Name _____ Student ID _____

GCSE (9-1) English Language

Revision Toolkit

When and where are my exams?

Paper 1: _____

Paper 2_____

Contents

Reading and Writing Toolkit

What can the structure of a text reveal?

Whose views?	Who is telling the story? What perspective is it from?
What time is it?	How is time ordered in it? What sort of sequence do I see?
Where am I?	What's the place, location, setting? How do I find out?
Who is here?	What character(s) have I met and how were they introduced?
What's it made of?	What shapes, styles and patterns can I see in the sentences?

Sentence Stems for Analysis

This suggests/shows/implies/connotes/indicates…

From this, the reader can see that/infer…

This gives the sense…

By using the word… the writer shows…

Perhaps the writer is saying…

This relates back to/foreshadows…

This is similar to…

This is used to show that…

The connotations of this are…

Some people may read this as…

Conversely, this could be interpreted to mean…

Connectives

Adding	Cause and Effect	Sequencing
and	Because	Next
also	so	then
as well as	therefore	finally
moreover	thus	first
too	consequently	second

Qualifying	Emphasising
however	in particular
although	especially
unless	significantly
except	indeed
	notably

Illustrating	Comparing	Contrasting
for example	equally	whereas
such as	similarly	alternatively
for instance	in the same way	instead of
as revealed by	likewise	otherwise
in the case of	like	unlike
		on the other hand

Know Your Sentence Types

Sentence Type	Definition/Explanation	Examples	Effect/Reasons for using
Simple sentence	**Subject + verb = simple sentence** • It communicates one piece of information. • It is a complete thought. • It contains no conjunctions	1. The tall, muscular man walked a tiny, yapping poodle. 2. The car roared around the race track.	o Makes a piece of information clear. o If well, placed a simple sentence can really stand out and highlight a point.
Compound sentence	**Main clause +conjunction + main clause = compound sentence** • Co-ordinating conjunctions include: For And Nor But Or Yet So	1. The little girl screamed and the boy held his ears. 2. Joe was excited so he threw open the door. 3. Grandma laughed loudly yet she did not understand the joke.	o To link multiple pieces of information together. o It is a good way to get across factual information. o **N.B.** Your writing will sound boring and repetitive if used too often.
Complex sentence	**Main clause + subordinate clause = complex sentence** • The subordinate clause is separated from the main clause using a comma(s). • The subordinate clause may move position within the sentence: beginning, embedded or end. • Possible subordinating conjunctions: after/although/as/as soon as/ as long as/ because/ before/ even if/ even though/ if/ in order that/ since/ thought/ unless/ until/ when/ whenever/ where/ wherever/ while	1. He ate a Snickers without his parents knowing, <u>although he was allergic to peanuts.</u> 2. <u>Although he was allergic to peanuts</u>, he ate a Snickers without his parents knowing. 3. He at a Snickers, <u>even though he was allergic to peanuts</u>, without his parents knowing.	o As a way of linking and also showing a relationship between them. o To make your writing flow. o As the position of the subordinate clause may be moved around within a sentence, it allows more variation in your writing and makes it more interesting and engaging.
Minor sentence	**Not a complete sentence – a word or a fragment** • A single word or a short phrase that can still be understood even though it is not a complete sentence.	1. Crash! 2. Coffee? 3. What? 4. Help! 5. No pain, no gain. 6. So far so good. 7. Better safe than sorry.	o It can make a thought or feeling really stand out. o They can create a sense of drama and have a strong impact on the reader. o **N.B.** Do not use these too often – the more used to them the less effective they become.

Punctuation Skills

Punctuation	What is its job?	Examples
Full stops **.**	o To separate sentences.	1. Helen thought long and hard. She was uneasy and wasn't sure what to do next.
Comma **,**	o Used to separate a list. o To separate a clause that adds extra information or detail in a complex sentence.	1. He planned to pack a wash bag, his clothes, boots and his guitar. 2. After waving goodbye to his parents, he set off on his adventure.
Apostrophe **,**	o To show that something belongs to something else (possession). o To indicate that there are letters missing in a word (contraction)	1. You're = You are or That's = That is 2. Greg's shoes or Alice's feelings
Exclamation mark **!**	o Used at the end of the sentence to show strong feeling. o Be careful not to overuse them!!!	1. That is absolutely ridiculous! 2. Help! 3. Crash!
Question mark **?**	o Used at the end of a sentence to show strong feeling. o Be careful not to overuse them!!!	1. How are you? 2. Is this the train for London?
Speech marks **" "**	o Used to show when somebody is talking. o Start a new line when someone new speaks. o Punctuation at the end of speech is placed before the final speech mark.	1. "What are you doing?" Joe asked. 2. He replied, "Just hanging out."
Semi colon **;**	o Used to join two separate sentences that are closely related. o Can be used instead of a subordinating conjunction, particularly 'and'.	1. I walked my dog; we went to the park. 2. I have won the lottery; the drinks are on me.
Ellipsis **…**	o Used when you are deliberately miss out information. o It creates the idea that a situation will continue forever or to allow the reader to decide what might fill the space.	1. I slowly opened the door and suddenly… 2. It seemed like this nightmare will last forever… 3. Or will they…
Colon **:**	o Used to show that a list is going to follow. o Or to join a main clause with a subordinate clause in a similar way to a semi colon. Instead of replacing a word such as 'and', it replaces a word such as 'because' or 'therefore.' o There **must** be a complex sentence before the clause.	1. We found lots of old junk in the garage: an old pram, several broken boxes and some old paintings. 2. Jim was jealous: Bog got all the girls.
Brackets **( )**	o Used to add detail to the information given, but because the information isn't that important it could be removed without damaging the overall meaning. o They may also be used to interrupt a sentence with an aside comment.	1. Joe (rather rudely) barged into the room. 2. I love eggs in the morning (poached, fried, scrambled).

Building Word Power

"The limits of my language are the limits of my world" (Ludwig Wittgenstein, philosopher) 100 words to sharpen your expression

Which of these words are in your (a) **active** vocabulary, (b) **passive** vocabulary, or (c) are not familiar to you?

Look up the meanings of the words that you do not know.

1. aberration	35. enmity	69. morose
2. abhor	36. erudite	70. myriad
3. acquiesce	37. extol	71. nadir
4. alacrity	38. fabricate	72. nominal
5. amiable	39. feral	73. novice
6. appease	40. forsake	74. nuance
7. arcane	41. fractious	75. oblivious
8. avarice	42. furtive	76. obsequious
9. brazen	43. gluttony	77. obtuse
10. brusque	44. gratuitous	78. panacea
11. cajole	45. haughty	79. parody
12. callous	46. hypocrisy	80. penchant
13. candour	47. impeccable	81. perusal
14. chide	48. impertinent	82. plethora
15. circumspect	49. implacable	83. predilection
16. clandestine	50. implicit	84. quaint
17. coerce	51. impudent	85. rash
18. coherent	52. incisive	86. refurbish
19. complacency	53. indolent	87. repudiate
20. confidant	54. inept	88. rife
21. connive	55. infamy	89. salient
22. cumulative	56. inhibit	90. serendipity
23. cynical	57. innate	91. staid
24. debase	58. insatiable	92. superfluous
25. decry	59. insular	93. sycophant
26. deferential	60. intrepid	94. taciturn
27. demure	61. inveterate	95. truculent
28. deride	62. jubilant	96. umbrage
29. despot	63. lithe	97. venerable
30. diligent	64. lurid	98. vociferous
31. elated	65. maverick	99. wanton
32. eloquent	66. maxim	100. zenith
33. embezzle	67. meticulous	
34. empathy	68. modicum	

Language Techniques & Effects

To improve your chances of a high grade in your English exam papers, you need to be able to:

1. Understand the text
2. Comment on presentational effects
3. Spot some of the language effects used by the writer and describe **HOW** and **WHY** they work

Technique	Purpose and Possible Effect: Say WHAT and then explain WHY or HOW
Repetition in threes/ lists of points	• Adds detail to the text • Makes the text more persuasive by using a technique often used in speeches or advertising • Makes the subject seem more complex or interesting • Repetition of the same or nearly the same words for effect is used to emphasise whatever is being said or written
Alliteration	• Catches the reader's interest visually and aurally • Makes the text more memorable • Makes the text catchy – quick to read – grabs attention
Emotive vocabulary	• Makes the subject more emotional • Provokes a response in the reader (makes us agree/disagree/happy/unhappy/sympathetic) • The attitude and emotions of the author are transferred or made clear to the reader
Formal or informal vocabulary – eg "did not" versus "didn't"	• Formal: Makes the text feel more authoritative/powerful/convincing • Informal: Makes the text appeal to us because it's speaking to us, on our level, conversational
Hyperbole (Exaggeration/overstatement)	• Makes the point more powerful • Helps us to visualise and remember the idea • Used to exaggerate or emphasise or effect • It can act as an intensifier or perhaps to mock characters
Imagery – Similes, Metaphors	All imagery gives the person/animal/thing being described the characteristics of something else. It, therefore, enlivens descriptions by helping us to see these people/animals/things in a new light – in a way we may have never seen them or thought about them before. • **Similes** compare two things using 'like' or 'as' • **Metaphors** are more compact or tighter in their comparative description that similes – they describe it as if it **is** something else
Pun (wordplay)	• Makes the text memorable/amusing/quirky/noticeable
Adjectives and Adverbs	• Adds detail to the text which helps us to visualise what is being described • Uses the senses to make the text more vivid • Paints a picture in our minds which will help us to remember the text
Verbs	• **Verbs** are words used to describe an action, state or occurrence • **Verb** choices can have an impact on the tone and atmosphere of a piece of writing, for example, imperative verbs are used to give commands • They may be written in different tenses and forms including past/past present/past progressive/present/future

Sentences	Varied sentence length and type (simple, compound, complex) adds interest and fluency to a text as well as creating particular effects. • Simple sentences are often used as topic sentences to introduce an idea or point. • Compound sentences link two main ideas • Complex sentences expand ideas or add information • Short sentences can add tension or drive home a point • Short sentences give clarity and authority • Sentences create rhythm in the text which makes it more interesting to read • Long sentences make it more formal or more conversational • Overall effect will be to hold our interest better
Use of statements/commands/questions	• Adds interest to the text by not using one tone of voice • This will keep us reading and help us to remember the text • Commands may provoke a response from us ("Stop talking and listen") and establish a link between writer and reader • Questions ("Why should you visit Ibiza?") draw us into the text
Use of dialogue (direct speech)	• Helps bring the text to life by adding human voices • Grabs our interest by personalising the subject • Adds visual interest on the page by being different from ordinary paragraphs • Makes the character come alive. We can "hear" the way s/he speaks – the actual vocabulary, grammar and tones
First person pronoun	• 1st person singular = I, me, my, mine • 1st person plural = We, us, our, ours. • These give immediacy to the text – the writer or character makes a direct connection with the reader/audience. • "We" in a speech involves the audience with the speaker ("We all know that violence is wrong")
Second person pronoun/Addressing the reader directly	• 2nd person singular and plural = You, your, yours • Often used in speeches and adverts, this direct address to the listeners/viewers involves them and may challenge them to respond, even if only mentally • Makes the reader feel involved • Gets the reader to empathise with the writer on someone in the text • Encourages our emotional reaction • Makes the text more memorable • In narrative, the use of second person pronouns shows interaction between characters.
Nouns	• **Common nouns** identify any of a class of people, places or things. • **Proper nouns** identify a specific individual person, place or organisation, and have a capital letter
Onomatopoeia	• This helps us hear the actual sound being named and therefore we understand it properly or it transports us to the place of the sound.
Pathetic fallacy	• **Pathetic fallacy** attributes human emotions and traits to nature or inanimate objects. It is often linked with the weather or the landscape and add atmosphere or mood to a narrative/description: smiling skies, sombre clouds, angry storm, or bitter winter.
Personification	• When an inanimate object is given human characteristics • **Personification** can connect readers with the object that is personified
Rhetorical question	• To get the readers'/audience's attention and make them think about the answer before giving it
Rule of three	• Provides rhythm as well as closure or finality along with that sense of balance

Example of how to use these:

"The writer uses repetition of ideas in threes in the text: [quotation here]. This makes the text more persuasive by using a technique that is often used in speech-writing and in advertising. The rhythm of the language when ideas are in threes builds up and makes the ideas feel more authoritative. It creates a powerful effect that the writer is right because the ideas have been grouped this way. It is also likely to make the text more memorable to the reader because of the rhythm and impact of the repetitious delivery".

How to Analyse Language and Structure

LANGUAGE TECHNIQUES

A:	DESCRIPTION AND IMAGERY	
1	Adjectives	Words which describe what something is like
2	Adverbs	Words which describe how something is done
3	Lexical choices	Words chosen for a specific effect
4	Metaphors	A non-literal comparison using the word 'is'
5	Personification	Giving human characteristics to inanimate things
6	Sensory description	Using words or phrases that appeal to the senses
7	Similes	A non-literal comparison using the words 'as' or 'like'
8	Verbs	Doing words

B:	ATMOSPHERE AND MOOD	
1	Dramatic language	Language used for shock or impact
2	Emotive language	Language used to make the reader fell something
3	Tone	The feel of a piece of writing eg, angry, peaceful etc

STRUCTURE TECHNIQUES

B:	WHOLE TEXT	
1	Climax	The highest point of tension
2	Narrative	The beginning, middle & end of a text
	a) Cyclical	When the narrative starts and ends in the same place
	b) Linear	When the narrative is chronological
	c) Non-linear	When the narrative is not chronological
3	Narrative voice	The person telling the story (1st or 3rd person)
4	Repetition	When events or actions reoccur
5	Shifts	Changes in mood, time, perspective, focus, or ideas

D:	CHARACTER	
1	Antagonist	The character who causes conflict
2	Archetype	A familiar or typical sort of character
3	Protagonist	The main character

LANGUAGE OR STRUCTURE TECHNIQUES

E	LITERARY (STORY TELLING) DEVICES	
	If you write about the intended effect these have on the reader, you are analysing **LANGUAGE.** If you link the effect of these techniques to the techniques in boxes C or D, you are analysing **STRUCTURE**	
1	Cumulative effect	When something gets bigger & better, better & better, worse & worse, etc
2	Foreshadowing	Clues about what will happen later in the story
3	Juxtaposition	Contrasts between settings, moods, characters, etc
4	Pathetic fallacy	When the weather or nature is used to reflect the mood of a scene or character
5	Symbolism	When objects or images are used to represent something (eg doves = peace)

F	SENTENCE TYPES	
	If you write about the intended effect these have on the reader, you are analysing **LANGUAGE.** If you link the effect of these techniques to the techniques in boxes C or D, you are analysing **STRUCTURE**	
1	Sentence structures	The length & construction of a sentence
	a) Short simple	A sentence which focuses on one thing for impact or emphasis; speeds up the pace
	b) Long descriptive	A sentence which goes into a lot of detail ; slows the pace
2	Sentence functions	The job a sentence does
	a) Declarative	Statement – to make something sound strong, true, or definite
	b) Exclamative	Exclamation – to show emotion such as shock, surprise, anger etc
	c) Imperative	Order – to make something sound as if it cannot be questioned or must be done
	d) Interrogative	Question – to encourage a response (either from a character or from a reader)
3	Lists	Lots of examples (of adjectives, adverbs, ideas, emotions, problems, etc)
	a) asyndetic	A list with commas but no connectives - it makes the list seem long and unfinished
	b) syndetic	A list with connectives but no connectives – as above, but sounds more child-like

G	PUNCTUATION				
	If you write about the intended effect these have on the reader, you are analysing LANGUAGE. If you link the effect of these techniques to the techniques in boxes C or D, you are analysing STRUCTURE				
1	Dash	A break or a pause	3	Colon	An arrow in the text
2	Ellipsis	Missing text, break, or pause	4	Semi-colon	Connects linked ideas

The WHAT? WHO? HOW? Approach to Reading: WHAT TO SAY ABOUT PRESENTATION

WHAT:
- ❖ What are your first impressions of the layout?
- ❖ What is it designed to do (catch attention, reassure, surprise)?
- ❖ What features make it typical or untypical of a leaflet/website, etc?

WHO:
- ❖ Who do you think it's by (individual, company, special interest group)?
- ❖ Who might it be aimed at (age, gender, specialist)?

HOW:

    LAYOUT
- ❖ Organisation
- ❖ Chronological or non-chronological?
- ❖ Hyperlinks? Summary boxes?
- ❖ Amount of text/images?
- ❖ Colour
- ❖ -scheme?
- ❖ WHY?

    IMAGES
- ❖ Of what? Why?
- ❖ Close-ups, landscapes?
- ❖ Faces, smiles?
- ❖ Animals, people?
- ❖ WHY?

    TEXTUAL FEATURES
- ❖ Headings?
- ❖ Serif (formal/traditional/authoritative) or sans serif (informal)?
- ❖ Subheadings?
- ❖ Icons/logos?
- ❖ Bullet-points?
- ❖ WHY?

<div align="center">

WHAT is fine
WHO is good
HOW IS BETTER
WHAT/WHO/HOW +WHY is best of all!

</div>

The WHAT? WHO? HOW? Approach to Reading: WHAT TO SAY ABOUT LANGUAGE

WHAT:
- ❖ What is the text about?
- ❖ What type of text is it (informative, persuasive, entertaining)?

WHO:
- ❖ Who wrote it?
- ❖ Who is it written for (general audience, specialist, younger/older)?

HOW:

STRUCTURE
- ❖ Chronological (a story) or non-chronological (a report)? Why?
- ❖ Short/long paragraph? Why?
- ❖ How are ideas linked (connectives like 'firstly; pronouns like 'he')?

SENTENCES
- ❖ Statements, questions, commands? Why?
- ❖ Short or long? Why?
- ❖ Formal or colloquial?

WORDS
- ❖ Formal ('is not') or informal ('isn't')?
- ❖ Personal ('I'/'you') or impersonal ('it')?
- ❖ Serious or humorous?
- ❖ General ('ill') or specialist ('hyperkeratosis')
- ❖ Accessible ('clumsy') or inaccessible ('maladroit')

Other stuff to look for:
- ❖ Register (fancy word for tone): common, colloquial, literary, scientific? Why?
- ❖ Figures of speech: alliteration, metaphor, simile, personification? Why?

Applying 'WHAT-WHO-WHY' to two texts

Read and apply the 'WHAT-WHO-WHAT' to the two text extracts below.

TEXT A	TEXT B
Fruit and vegetables are part of a balanced diet and can help us stay healthy. That's why it is so important that we get enough of them. Five reasons to get five portions • Fruit and vegetables taste delicious and there's so much variety to choose from. • They're a good source of vitamins and minerals, including folate, vitamin C and potassium. • They're an excellent source of dietary fibre, which helps maintain a healthy gut and prevent constipation and other digestion problems. A diet high in fibre can also reduce your risk of bowel cancer. • They can help reduce the risk of heart disease, stroke and some cancers.	My philosophy to food and healthy eating has always been about enjoying everything in a balanced, and sane way. Food is one of life's greatest joys yet we've reached this really sad point where we're turning food into the enemy, and something to be afraid of. I believe that when you use burgers, grilled vegetables, fruit salads, and even outrageous cakes, they all have a place in our diets. We just need to rediscover our common sense: if you want to curl up and eat macaroni and cheese every once in a while – that's alright! Just have a sensible portion next to a fresh salad, and don't eat a big old helping of chocolate cake afterwards.
http://www.nhs.uk/Livewell/5ADAY/Pages/Why5ADAY.aspx	http://www.jamieoliver.com/philosophy

Extension Activity:

What are the similarities and differences between texts A and B?

Level Up: Ways to Improve Your Work

Sentence Structure

| Little variety in sentence structure | → | Skilful control in the construction of varies sentences |
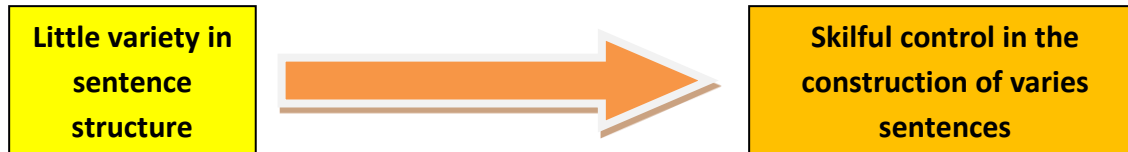
How?

- Vary your sentence starters
- Vary sentence types and lengths for effect e.g. short sentences for dramatic impact
- Start a sentence with verb+ing, verb+ed, verb+ly

Use of Language

| Limited vocabulary | → | Extensive vocabulary |

How?
- Avoid weak words such as nice, bad, good.
- Avoid starting sentences with so and then
- Try to use 'powerful' words
- Don't overload your sentences with adjectives, make sure you use the best verbs and nouns too
- Appeal to the senses – sight, sound, touch, taste, smell.
- Use linguistic devices such as alliteration, onomatopoeia, metaphor, etc.

Paragraphs and structure

| Little variety in sentence structure | → | Skilful control in the construction of varies sentences |
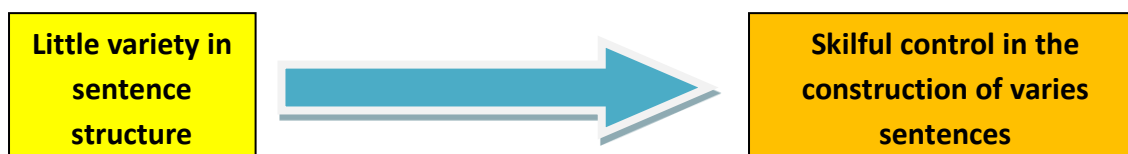
How?
- Know how to start a new one:
      Time, Place, Topic, Person, Point
- Make sure paragraphs flow in a logical and clear order.

**Consider the overall structure of your writing – beginning, middle and end
(even when it isn't a narrative task)**

Imaginative Writing Self-Assessment Checklist

Content

1. Is my writing clear to the reader throughout the piece? ☐

2. Is my writing interesting? ☐

3. Do the style, tone and register match the task? ☐

4. Is the content matched to the purpose throughout? ☐

5. Are they used consistently throughout the piece? ☐

6. Have I used an interesting and varied vocabulary/phrasing? ☐

7. Have I used linguistic devices to engage the reader? ☐

Organisation

1. Have I used structural features and grammatical effectively to make meaning clear? ☐

2. Have I used paragraphs throughout my writing to mark shifts in topic, time, place, etc.? ☐

3. Have I engaged my reader with clearly connected and well developed ideas within and paragraphs? ☐

Technical Accuracy

1. Have I written in Standard English throughout (except in direct speech)? ☐

2. Have I used tenses accurately and consistently throughout my writing? ☐

3. Have I used correctly punctuated sentences? ☐

4. Have I used a range of punctuation? (.,:;!?()-...) ☐

5. Have I used a range of varied and interesting sentence types and sentence starters? ☐

6. Is my spelling generally correct even if I am not sure about trickier words? ☐

19th Century Fiction - Understanding Context

Education was Not Compulsory until the late 19th century

1. Education was a privilege – only wealthy families could afford to send children away to school, or to hire a governess to live with them and teach the children.

2. Boys' education was more of a priority, and many girls weren't educated at all. An academic education was seen unnecessary for woman – girls from rich families were taught art, music and dance as this would help them to get a husband, and girls from poorer families were expected to go straight into a job that didn't' require an education.

3. Many schools were run by the Church and supported by charity donations. The government began funding schools in 1833, but the funding was very limited.

4. School wasn't compulsory until 1880, when an Education Act finally made it compulsory for children between the ages of five and ten to attend school.

In **'Great Expectations'**, Pip received hardly any formal education as a child. He is desperate to gain an education, believing this is key to becoming a gentleman, and attempts to improve his education throughout the novel.

Reputation was important

1. In middle and upper-class society, it was important to be respectable.

2. The middle and upper classes were expected to have strong morals and to help others. They were also expected to keep their emotions under strict control and to hide their desire for things like sex and alcohol.

3. If someone was seen doing anything that wasn't considered respectable, their reputation could be ruined. To protect their reputation, people often kept their sinful behaviour and desires secret.

The gentlemen in **'Jekyll and Hyde'** are concerned with their reputations. Jekyll creates Hyde in order to hide his sins and preserve his reputation, and Utterson consistently tries to protect Jekyll's reputation. The book explores how this obsession with reputation can actually be destructive.

Many texts were influenced by Romanticism and the Gothic

1. 'Romanticism' had a big impact on <u>literature</u> and <u>art</u> in the late 18th century and the early 19th century.

2. The 'Romantics' tried to capture <u>intense emotions</u> and <u>experiences</u> in their work, and were especially influenced by <u>nature</u>. They saw nature as a <u>powerful force</u> that could <u>inspire</u> and <u>restore</u> people.

3. Many 19th-century writers were influenced by the <u>Gothic</u> Genre – this generally involved a <u>mysterious location</u>, <u>supernatural elements</u>, <u>troubling secrets</u> and elements of <u>madness</u>.

4. The <u>double</u> or (<u>doppelganger</u>) is another key feature of Gothic novels – it's where two characters were presented as if they are each a <u>version</u> of the other.

> *'Frankenstein'* includes aspects of the *'Romantic'* and the Gothic. Frankenstein travels to the Alps in the hope that the "magnificence" of nature will help him to forget his "sorrows", but it is there that he meets the monster, who is presented as the other side of him.

Victorian society was very Religious

1. <u>Christianity</u> had a strong influence on life in Victorian Britain. To be good Christians, many people believed they should live by a strict <u>moral code</u> – attending church regularly, avoiding alcohol and exercising sexual restraint.

2. However, others believed that being a good Christian meant being <u>charitable</u> and <u>forgiving</u>.

> At the end of *'A Christmas Carol'*, Scrooge resolves to "honour Christmas" and to continue his generosity and goodwill "all the year". This appears to be Dickens's view of being a good Christian.

Darwin's theory of **Evolution** was **Controversial**

1) In the early 18000s, Christianity taught that God created every species to be perfectly adapted to its environment. The Book of Genesis also taught that humans were made in God's image, different from all other animals and ruling over them.

2) In contrast, some scientists, including Charles Darwin, claimed that all creatures evolved from common ancestors through a process called 'natural selection'.

3) Darwin also claimed that humans shared a common ancestor with apes. This went against the Christian idea that man's nature was different from that of other animals. People found this unsettling because it means there may be an animalistic side to everyone, capable of uncivilised acts and violent crimes.

> In *'Dr Jekyll and Mr Hyde'*, Hyde is described as the *"animal within"* Jekyll. Utterson describes him as *"hardly human"*, and Poole says he is *"like a monkey"*. Stevenson may be hinting that Hyde is a less evolved version of Jekyll.

Scientists were **Investigating** where **Life** comes from

1) Many 19th-century scientists were fascinated with the origins of life. Some believed that studying electricity might reveal what gives life to people and animals.

2) Scientists experimented with passing electric currents through animal and human bodies. The current made the bodies move, which led some to conclude there was a type of 'animal electricity' (later called 'galvanism') within living things.

> In *'Frankenstein'*, Shelley implies that Victor uses electricity to animate the monster – he infuses a "spark of being" into a "lifeless thing". *This suggests Shelley was influenced by contemporary science.*

Make sure that the context you use is relevant…

Make sure the facts you include in your essay are relevant to the question you're answering or the text you're writing about. Context is a great way to pick up marks though, so be sure to learn this information.

Exam Technique and Preparation Toolkit

Paper 1 Exam Preparation & Technique

SECTION A: 19th Century Prose Text (15 minutes)

- Firstly, skim read the text looking for **SITE** (Setting, Ideas, Themes and Events).
- Then read for detailed meaning paying particular focus on language and structure. Have two colours (one for language and one for structure)

Question 1 (2-3 minutes)

- Only give one direct quote. <u>**NOTHING**</u> more!

Question 2 (5 minutes)

- Focus <u>**only**</u> on the lines of text identified in the question
- Address the focus of the question (e.g. tiredness)
- Use scanning skills to find evidence regarding the focus as per question
- Give <u>**two**</u> examples from the text. <u>**Avoid paraphrasing**</u>. Just give <u>**two direct quotes**</u>.

Question 3 (12 minutes)

- **Highlight** the line reference and the focus of the question. We know that question 3 is about *language* and <u>**structure**</u>
  - **y**ou just need to know the where and what (line reference and focus)
  - <u>**Only**</u> use the identified text for your answer

- This question requires an analytical response using **P.E.E.D** *(Point, Evidence, Explain & Develop)*
  - Zoom in to *word, sentence* and *text level features*
  - Use the correct terminology and discuss its effect showing understanding of how it is used using *inferential* and *connotation skills*

Question 4 (30-35 minutes)

- Evaluate text as a whole element of sight
- P.E.E.D essay – Stepping back, giving a critical overview of whole text
  - Direct quotes
  - Paraphrase
  - Reference to text

- Refer back to the question (e.g. there is an attempt to show)
  - You need to show you area answering the question – The *how*

Planning *(10 minutes) –Working Structured Plan*
- Use the *whole 10 minutes* available. Failing to plan = planning to fail!
- *Ensure* your plan is focused on the topic specified in the task you have chosen
  - Be as creative as you like with **HOW** you convey your ideas but make sure that **WHAT** you convey relates to the topic specified!
- Write out *topic* and *theme* somewhere prominent on page so you stick to it.
- Decide on the *narrative voice first*
  - **first person** – *limited viewpoint*
    - Voice of a child
    - Voice of an elderly person
    - An animal – to personify an animal (only if appropriate for task)
  - **Third person**
    - Traditional omniscient narrator who is all seeing and just telling the story
    - More than one narrative voice and switch between the two of them.
- Whether you're writing a narrative, a monologue or description you must decide on your narrative voice before you do anything else.
- *Plan content ideas* based on events and characters for 4-5 paragraphs (you will have 30 mins actual writing time). 4-5 paragraphs is achievable in this time!

  Classic 5-part narrative structure:
  1. *Establishment –* Introduce characters, establish setting & scenario. The status quo is established.
  2. *Complication –* Introduce a problem or complication that must be dealt with.
  3. *Climax –* the main event around which the narrative revolves and to which everything so far has been building.
  4. *Consequence –* reaction to our consequences of the main event and complication.
  5. *Resolution –* loose ends are tied up & the status quo is re-established.

- **Include** notes on *specific imaginative language* and *structural devices* on your plan.
- **Tick things off** as you work though – Remember, it's a **WORKING PLAN!**
- **PLAN** in any way you like! But, you **MUST** plan!
  - **Spider diagram**   Can help maintain focus on topic
                                Good for getting ideas down quickly but will need organising into paragraphs
    - **Mind-map**   More logical, detailed form of spider diagram
                              Can help with plot development and structure
    - **Bullet point list**   Can help with structure and linking of ideas
    - **5-part narrative map** Great if you are using the narrative form

Checking and correcting *(5 minutes)*
- Review after each paragraph – checking for errors, checking content. Make each section as sophistically and well written as you possibly can. You want an impressive and effective piece of writing.
- If you spot any errors cross them out and provide alternative. If you do not provide an alternative the examiner will just mark the error. You **MUST** provide an alternative.

Remember, **16** of your **40** marks will be on **SPaG** (**S**pelling, **P**unctuation and **G**rammar)

Paper 2 Exam Preparation & Technique

- Texts will **share *a common theme*** and will be around 300-350 words long
- Firstly, skim read the text looking for **SITE** (**S**etting, **I**deas, **T**hemes and **E**vents).
- Then read for detailed meaning paying particular focus on language and structure. Have two colours (one for language and one for structure). You may want to flick to questions 6 & 7 so you know what to look for when reading (working smartly/managing time)

Text 1: Questions 1 - 3

Question 1   Provide **TWO** **direct quotes** from only the lines stated. **NOTHING** more! *(2 marks)*

Question 2   **Direct quote and brief explanation** of **language used in quote**. Narrow reference of text – must **only** refer to the exact lines stated! *(2 marks)*

Question 3   **P.E.E.D (Point, Evidence, Explain and Develop)** essay analysing **HOW,** specifically, *language* and *structure* devices have been used to engage and interest the reader. You need to use technical terminology to identify language and structure devices You're expected to analyse in detail   *(15 marks)*

Text 2: Questions 4 - 6

Question 4   **ONE** direct quote. **NOTHING** more! Only use lines identified in question   *(1 mark)*

Question 5   You are given an example of language for effect.
You **must** explain effect achieved.   *(1 mark)*

Question 6   Evaluate **HOW** successfully the writer of text 2 has presented a particular aspect of **SITE (Setting, Ideas, Themes & Events)**
P.E.E.D (Point, Evidence, Explain and Develop) essay maintaining a critical overview of text as a whole without zooming in and getting bogged down in analysis of language and structural devices.
Don't need to use technical terminology in response to this question. Focus on the question *(the HOW)* and the particular aspect of **SITE** it asks you to.   *(15 marks)*

Both Texts: Question 7

Question 7a   Give **THREE** general similarities in a way that a shared aspect of **SITE (Setting, Ideas, Themes and Events)** is presented
DO NOT work on response where 'both texts use metaphors (or any other device)' followed by giving examples.
Your answer **needs** to be *more general*, *more of an overview*. You will be awarded 2 marks per similarity.   *(6 marks)*

Question 7b   You are expected to provide a more extended comparison and contrast of way that the shared theme has been presented in 2 texts.
Write about both texts equally
This is another **P.E.E.D (Point, Evidence, Explain & Develop)** essay   *(14 marks)*

Section B – Transactional Writing (45 minutes)

Planning *(10 minutes) –Creating a working plan:*
- Identifying **SPAF (Subject, Purpose, Audience, Form)**
- Planning the **content**
- Planning the **structure**
- Planning the **devices**
- Plan **paragraphs**

Creating *(30 minutes)*
- Organise and writing in paragraphs

Checking and correcting *(5 minutes)*
- If you spot any errors cross them out and provide alternative. If you do not provide an alternative the examiner will just mark the error. You **MUST** provide an alternative.

What is <u>SPAF</u> all about? How do I address it in my writing?

Subject   what you're being asked to write about

Purpose   Reason you are writing. What effect are you hoping to make. What do you want them to do? *To Argue; To Explain; To Inform; To Advise; To Persuade.*

One of these purposes will be the dominant one (what you are asked to do) but, there may well be a secondary purpose for the form you are writing. **Ensure** you use the *correct techniques* associated with the purposes you are writing for!

Audience   The person/people that your writing is designed for. This is sometimes a broad grouping.

Form   The type of text you are being asked to write. You must follow the conventions (layout and structure) of the given form:

Articles (newspaper or broadsheet; magazine article, **online article**, etc.); **Blogs**; **Speech transcript** (follow language conventions); **Reviews**; **Letters; Journal/Diary entry; Travel Writing; Leaflet**

<u>**Remember**</u>, **16** of your **40** marks will be on **SPaG** (**S**pelling, **P**unctuation and **G**rammar)

Structuring developed answers to 'how' and 'why' questions

You need to develop a useful strategy which quickly, under timed conditions; you will get across what you need to say in a sophisticated and creative way.

P	oint
E	vidence
E	xplore
D	evelop

Writing using the **P.E.E.D** technique is perfect for answering longer questions that require analytical answers to *'How'* and *'Why'*.

Typical questions include…

How does the writer use language to persuade?

How does the text use presentational devices to engage the reader?

But how do we effectively use the P.E.E.D technique?

P(POINT)   What makes a really strong point?

1. Clear and well expressed (try to use sophisticated, rather than weak language)
2. Focus on requirements of questions
3. Use key words of the question

What has the writer done? What are the writer's methods?

Phrases that could be used to express opinions clearly:

One way the writer presents this is by…

Secondly, the writer employs… to shape the reader's response to the character…

Also, the writer…

Finally, ……… is used to present the character

E(VIDENCE)   What makes a good piece of evidence?

1. Short, relevant quotation (do not copy out the entire line if it isn't relevant!)

2. Precise

3. 'Meaty' – needs to be something you can say about the quotation. You need to be able to explain and interpret the quote. If you can't get much out of it you may need to choose a better quote.

4. Introduce the quotation if it's not really clear what it means. For example, **When we meet… for the first time he says…**

E(XPLAIN)   What makes a sophisticated explanation?

5. Explain how the quotation supports your point
6. Interpret your evidence – explain what it is. Explain how it answers your question
7. Link back to the point and link back to the title.
   - Show off and be creative
   - Comment on the effect of 'power' words or techniques
   - Make references to the reader
   - Link to other characters/themes
   - Link to social/historical contexts
   - Suggest alternative interpretations – it might mean this but it could also mean this

D(EVELOP)   How can I develop my answer further?

- **Inferred/implied meanings**   The use of image…… implies that he's
- **Picking up on the power words**   Talking about the implications or effects of those key words. Drawing out the point.
- **Drawing comparisons with other parts of the text**
- **Additional points to compound upon existing point**
- **Strengthening the point and developing answer into a sophisticated and interesting answer**

   Furthermore, the writer then draws our attention to the way….., reinforcing the sense of …

Useful phrases
3. Use of the word…. Suggests/implies that…
4. This reinforces/amplifies the sense that…
5. This reminds us of…
6. The word '…….' Has strong connotations of….
7. Alternatively, it could be argued that…

Words to include after a quote to ensure you are including analysis:
Conveys
Evokes
Illustrates
Portrays
Suggests
Depicts

Denotations – What are they?

DENOTATIONS   Literal meaning (dictionary definition of the word)

Light   Natural agent that stimulates and makes things visible (noun).
Provide with light (verb).
Of little weight; something very light (adjective)

Dark   With little or no light (adjective)
The absence of light in a place (noun)

Connotations – What are they?

CONNOTATIONS   Mental, emotional and social associations our minds make with words. They are connections with words. ***Connections our minds make with words***.

What comes to mind when we think of light?
- Sun
- Life
- Glow
- Plants
- Faith
- Blinding
- Energy

What comes to mind when we think of dark?
- Evil
- Fear
- Despair
- Sadness
- Moonless
- Death

Writers use connotations to improve their writing by using words that give ideas beyond their literal meaning. They carefully select their word choices to give you different ideas.

The words below have pretty much the same meaning, but the connotations are quite different:

STENCH – Rotten eggs and rubbish
FRAGRANCE – PRETTY FLOWER

The writer intends to do this on purpose. For example, when describing a character:

STUBBORN – negative connotations
DETERMINED – more positive connotations

Inference – What is it? How do I find the implied meaning?

INFERENCE   An educated guess that we make based on the information that is right in front of us, combined with our experience.

Writers don't always tell us everything explicitly. They want us to think a little about what we are reading.

> **Katie was excited about tonight. Happily, she put on her big, red shoes and bright, yellow outfit. Her mum helped Katie paint her face white with a big, red circle on each cheek. Just before Katie ran out of the door to meet her friends she attached her large, squeaky nose and placed a bright blue, pointy hat on top of her head. She grabbed an empty bag and went out into the night.**

This never tells us explicitly that Katie is going out trick or treating for Halloween but we can make this inference from the details that the writer has provided. The writer tells us that her mother is helping her to put the make-up. We know that this is not ordinary make-up for everyday life. The fact that her mother is helping her informs us that she is a child, otherwise she probably would be applying the make-up herself. She's running out of the door to meet her friends so she doesn't appear to be in a play. From experience, plays are usually performed indoors. The final sentence gives us the final clue. Grabbing and empty bag and going out into the night. Most people that have been trick or treating know that it takes place in the evening, generally after dark. Also, the empty bag is intentional for the filling of sweets and treats.

TEXTUAL EVIDENCE *is specific information from a text that we use to support our inferences*