

 **Banned phrases: "quote" "This shows!"**

How much time are you going to spend revising during this session?

English Literature

I am going to spend 45 minutes revising English Literature:

Go to P.2

I am going to spend 30 minutes revising English Literature:

Go to P. 3-14

I am going to spend 20 minutes revising English Literature:

Go to P.15-25

I am going to spend 5-10 minutes revising English Literature:

Go to P.26-45

English Language

I am going to spend 45 minutes revising English Language:

Go to P.46

I am going to spend 30 minutes revising English Language

Go to P.47-54

I am going to spend 20 minutes revising English Language

Go to P.55-60

I am going to spend 5-10 minutes revising English Language:

Go to P.61-63

Top tips from the English Department:

- ✓ Mix up the types and timings of tasks you choose. E.g. choose one task from each section across a week.
- ✓ Aim to complete a practice question for Language and Literature once a week (and then hand it in to be marked).
- ✓ Ensure that you are revising English Language and English Literature equally – this pack will give you lots of ideas of how to revise both.
- ✓ Ensure that you are completing all home learning revision tasks that your teacher sets you – this counts towards your revision!

As well as using this pack, here are some other useful revision resources that we recommend:

- For revision of Jekyll and Hyde and Poetry:
www.edisodes.com
 - username: Thornden
 - password: apelifefury
- For revision of Poetry: Go to YouTube and type in 'BBC teach poetry': you will find useful videos to accompany a number of the poems from the 'Power and Conflict' Cluster.
- For revision of Macbeth:
 - Go to YouTube and type in 'BBC teach Macbeth: lots of helpful resources and video clips
 - Digital Theatre Plus: log in with your Thornden email address and search 'Macbeth'

- For excellent revision of the storyline / characters/ language go to the Royal Shakespeare Company's 'Shakespeare Learning Zone': <https://www.rsc.org.uk/shakespeare-learning-zone/macbeth>

- Good revision books that you could buy:
 - The CGP revision guide series (you can purchase these through school)
 - 'The Quotation Bank' by Essie Publishing (for Macbeth, An Inspector Calls and Jekyll and Hyde) <https://thequotationbank.co.uk/products>
 - 'Flipso Revision Cards' <https://flipsocards.com/>

I am going to spend 45 minutes revising English Literature

You will need to use the OneDrive link that was shared with this revision guide to access a bank of practice questions.

TASK:

1. Open the Practice Questions folder and select one question from the exam paper to complete.
2. Set your timer for the required amount of time (it will say on the exam paper).
3. Answer the question in silence **without looking at any notes or a copy of the text.**
4. Stop once the time is up.
5. Hand in your answer to your English teacher to be marked.

I am going to spend 30 minutes revising English Literature

TASK: Complete a revision placemat for a key theme or character from one of the Literature texts. Turn over to the following pages and choose one to start with! If you want to challenge yourself, complete the placemat without looking at your notes first.

It is up to you how you lay this out – it is a good idea to use mindmaps / boxes/ bullet points/ colour coding. There is an example below.

Why is this helpful?

- A placemat is designed to help you collect ideas and organise them into one place. Creating the actual placemat is excellent revision.
- Once the placemat is completed, you can return to it and test yourself on how much you can remember. This is also really helpful revision.

Macbeth: Order and Chaos

Shakespeare establishes chaos through the witches:

“fair is foul and foul is fair”

“I’ll drain him dry as hay”

“all you have done is for a wayward son”

Their prophecies lead to chaos: they blind Macbeth. Are they predicting the future or are they manipulating it?

Shakespeare uses Lady Macbeth to show chaos as she breaks away from traditional female stereotypes:

“unsex me here”

“take my milk for gall”

“are you a man?”

“my hands are of your colour, but I shame to wear a hart so white”

Audience reaction to Lady Macbeth:

Unsettled, Fearful

She is evil/supernatural?

Important context: The Great Chain of Being

God → Monarch → Nobles → Men → Women → animals

My ideas:

- Macbeth disrupts the Great Chain of Being
- Shakespeare is trying to show that disrupting this Chain is wrong and leads to unnatural and evil events

Key words I should learn:

Disruption

Supernatural

Regicide

A great piece of evidence:

“His gashed stabs looked like a breach in nature”

Lots of unnatural things happen when characters disrupt the natural order / Chain of Being:

- Death of the King
- Macbeth’s hallucinations
- Death of Macduff’s family
- Loss of control and death of Lady Macbeth

Machbeth: Ambition

Machbeth: Relationship between Machbeth and

Jekyll and Hyde: Settings

Jekyll and Hyde: The monstrous

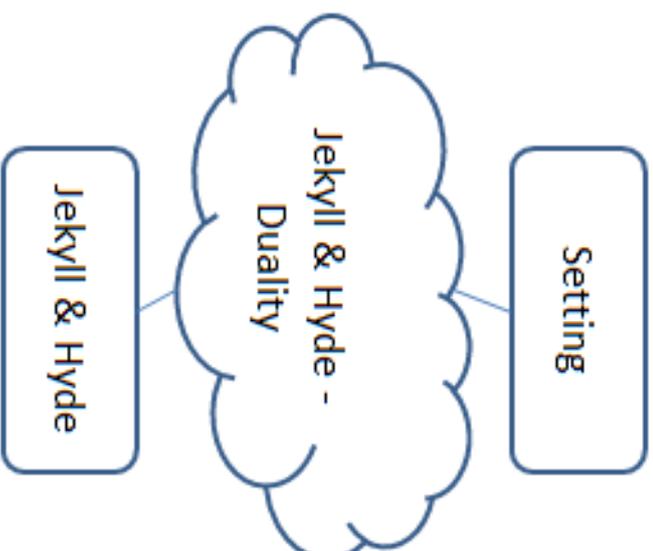
Poetry: Power of nature

I am going to spend 20 minutes revising English Literature

TASK: Choose a Literature text to focus on and produce a detailed plan in response to a key theme. Aim to complete this without looking at your notes or copy of the text.

Your plan should include:

- Specific evidence from the text.
- Key ideas and concepts.
- Relevant links to social context.
- Ideas linked to the writer's intentions/overall message..



Elevated language:

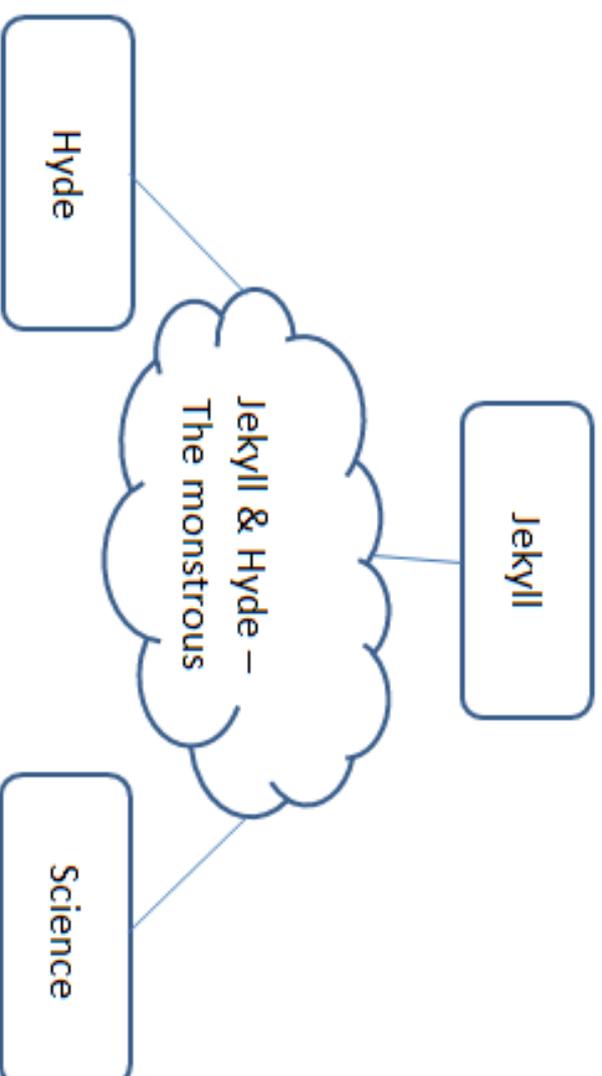
- Duplicious
- Unsettling
- Dichotomy
- Antithesis



Jekyll & Hyde –
Science vs
Religion



Elevated language:
Pious
Trepidation
Incompatible



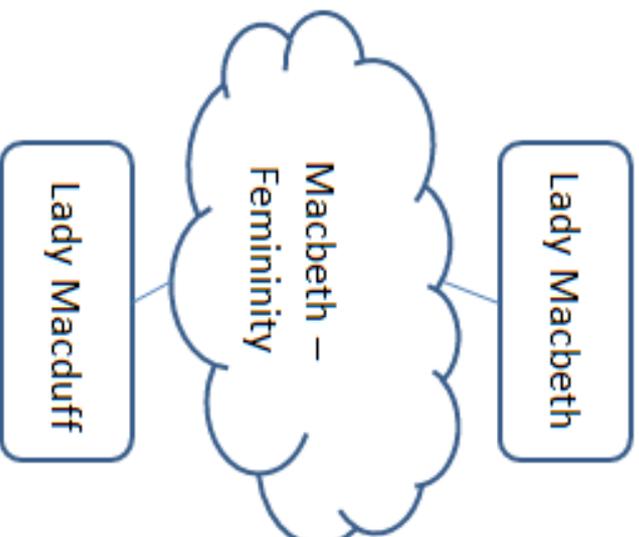
Elevated language:
Monstrous
Malformed
Malevolent
Conflict



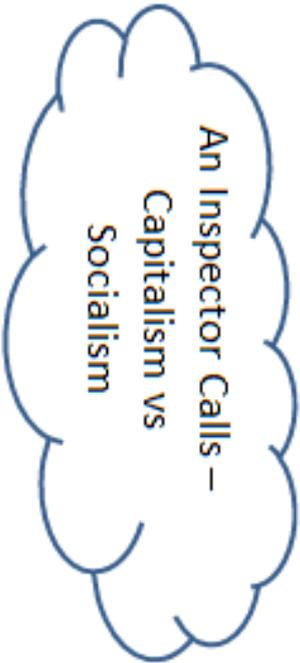
Machbeth –
Order vs Chaos



Elevated language:
Chaotic
Tumultuous

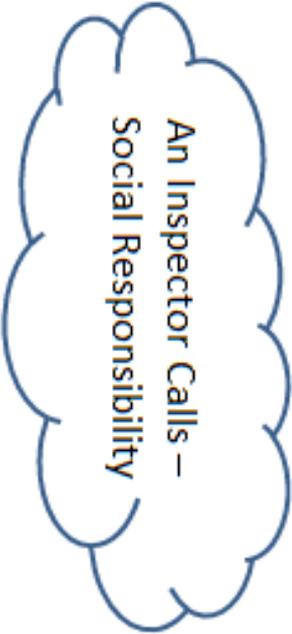


Elevated language:
Maternal
Subverts stereotypes
Divine Order



An Inspector Calls –
Capitalism vs
Socialism

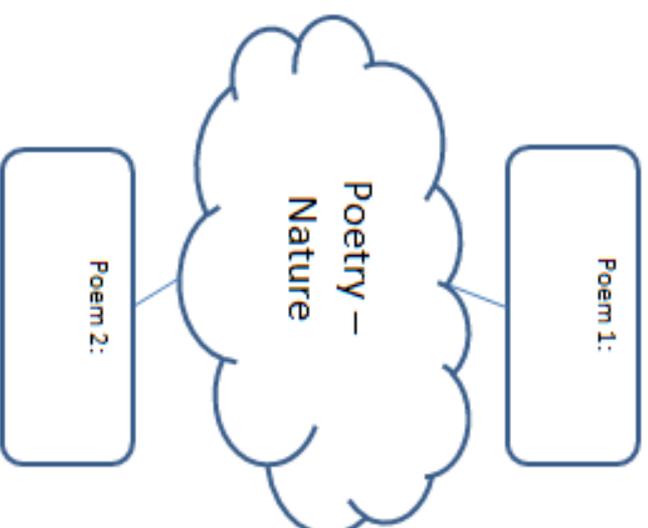
Elevated language:
Socialist
Capitalist
Materialistic
Prophecises



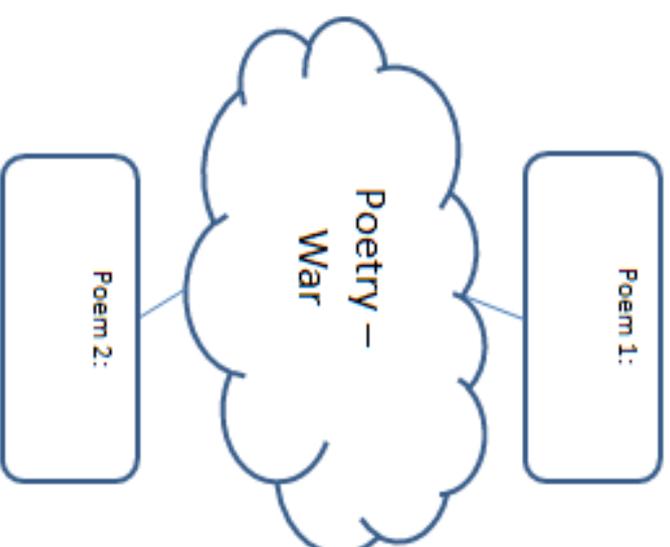
An Inspector Calls –
Social Responsibility



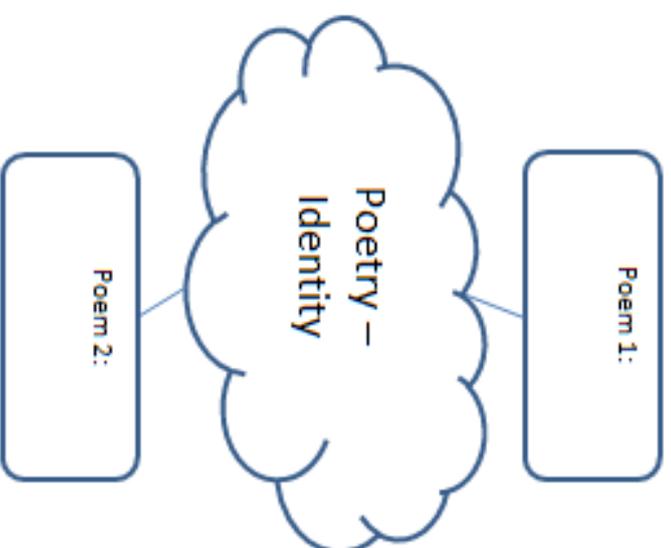
Elevated language:
Ethical
Duty
Capitalist



Elevated language:
Threatening
Calming



Elevated language:
Brutal
Barbaric
Harrowing



Elevated language:
Fragile
Fluid

I am going to spend 5-10 minutes revising English Literature

TASK:

- Choose the Literature text that you want to revise.
- Complete the evidence activities below (aim to spend around 5 minutes on each one that you complete).
- Write your ideas without looking at your notes or copy of the text.
- You can check your ideas against your notes/text afterwards if you want to check you were correct / included the key ideas.

The first has been completed as an example for you:

An Inspector Calls

Evidence

Act One:

BIRLING: "I'm talking as a hard-headed, practical man of business."

What is happening?

In the opening scene, Mr Birling is lecturing the family (mainly the men) about his ethos towards life/business. The Birlings are having a dinner party to celebrate Sheila and Gerald's engagement.

What does the language reveal to the reader/audience?

- 'hard-headed' and 'practical' both suggest a lack of emotion and compassion – Birling believes that for success you must ignore emotion or empathy.
- Priestley uses Birling to criticise this Capitalist approach to society – it seems to treat people as commodities e.g. the factory workers are not viewed as real people to Birling.
- 'hard-headed' could also have connotations of ignorance and stubbornness: is Priestley suggesting that Birling lacks self-awareness?

Can you identify any methods?

- Use of adjectives (hard-headed and practical)
- Repetition of the noun 'business' throughout the play (shows that this is Birling's main focus)
- Pronoun here (and throughout) establishes Birling as very egocentric and his love of 'talking' to the rest of his family to assert his status.

Evidence

Act One:

BIRLING: “Everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

An Inspector Calls (cont'd)

Evidence

Act One:

SHEILA: “But these girls aren’t cheap labour – they’re *people*.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Act Two:

MRS BIRLING: “I don’t suppose for a moment that we can understand why the girl committed suicide. Girls of that class - ”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

An Inspector Calls (cont’d)

Evidence

Act Two:

INSPECTOR: “Public men, Mr Birling, have responsibilities as well as privileges.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Act Three:

INSPECTOR: “Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person. No, you won’t forget”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

An Inspector Calls (cont’d)

Evidence

Act Three:

INSPECTOR: “What we think and say and do. We don’t live alone. We are members of one body. We are responsible for each other.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Dr Jekyll and Mr Hyde

Evidence

Story of the Door:

“Cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Story of the Door:

“The man trampled calmly over the child’s body and left her screaming on the ground...it wasn’t like a man; it was like some dammed Juggernaut.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Dr Jekyll and Mr Hyde (cont'd)

Evidence

Dr Jekyll was quite at ease:

“The large handsome face of Dr Jekyll grew quite pale to the very lips, and there came a blackness about his eyes.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

The Carew Murder Case:

“And next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Dr Jekyll and Mr Hyde (cont'd)

Evidence

Remarkable Incident of Dr Lanyon:

“He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Incident at the Window:

“The smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Dr Jekyll and Mr Hyde (cont'd)

Evidence

Henry Jekyll's Full Statement of the Case:

"I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine."

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Macbeth

Evidence

Act One Scene One:

WITCHES: "Fair is foul, and foul is fair."

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Act One Scene Five:

LADY MACBETH: "Too full of the milk of human kindness."

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Macbeth (cont'd)

Evidence

Act One Scene Five:

LADY MACBETH: “Look like the innocent flower/But be the serpent under’t.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Act One Scene Seven:

LADY MACBETH: “I would, while it was smiling in my face,/Have plucked my nipple from his boneless gums,/And dashed the brains out.”

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Macbeth (cont'd)

Evidence

Act Four Scene Three:

Malcolm: "let grief/Convert to anger. Blunt not the heart, enrage it."

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Evidence

Act Five Scene One:

LADY MACBETH: "Out damned spot!"

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

Macbeth (cont'd)

Evidence

Act Five Scene Eight:

MACDUFF: "I have no words;/My voice is my sword."

What is happening?

What does the language reveal to the reader/audience?

Can you identify any methods?

I am going to spend 5-10 minutes revising English Literature

TASK: Choose a poem to focus on and annotate around the piece of evidence in as much detail as you can (without looking at your notes of your poetry anthology).

Include:

- What key themes the evidence links to
- Methods the writer has used
- Close analysis of specific words or details (connotations/ meanings/ effects)
- Links to other words/lines/methods used elsewhere in the poem
- Which other poems in the cluster this would link to and why/how

The Prelude

And growing still in stature the grim shape
Towered up between me and the stars

Ozymandias

Round the decay of that colossal wreck, boundless and bare

The lone and level sands stretch away

London

In every cry of every man,

In every Infant's cry of fear,

In every voice, in every ban

The mind-forged manacles I hear

My Last Duchess

*That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.*

The Charge of the Light Brigade

Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.

Exposure

Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

Storm on the Island

the flung spray hits
The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly.

Bayonet Charge

The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, -

Remains

**he's here in my head when I close my eyes,
dug in behind enemy lines,**

Poppies

The dove pulled freely against the sky,
an ornamental stitch, I listened, hoping to hear
your playground voice catching on the wind.

War Photographer

Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Tissue

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

The Emigree

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes.

Kamikaze

he must have looked far down

at the little fishing boats
strung out like bunting
on a green-blue translucent sea

Checkin' Out Me History

Dem tell me bout de dish ran away with de spoon
But dem never tell me bout Nanny de Maroon

Nanny

See-far woman

Of mountain dream

Fire-woman struggle

Hopeful stream

To freedom river

I am going to spend 45 minutes revising English Language

You will need to use the OneDrive link shared with this revision guide to access a bank of practice questions.

Remember – you will need the Insert and the question paper

TASK:

1. Open the Practice Questions folder and select an exam paper to complete: choose either Section A or Section B to complete (this will take 45 mins)
2. If you really want to push yourself you could complete a whole paper in timed conditions!
3. Set your timer.
4. Answer the questions.
5. Stop once the time is up.
6. Hand in your answer(s) to your English teacher to be marked

TIP! If you don't have time to complete a whole paper, you could choose one question to focus on.

These are the key timings:

Paper 1:

- Reading the sources: 10-15 mins
- Question 1: 3-5 mins
- Question 2: 12 mins
- Question 3: 12 mins
- Question 4: 20-25 mins
- Question 5: 45 mins

Paper 2:

- Reading the sources: 10-15 mins
- Question 1: 3-5 mins
- Question 2: 10-12 mins
- Question 3: 15-20 mins
- Question 4: 25 mins
- Question 5: 45 mins

I am going to spend 30 minutes revising English Language

TASK: Produce a detailed plan for one of the following English Language Paper 1 Section B tasks.

Your plan should include:

- Ideas for content you would include: what would your sections be? Who's perspective would it be written from? How would it begin and end?
- A bank of vocabulary you would aim to include (focus particularly on the senses)
- Ideas for a title you could use
- Your opening paragraph
- A topic sentence plan (write out the first sentence of each point and put them in order)
- Checklist of descriptive devices you would use and examples you could include

Tip: Next time you revise English Language, turn your plan into a real answer that you spend 45 minutes on.

Example:

Key words I could use:

Bustling
Pungent
Aroma
Glistening
Succulent
Appetising

EITHER: Write a description suggested by this picture:



OR: Write the opening of a story about a time when you felt unwell.

Tell from perspective of someone looking in on the meal – they feel left out

Use motif of light throughout – glow of candles/ light from outside fading

IDEAS

Describe table as endless / never-ending.

Smells of food

Colours

Tastes – unusual cuisine

Topic sentence plan: 1. Looking in, I'd never felt more alone → 2. The swell of voices from the table seemed to grow. → 3. Why had he not noticed me? → 4. Dusk was beginning to settle outside and the glow of the lamps cast long shadows over their faces → 5. Looking out, I realised that I was alone.

EITHER: Write a story about a conflict as suggested by this image:



OR: Write a description about a place that has had a lasting impression on you.

EITHER: Write a description as suggested by this picture:



OR: Write short story based on an animal.

EITHER: Write a description as suggested by the picture:



OR: Write a story about something strange or unusual.

I am going to spend 30 minutes revising English Language

TASK: Produce a detailed plan for one of the following English Language Paper 2 Section B tasks.

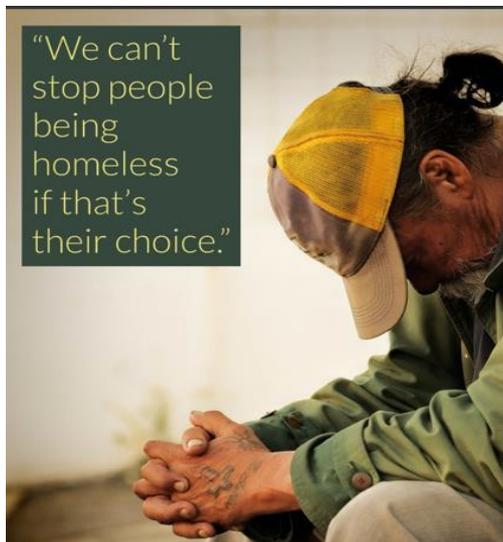
Your plan should include:

- Ideas for content you would include: what would your key arguments/points be?
- A bank of vocabulary you would aim to include.
- Ideas for a title you could use.
- Your opening paragraph.
- A topic sentence plan (write out the first sentence of each point and put them in order).
- Checklist of persuasive devices you would use and examples you could include.

Tip: Next time you revise English Language, turn your plan into a real answer that you spend 45 minutes on.

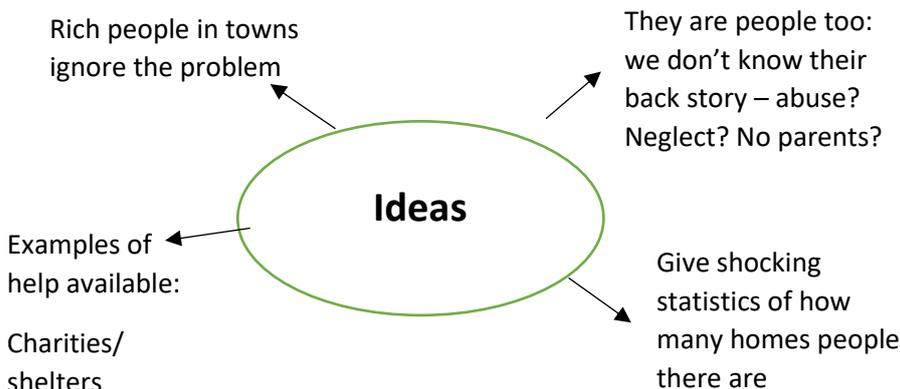
EXAMPLE:

Key words:
Sympathy
Ignorance
Greed
Capitalist
Humanity
Crisis



Topic sentence plan:

1. You're marching to work in your designer suit, clutching your Starbucks coffee. Did you even notice the man with his head bowed in the doorway of the shop you just passed?
2. It's not down to me.
3. There are over 1000 homeless people sleeping rough your nearest city.
4. It is down to you. If we ignore this crisis we are only worsening the problem.
5. You're marching to work in your designer suit. You stop. Smiling, you hand over the warm coffee to the man with his head bowed in the shop doorway.



**“YOUNG
PEOPLE WANT
THE VOTE
BUT THEY DON'T
UNDERSTAND
ENOUGH TO MAKE AN
INFORMED DECISION.”**

**WELCOME
TO YOUR
POLLING STATION**

Please follow the signs and
return to the desk, then follow
the instructions given to you.

Small signs that have an outline
are available for candidates or
volunteers.

In particular, be aware that it is a
criminal offence to enter when you are
not entitled to do so or to pretend to
be another person.

THANK YOU FOR VOTING

**POLLING
STATION**

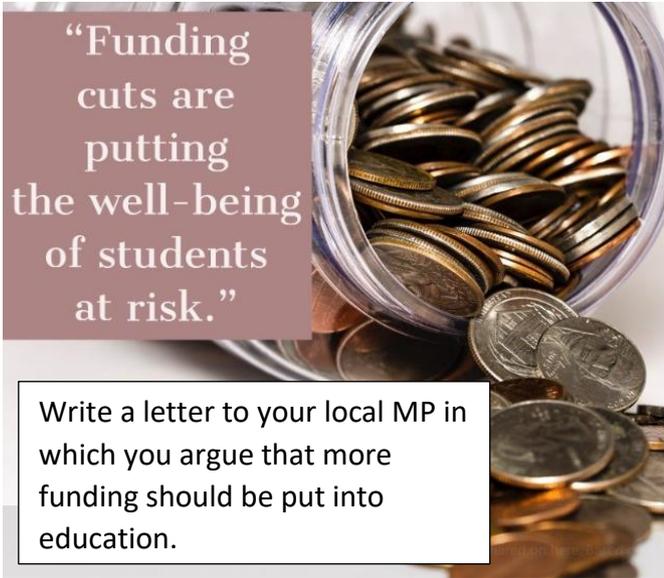
OPENING TIMES
7.00am–10.00pm

Note that as long as you are in the polling
station, or in a queue outside, before 10.00pm
you will be entitled to apply for a ballot paper

**Write a newspaper article in
which you argue for or
against this statement**

- 05 'Arts education has no place in schools. Students need to spend all their time learning the basics of English and mathematics.'

Write a letter to the head teacher of your school either for or against this statement.



“Funding cuts are putting the well-being of students at risk.”

Write a letter to your local MP in which you argue that more funding should be put into education.

I am going to spend 20 minutes revising English Language

ENGLISH LANGUAGE PAPER 2: WRITERS' VIEWPOINTS AND PERSPECTIVES

Aim: To practise exploring how a writer conveys his/her perspective.

(**Perspective** = viewpoint/opinion/outlook)

TASK 1: Read the following article.

The UK's unseasonal weather, dubbed 'glorious' by a complacent press, feels like a sign that something is horribly wrong.

They were everywhere in London on the weekend. The people in short sleeves or sandals. The ones with sunglasses ostentatiously hanging from the front of their shirts or balanced on top of their heads. The beer gardens and riverside pubs of the capital were heaving; corner shops ran out of ice-cream. Outside it was 17C (62F).

Monday was another warm day, without a cloud in the sky, and in the late afternoon the light took on a magical, honey-coloured hue. It brought to mind one of those summer evenings you remember from childhood, when you'd be in the park all day and your parents let you stay out until bedtime, and you felt like you were doing something deliciously naughty just by being there.

Except it isn't early summer: it's February. And the entire developed world has not so much been doing something slightly naughty as systematically attacking the global ecosystem over a period of decades, and that's how we go into this mess.

We should try to hold on to this fact as young, posh men the nation over develop a strange delusion that anyone would want to see their elbows; this is not supposed to be happening. Less than a month ago, there was video footage of extreme cold weather coming out of Chicago. Forks supported in midair by suddenly frozen noodles, water poured from kettles instantly freezing on its way to the ground: you know the sort of thing. OK, that was on the other side of the world, and was extreme and terrifying enough. But at least it was terrifying in the right direction.

On Monday, though, the temperature hit 20.3C in Ceredigion, west Wales: the highest February temperature ever recorded in Britain and the first time the thermometer had breached 20C in winter. The BBC weather account tweeted it out with a gif of the sunshine icon and the same excitable breathlessness with which Springwatch would announce it had found a new type of vole. My response contained a single word, repeated seven times.

Because this isn't good, is it? However enjoyable the unreasonable sunshine feels, whatever feeling of relief it instils in you after weeks of grey sky and Brexit, the idea of beach temperatures in February should be scaring the living daylights out of you. It shouldn't be possible to wander round London half-naked in

February without bits of you falling off. There is a fairly direct inverse correlation between your ability to go out without a jacket at this latitude in winter and a polar bear's likelihood of surviving the winter – yet the population of Britain wandered round with their shirts undone looking pleased with themselves. Something has gone wrong.

John Lanchester's latest novel, *The Wall*, portrays a dystopian, post-climate change Britain in which the entire country has been walled off to prevent "others", from the ruined, flooded world beyond, getting in. The young resent the old because the change happened on their watch; the state kills with ease, and slavery has returned. But it is set in a place that is still recognisable as this country, in which people go to pubs, on crowded railway lines and think the Lake District is a nice place to go. It's a vision that's haunting precisely because it is so banal. You can believe in this future. The world is ruined, and the British people have conspired as much as possible to ignore the fact.

The country's response to this unseasonably warm spell suggests Lanchester may be on to something. The 20 hottest years on record have all happened within the past 22 years; the five hottest were the last five. Yet the beaches and the beer gardens fill up, while the papers describe the weather as glorious and expend more words on the latest Westminster soap opera than on the looming climate crisis. The thing about an environmental apocalypse is that it doesn't have a face.

There were those on Sunday who gave in to the heatwave a little too easily. They let themselves forget it was winter and found themselves, when the sun went down and the temperature dropped, suddenly shivering and unprepared for the cold. It feels uncomfortably like a metaphor.

TASK 2:

What is the tone of writing?

(Think: what would the tone of voice of the writer be if he or she was to read this piece aloud? Is it sarcastic? Scathing? Despairing? Serious? Humorous? Disapproving?)

TASK 3:

What is the writer's perspective and attitude towards the subject of the warmer weather at this time of year?

TASK 4:

How does the writer make this perspective or attitude clear to the reader? Highlight precise language choices and methods used to convey the writer's attitude. Annotate the pieces of evidence to explain the effects of the language choices.

TASK 5:

What is your own perspective on this topic? Write a few sentences explaining your viewpoint.

ENGLISH LANGUAGE PAPER 2: WRITERS' VIEWPOINTS AND PERSPECTIVES

Aim: To practise exploring how a writer conveys his/her perspective.

(**Perspective** = viewpoint/opinion/outlook)

TASK 1:

Read the following article.

Barbie, a kitsch throwback? At least she wears it on her sleeve.

Compared with the tedious Elsa from Frozen, Mattel's figurehead has a self-awareness that's almost charming.

There is a lot of excitement over the release, later this year, of the sequel to Frozen, but in my house, greater anticipation is reserved for the Barbie live action movie, due out in 2020, with Margot Robbie in the title role. For the last few years Mattel, Barbie's makers, have been fighting competition from more modern Disney heroines, and the movie – in which Barbie is, reportedly, expelled from Barbie world for not being perfect enough – is part of the brand's attempt at a feminist rejigging.

I was never big into Barbie as a child. She and Ken seemed underpowered compared with my gang of hulking great Sindy dolls and their single beau, Action Man, with his weird felt hair and khaki jeep and switch at the back of his head that actually made his eyes swivel. Sindy has no presence in America, however, and among my daughters' fourth birthday presents were palaeontologist Barbie and scientist Barbie. They are also committed to a seven-season Barbie animation on Netflix called Life in the Dreamhouse.

It is curious to watch a brand associated to the level of archetype with its representation of women try to resell itself as progressive – although Barbie has always had a certain amount of feminist window-dressing. In the 1960s, apparently, there was an astronaut Barbie and a surgeon Barbie, although of course they both looked identical to fashion-horse Barbie.

Now, after years of Barbie's proportions being mocked and criticised, there is the option of a "curvy Barbie", introduced in 2016 along with tall and petite Barbie, and with a fuller figure than the norm. (As my kids recently discovered, skinny Barbie's clothes don't fit over curvy Barbie's bum). Some Barbies have glasses. Last week, Mattel introduced a Barbie in a wheelchair.

The tone of *Life in the Dreamhouse*, meanwhile, is arch, a sort of italicised horror-show in which Ken is a lovable idiot, Barbie is generous and kind and her rival, Rockelle, is a conniving mean girl, forever getting her comeuppance by falling into fountains or having vats of cake frosting spill on her dress.

The show winks at the adults watching – don't worry, we know the very idea of Barbie is ridiculous! – while selling to the kids a world in which girls scream and kvetch and throw wardrobe-related fits and demand that everything in their life come in pink. It is *Girl World* to the extent that the Barbie mansion is entirely self-governing, but all they do with their power is fight over who is the cutest.

Oddly, however, I find the kitsch style of *Life in the Dreamhouse*, and the Barbie range more generally, preferable to the strained sincerity of *Frozen* with its tedious life lessons. Elsa and her fellow Disney princesses come with you-go-girl messaging as standard, but the vehicle for this message is, as it always was, a figurine with a tiny waist, plunging cleavage and huge eyes, which in doll form looks unavoidably porny.

Modern Barbie is over-ironised, perhaps, but after almost 60 years in production, she has the one thing her rivals still lack; a degree of self-awareness that amounts almost to charm.

TASK 2:

What is the tone of writing?

(Think: what would the tone of voice of the writer be if he or she was to read this piece aloud? Is it sarcastic? Scathing? Despairing? Serious? Humorous? Disapproving?)

TASK 3:

What is the writer's perspective and attitude towards the subject?

TASK 4:

How does the writer make this perspective or attitude clear to the reader? Highlight precise language choices and methods used to convey the writer's attitude. Annotate the pieces of evidence to explain the effects of the language choices.

TASK 5:

What is your own perspective on this topic? Write a few sentences explaining your viewpoint.

I am going to spend 5-10 minutes revising English Language

MELLOW

rhythmic

Mellifluous

vibrant

husky

acute



pulsating

resounding

melodious

metallic

throbbing

sharp

muffled

tumultuous

clamorous



Task: look up the definitions for 5 of these words and learn how to spell and use them.

- 1.
- 2.
- 3.
- 4.
- 5.

ear-piercing

GRATING

discordant



guttural

stifled

raucous

hoarse

chaotic

subdued

rasping

shrill

strident

incoherent

| **FRAGILE**

dexterous

delicate

pulsating

metallic

sleek



rugged

silky

glossy

soft

tropical

smooth

firm

rigid

corrugate

salty

serrated

humid

UNEVEN

numb

sharp



damp

sweltering

jagged

withered

blistering

FIERY

agonising

Task: look up the definitions for 5 of these words and learn how to spell and use them.

- 1.
- 2.
- 3.
- 4.
- 5.

taut

blustery

glacial

squally

smouldering

LIMP

muggy

drenched

saturated

excruciating

dank

stifling

ponderous

oppressive



I am going to spend 5-10 minutes revising English Language

TASK: Create your own word clouds for:

TASTE

SOUND

SMELL

HAPPY

SAD

DARK

LIGHT

Instructions:

- Use a thesaurus to generate a bank of around 15 words and write them all down.
- Narrow your words down to five that you want to learn/use.
- Write each new word out with their correct definition.
- Learn them and aim to use them in your future writing.

I am going to spend 5-10 minutes revising English Language

TASK: Correct the errors

- Every bold word indicates an issue (or more than one).
- Correct the spelling and punctuation in the following Q5 opening (*There is evidence that many young people are not eating, exercising or spending their leisure time properly and that this is damaging their health and life chances. Write an article for Living Today magazine which persuades young people to improve their diet and lifestyle*)
- A single bold letter indicates a missing piece of punctuation or an incorrect piece of punctuation.

Reep What You **Sew**

As you sit down **or indeed stand** to **reed** this article, I ask you to consider a vital question **a** question with **far reaching consequences a** topic of huge import **h**ow are you living? It feels a little rude - to be honest to even pose such an **inquiry**. But **I** doubt it comes as a **suprise** that I should ask you.

Isn't someone always asking you these days.

Look no further than the very title of this publication **it** contains such a simple little verb but one that carries a huge emotional punch. For **living** can be anything from merely existing **g**etting by and getting through the day **to flourishing** thriving and even blooming **and** anything in between, **ofcourse**.

How would you describe your **experiense** of living **are** you a happy little piggy ensconced in your brick house **aga** heating homemade soup **merily** rustling up a tasty stir-fry. **Or** have you abandoned **you're** sensible healthy brothers to slump in **you're** straw living room **surounded** by fast food **rappers** and empty **coke** bottles.

(Now check yours with the corrected version on the next page!)

Corrected version

Reap What You Sow

As you sit down (or, indeed, stand) to read this article, I ask you to consider a vital question, a question with far-reaching consequences, a topic of huge import: how are you living? It feels a little rude - to be honest - to even pose such an enquiry. But, I doubt it comes as a surprise that I should ask you.

Isn't someone always asking you these days?

Look no further than the very title of this publication. It contains such a simple little verb but one that carries a huge emotional punch. For, living can be anything from merely existing, getting by and getting through the day, to flourishing, thriving, and even blooming (and anything in between, of course).

How would you describe your experience of living? Are you a happy little piggy, ensconced in your brick house, Aga heating homemade soup, merrily rustling up a tasty stir-fry? Or, have you abandoned your sensible, healthy brothers to slump in your straw living room surrounded by fast food wrappers and empty Coke bottles?