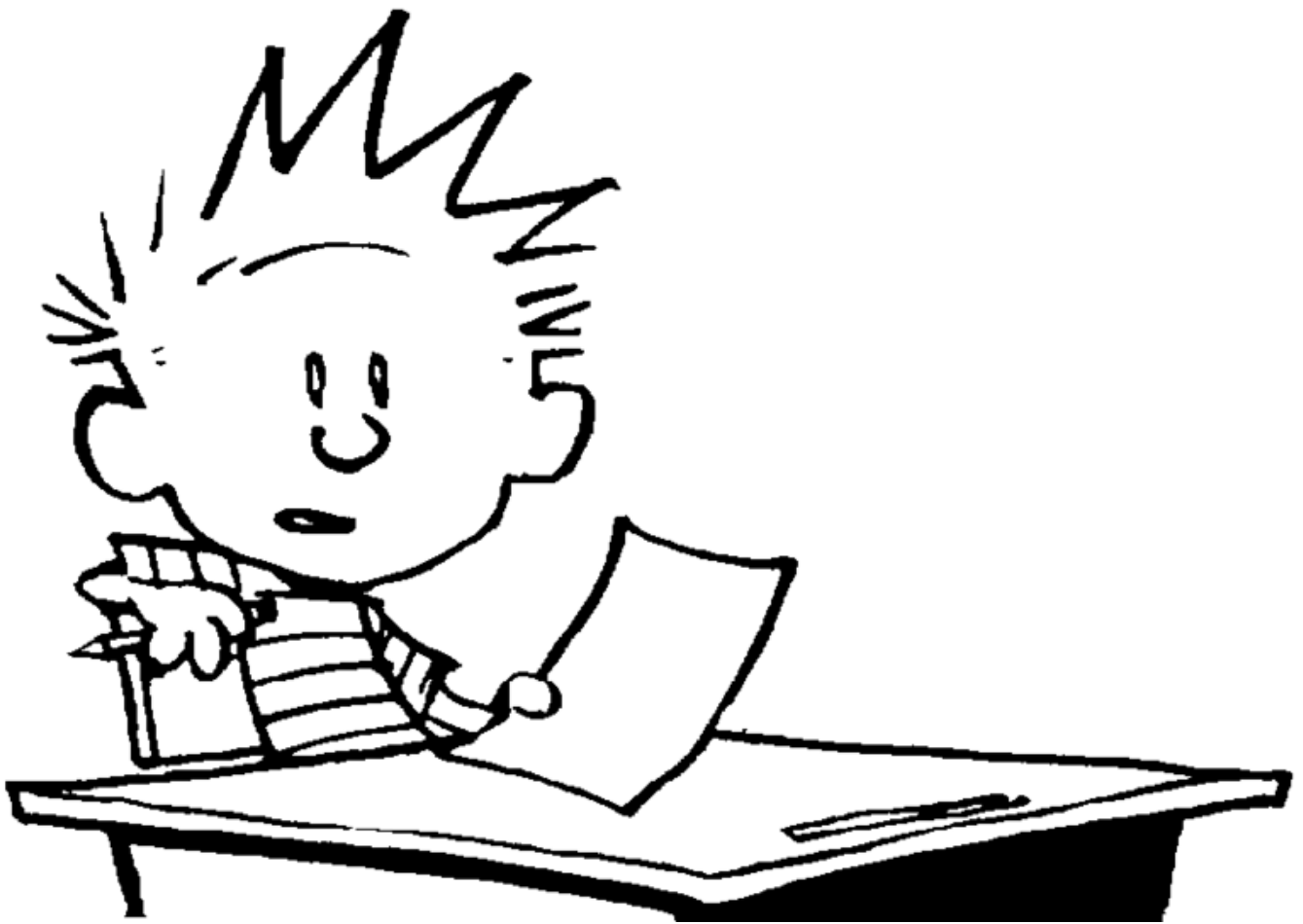


How to Revise English

GCSE English Language and Literature 2023!



Lord Williams's School English Department

Includes: overview of all English exams, paragraph structures and sentence starters, core terminology, revision tips, recommended online resources, key quotations and vocabulary, exam timings and dates...

1. When to Revise?

If you start revising sooner rather than later, you will:

- Be more likely to cover everything you need to
- Be more confident that you are prepared for the exam and so be less stressed

We therefore recommend that you start revising at February half term. This may seem extreme, but GCSEs start in mid-May, so this is only 12 weeks of revision. You will find an example revision plan that you can use or tweak later in this booklet.

2. Overview of Exams (What to revise)

The kind of revision you do for English depends on whether you are revising for English Language or English Literature. Here is an overview of the main things you need to revise for each paper. You could use this as a tick list to mark your progress in revision. Ask your teacher for revision resources with more detail on what you need to know and be able to do.

GCSE English Language

Paper 1 – Explorations in Creative Reading and Writing (Fiction Paper, One Source)

- **Question 1 (4 marks):** Select then list four different details from a small extract, guided by the question.
- **Question 2 (8 marks):** Analyze language in a small extract with these sentence starters
 - POINT: The writer has used a [language device] to suggest/imply/create...
 - EVIDENCE: For instance, '...' [quotation goes here]
 - ANALYSIS:
 - The use of ... makes it sound like...
 - The word/phrase/subject term '...' creates an impression of...
 - We might realize/imagine/feel...
- **Question 3 (8 marks):** Analyze structure in the whole source with these sentence starters
 - POINT:
 - The writer opens the text by introducing/using [structure feature] in order to suggest/create...
 - This links to/is contrasted with the ending of the text, where there is a shift in focus to...
 - EVIDENCE: For instance, this is seen when '...'
 - ANALYSIS:
 - The use of ... creates a sense of...
 - It tells us...
 - We are shown that...
 - The ... develops...
 - This interests the reader because...
- **Question 4 (20 marks):** Evaluate opinions about fiction texts using critical phrases, such as
 - This makes the reader believe in the story because
 - As we read this part, we feel.... because.....
 - This makes us think of
 - We are shocked/ surprised by

- We recognise how the character must feel when
- This works because
- This makes the character seem
- The impact of this sentence/ description is
- **Question 5: Writing to Describe OR Narrate (40 marks)**
 - Use writers' language and structure techniques in your own writing
 - Plan an extended piece of writing, with several connected paragraphs, that is appropriate to ONE of the two options in the question.
 - **There are 24 marks for Content and Organization:**
 - Suggestions for writing a narrative:
 - Introduce one or two characters
 - Give them a motive
 - Move the characters from one setting to another
 - Jump forward in time
 - Use a flashback
 - Include dialogue
 - Suggestions for writing a description based on a picture:
 - Don't have a main character
 - Include several minor characters
 - Focus on a brief period of time, no more than 5 minutes
 - Don't have a 'chain of events'
 - Imagine you are part of the scene in the picture
 - **There are 16 marks for Technical Accuracy:**
 - Writing sentences properly, with capital letters and full stops.
 - Using a range of punctuation correctly.
 - Being able to write different sorts of sentences.
 - Writing grammatically and in Standard English (no slang!).
 - Spelling a wide range of words correctly.
 - Choosing advanced vocabulary with accuracy.

Suggested Descriptive Structure	Suggested Narrative Structure
• Opening: Start by describing the whole scene in detail – choose words carefully to establish tone and mood. • Zoom: Next, focus on one detail in the scene and describe it in detail; suggest its importance. • Change perspective: Imagine the scene through the eyes of someone who is there – what are they thinking and feeling? • Zoom: Pick on another detail to describe but try to find something that contrasts with what has gone before. • Ending: Tie back to your first paragraph. Change or re-state the tone and mood.	• Opening: introduce setting and main character • Complication: something new happens to disturb the life of the main character – sometimes called the 'problem' • Development: the main character goes on a journey (could be literal or metaphorical or both) to solve the 'problem', building tension. • Climax: the character either overcomes or is defeated by the 'problem' • Conclusion: Return to where the character started, but consider what has changed.

Paper 2 – Writer’s Viewpoints and Perspectives (Non-Fiction Paper, Two Sources)

- **Question 1 (4 marks):** Select four true statements out of eight options, based on the content of a small extract from ONE of the two sources.
- **Question 2 (8 marks):** Summarise the differences between one common feature of both sources, using inference
 - POINT: In Source A, we read that...
 - EVIDENCE: This is evident in the phrase...
 - INFERENCE: From this the reader may infer that...
 - CONNECTIVE: However... / In contrast...
 - POINT: In Source B, we read that...
 - EVIDENCE: This is evident in the phrase...
 - INFERENCE: From this the reader may infer that...
- **Question 3 (12 marks):** Analyze language in an extract from one source with these sentence starters:
 - POINT: The writer has used a [language device] to suggest/imply/create...
 - EVIDENCE: For instance, ‘...’ [quotation goes here]
 - ANALYSIS:
 - The use of ... makes it sound like...
 - The word/phrase/subject term ‘...’ creates an impression of...
 - We might realize/imagine/feel/ be influenced to...
- **Question 4 (16 marks):** Compare the perspectives of both writers on a shared topic, focusing on how they express themselves
 - POINT - In source A the writer feels
 - EVIDENCE - I know this because.. “ _____ ”
 - TECHNIQUE - Pick on a key word/ method and
 - ANALYSIS - explain how it proves your point
 - CONNECTIVE Whereas
 - POINT - in Source B the writer feels
 - EVIDENCE - I know this because
 - TECHNIQUE - Pick on a key word/ method and
 - ANALYSIS - explain how it proves your point
- **Question 5: Writing to ARGUE OR PERSUADE OR EXPLAIN AN OPINION (40 marks)**
 - Use writers’ language and structure techniques in your own writing
 - Plan an extended piece of writing, with several connected paragraphs, that is appropriate to the task outlined in the question.
 - Be able to show that a text you have written is either
 - A newspaper article
 - A formal letter
 - A formal speech
 - A leaflet
 - An essay
 - **There are 24 marks for Content and Organization:**
 - We suggest the following structure...
 - Paragraph 1: Anecdote to establish who you are and why you care

- Paragraph 2: Outline the controversy
- Paragraph 3: Summarise your feelings in one sentence for effect
- Paragraph 4: Support your view with facts and statistics and examples
- Paragraph 5: Counter-argue – then knock it down!
- Paragraph 6: Back to your anecdote
- **There are 16 marks for Technical Accuracy:**
 - Writing sentences properly, with capital letters and full stops.
 - Using a range of punctuation correctly.
 - Being able to write different sorts of sentences.
 - Writing grammatically and in Standard English (no slang!).
 - Spelling a wide range of words correctly.
 - Choosing advanced vocabulary with accuracy.



Language Paper 2: Persuasive Writing

Turn your argument into...

Newspaper Article

- Use a **headline** to grab readers' attention
- Use a **strapline** under the headline, to draw readers in
- **Subheadings** when you change focus

Speech

- *Well, good afternoon everyone. It's good to be joining you here today for...*
- *Of course, some of you may already know something about...*
- *Looking at those of you in the first row, I can see that...*

Letter

Address at the top right of the page

Do you know their name?

- **If not:** Dear Sir or Madam... Yours faithfully
- **If so:** Dear Mr Frognoodle... Yours sincerely

Leaflet

- Clear title (not a headline)
- Bullet points
- Subheadings
- Boxes round important text
- Do not do any drawing – it's not an art exam

Essay

1. Anecdote
2. Controversy
3. Summary of opinion
4. Support
5. Counter-argue
6. Anecdote again.

Core Language Terminology

LANGUAGE

Word Classes:

NOUN	things or names or ideas, like 'cake' or 'Timothy' or 'gluttony'
ADJECTIVE	describes nouns, like 'big' or 'morose' or 'abhorrent'
VERB	actions carried out by nouns, like 'kick' or 'is' or 'throwing'
ADVERB	describes how verbs are carried out, 'savagely' or 'slowly'
PRONOUN	used instead of a noun, like 'he' or 'she' or 'they'
DETERMINER	placed in front of a noun, like 'a' or 'the' or 'one' or 'her'
PREPOSITION	tells you where or when something is in relation to something else

Language Features and Techniques:

ALLITERATION	words start with same sound
CONNOTATIONS	extra meanings a word suggests
DIRECT ADDRESS	using 'you' to engage the reader directly
EMOTIVE LANGUAGE	makes us feel emotions
HYPERBOLE	exaggeration for effect
JUXTAPOSITION	two things near enough to notice the contrast
LIST of THREE	3 short phrases in a row
METAPHOR	one thing * is * another thing
OXYMORON	two-word contradiction
PATHETIC FALLACY	weather echoes mood / feelings
PERSONIFY	describe a thing as if it's a person
SIMILE	one thing * like / as * another thing

STRUCTURE

CLIMAX	the most important/exciting part, usually the end
DRAMATIC IRONY	audience knows things characters don't
FLASHBACK	tells what happened before main action
FORESHADOW	hint at what happens later
FOCUS	what the writer is drawing the reader's attention to
JUXTAPOSITION	two things near enough to notice the contrast
NARRATIVE GAP	information left out to create mystery
REPETITION	returning to the same image or phrase again and again

ADVANCED CONNECTIVES

ADDITIONALLY	to add a similar idea
ALTERNATIVELY	'on the other hand...' / 'instead of...'
DESPITE	'without being affected by...'
EVEN IF	to introduce a condition that won't change things
FURTHERMORE	to add a new but linked idea
HOWEVER	to introduce a contrast or opposite
LIKEWISE	in the same way
NONETHELESS	'even though that's true...'
RATHER THAN	'instead of...'
UNLESS	to introduce a condition that needs to be true
WHENEVER	'every time that...'
WHEREAS	to introduce a comparison for contrast

Paper 1: Shakespeare and the 19th-century novel (1 hour and 45 minutes)

SECTION A: *Romeo and Juliet* (30 marks plus 4 for Spelling, Punctuation and Grammar)

Students are given an extract to write about, but they must also refer to the rest of the play.

- Story / Plot What happens when
- Characters Who's who, what they do, and why they do it
- Settings The places where things happen, and why they're important
- Quotations Memorizing key quotations
- Dramatic devices How the play works on stage
- Contexts The significance of key historical context
- Themes How details link to the big ideas in the play
- Audiences How Elizabethan / modern audiences might react to the play

EXAMPLE *ROMEO AND JULIET* ESSAY PARAGRAPH STRUCTURE

POINT: Shakespeare presents [topic of question] as...

EVIDENCE: He does this when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

LINK TO CONTEXT: Many people in Shakespeare's time believed... so his audiences might have thought...; this moment suggests that Shakespeare believed... because...

SECTION B: *Strange Case of Dr Jekyll and Mr Hyde* (30 marks)

Students are given an extract to write about, but they must also refer to the rest of the play.

- Story / Plot What happens when
- Characters Who's who, what they do, and why they do it
- Settings The places where things happen, and why they're important
- Quotations Memorizing key quotations
- Narrative structure How the novel is structured and why
- Contexts The significance of key historical contexts
- Themes How details link to the big ideas in the play
- Readers How Victorian / modern audiences might react to the novel

EXAMPLE *JEKYLL AND HYDE* ESSAY PARAGRAPH STRUCTURE

POINT: Stevenson presents [topic of question] as...

EVIDENCE: He does this when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

LINK TO CONTEXT: Many people in Victorian England believed... so readers might have thought...; this moment suggests that Stevenson believed... because...

Paper 2: Modern Texts and Poetry (2 hours and 15 minutes)

***An Inspector Calls* (30 marks plus 4 for Spelling, Punctuation and Grammar)**

Students must choose ONE of two questions to answer: one is normally about a character and the other is normally about a theme.

- STORY / PLOT/ SETTING What happens when, where it happens, why they're important
- CHARACTERS Who's who, what they do, and why they do it
- QUOTATIONS Memorizing key quotations
- DRAMATIC DEVICES How the play works on stage
- CONTEXTS The significance of key historical contexts
- THEMES Linking to the big ideas in the play
- AUDIENCES How 1946 / modern audiences might react to the play

EXAMPLE AN INSPECTOR CALLS ESSAY PARAGRAPH STRUCTURE

POINT: Priestley shows us that...

EVIDENCE: He does this when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

LINK TO CONTEXT: Audiences in the UK in 1946 might have responded by...; this links to Priestley's political message because...

Anthology Poetry – Power and Conflict (30 marks)

Students are given a clean copy of ONE poem and asked to compare it with another one in the anthology (this must be done from memory).

- Knowing all fifteen of the poems in the 'Power and Conflict' Cluster of the AQA Poetry Anthology. This includes:
 - The situation in the poem – what's happening
 - Key quotations you are confident you can explain – first line, last line and one from the middle is a good approach
 - The form and structure of the poem
 - Themes / big ideas / context
 - Analyzing language using core technical terms (metaphor, simile, alliteration, etc.)
 - Analyzing poems using core poetic terms (rhyme, rhythm, volta, etc.)
 - Practicing comparing poems – similarities, differences

EXAMPLE ANTHOLOGY POETRY ESSAY PARAGRAPH STRUCTURE

COMPARATIVE POINT: The two poems are similar/different because...

EVIDENCE FROM POEM A: This can be seen in the first poem when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

COMPARATIVE PHRASE: Similarly/ Contrastingly...

EVIDENCE FROM POEM B: The second poem focuses on... which can be seen when [quotation here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

LINK TO CONTEXT: The similar/ different lives of the two poets help us to understand this because...

Unseen Poetry (32 marks, plus 4 for Spelling, Punctuation and Grammar)

Students are given two unseen poems and must answer two questions: the first question (worth 24 marks) is about ONE of the poems; the second question (worth 8 marks) is about comparing BOTH of the poems.

- Being able to find 'three things about three things' (remember: the question is on how poems work, not what the whole poem means)
- Using emotion words
- Finding links between poems
- Analyzing language using core technical terms (metaphor, simile, rhyme, rhythm, volta, etc.)

EXAMPLE UNSEEN POETRY Q1 ESSAY PARAGRAPH STRUCTURE

POINT: The poet presents [topic of question] as...

EVIDENCE: They do this when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

LINK: This relates to [topic of the question] because...

EXAMPLE UNSEEN POETRY Q2 ANSWER PARAGRAPH STRUCTURE

COMPARATIVE POINT: Both poems use [identify a common technique or feature]...

EVIDENCE FROM POEM A: This can be seen in the first poem when... [quotation goes here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

COMPARATIVE PHRASE: Similarly/ Contrastingly...

EVIDENCE FROM POEM B: The second poem uses the same [technique or features] with a [similar/different] effect... which can be seen when [quotation here]

TECHNIQUE/ANALYSIS: The use of the word '...' suggests; the technique of ... implies...

3. How Long to Revise at a Time

Research shows that we find it difficult to concentrate for more than 20 minutes at a time. You should therefore take a five minute break every 20 minutes, with perhaps a longer break after an hour. Don't try to revise non-stop for a whole day, as a lot of the revision you do later in the day simply won't stick. It's more effective to do two or three hours in the morning and two or three hours in the afternoon after taking time to unwind in between.

Some students find it helpful to revise with a friend, as you can test each other on what you know and give each other feedback on practice answers etc. The key here is to make sure you actually revise, and not spend most of your time chatting.

Revision time can be stressful, so you will need to make sure you are getting enough sleep, eating well, and getting some exercise: your brain can't work at its best if you're tired, lacking key vitamins, or feeling sluggish.

Obviously, revision will be less stressful if you start well in advance. But if you do start to feel overwhelmed and anxious, talk to a trusted adult before it gets worse.

4. How to Revise English: Active Revision

Just reading notes is the worst possible way to revise; it doesn't help you to remember information. Instead, you need to do something with your notes and set texts. Here are some active ways to revise:

Knowing Technical Terms

- Make flashcards with the name of the term on one side and the definition and a simple example on the other side. Quiz yourself, or turn it into a competition between friends
- Practice spotting examples of techniques in your set texts. This could also be a competition between friends

Knowing Sentence Starters and Linking Phrases

- Make flashcards with the sentence starter or linking phrase on one side, and what it's used for on the other side (e.g., "Used to link context to your explanation of the text")
- Practice using the sentences in paragraphs that answer sample questions
- Practice some more

Finding Examples of Writer's Techniques

- Annotate a page of a set text chosen at random
- Take a passage from a novel and divide it into its main chunks (this is to practice identifying the structural techniques a writer has used)
- Again, this can be done against the clock or as a competition between friends

Writing Paragraphs on Language and Structure

- At first, do this with a list of sentence starters / linking phrases in front of you
- Then practice without the list in front of you
- Get a friend to tell you what worked well / less well
- Get a teacher to mark it (ask nicely)

Knowing the Plots of An Inspector Calls and Romeo and Juliet

- Find a summary online, cut it up, shuffle it, and put it in the right order. Try this against the clock.
- Summarize the plot in 200 words, then 150 words, then 100, then 50, then 20, then 5.
- Watch a (reliable) production of plays on YouTube

Assessing Readers' Points of View

- Read a newspaper article and then write out as many reasons as you can why you agree / disagree
- Read a section from a set text together with a friend and then argue opposite points of view on how you respond to it (e.g., 'The main character is most important' vs 'No, the setting is most important')

Knowing the Conventions of Non-Fiction Writing

- Write a paragraph for or against a point of view on a controversial topic. Then practice making it obvious that it comes from a newspaper article / speech / formal letter / leaflet.

Knowing Quotations

- Make flashcards: write the quotation on one side and a hint about when it comes and its importance on the other side. Use in the same way as terminology flashcards
- Write quotations with missing words on paper; next day, try to fill the gaps

Knowing Character and Setting

- Draw a spider diagram for each character or setting, including key motives, goals, actions, emotions, and quotations
- Write the names of two characters on a single page. Make as many links between the characters as you can.
- Write a one paragraph biography of each major character

Knowing Themes and Contexts

- Write the name of a theme / context in the middle of a piece of paper. Link it to as many characters, settings, events and contexts as you can.
- Take a context, and write down three reasons why it helps us understand the text
- Take a context, and sum up the historical facts in 30 words. Then try it in 20 words, then 10.

5. GREAT ONLINE RESOURCES!

<http://smallgreenfrog.uk/>

- This is Mr Haynes' creation, containing copies of all the poetry anthology poems. Click on the words in red to read basic annotations on each poem's key features.
- The site also contains Poem Quote Images: a great device for learning key quotations.

<https://massolit.io/>

- The school has a subscription to this excellent website, which contains short video lectures in the arts, humanities and social sciences.
- There are specific lecture courses on *An Inspector Calls* and the Power and Conflict Poetry Anthology poems. These are ideal for stretching and challenging your understanding of our key literature texts.
- You just need to create a personal account!

<https://www.bl.uk/discovering-literature>

- The British Library website contains a wide range of fantastic articles on the Literature texts that we study. Use the search function to find relevant pages.

Mr Bruff on YouTube

- Mr Bruff's online tutorials are short, clear and effective.
- He covers a vast range of texts and exams, as well as talking through model essay answers

6. Mini-Quotations to memorise for GCSE English Literature

Literature Paper 1: Romeo and Juliet

- ***Star-crossed lovers***
 - ➔ Star signs mean Romeo and Juliet are fated to die (prologue)
- ***I bite my thumb, sir***
 - ➔ Immature adolescent boys deliberately starting fights in first scene
- ***Artificial night***
 - ➔ Romeo in his room, thinking he is in love with Rosaline
- ***Ripe to be a bride***
 - ➔ Capulet talks about Juliet to Paris – treats her like an object
- ***Susan is with God***
 - ➔ Juliet is Nurse's replacement daughter and Nurse is her replacement mother
- ***Teach the torches to burn bright***
 - ➔ Romeo comparing Juliet's beauty with the other young women
- ***Villain Romeo***
 - ➔ Tybalt feels insulted and dishonoured because Romeo gatecrashed the party
- ***My only love ... from my only hate***
 - ➔ Juliet realizes who Romeo is, and how dangerous loving him is
- ***Madman... Lover!***
 - ➔ Mercutio mocks Romeo because he is no longer 'one of the lads'
- ***Juliet is the sun***
 - ➔ Romeo sees Juliet on her balcony – she is the centre of his world
- ***Plague on both your houses***
 - ➔ Mercutio blames both families for his fatal wounds
- ***Made me effeminate***
 - ➔ Romeo blames Juliet for Mercutio's death because she has made him 'unmanly'
- ***Come night, come Romeo***
 - ➔ Juliet longs for Romeo to join her on their wedding night
- ***No world without Verona walls***
 - ➔ Romeo feels there is nothing left for him outside Verona when he is banished
- ***Nightingale ... not the lark***
 - ➔ Romeo and Juliet pretend it is not yet daytime, when they will have to part
- ***I'll give you to my friend***
 - ➔ Capulet thinks he has the right to force Juliet to marry Paris
- ***This knife***
 - ➔ Juliet threatens to kill herself if Friar can not come up with a plan – rather masculine
- ***I defy you stars***
 - ➔ Romeo reacts to news of Juliet's 'death', saying he will refuse to obey Fate
- ***With a kiss I die***
 - ➔ Romeo and Juliet are united in death, as if the tomb were a marriage bed
- ***All are punished***
 - ➔ Prince sums up the effect of the feud on the community of Verona at the end

Literature Paper 1: Jekyll and Hyde

Henry Jekyll

- ***duplicity of life***
→ two sides to him – tension - why he wants to escape his bad side
- ***morbid sense of shame***
→ feels ashamed of his (sexual?) behaviour – wants to escape his bad side
- ***mystic and transcendental***
→ the forbidden scientific knowledge he wants – like Adam and Eve and the apple
- ***ordinary secret sinner***
→ Like many Victorians, he is a hypocrite who pretends to be better than he really is

Edward Hyde

- ***ape-like fury***
→ He is violent and less evolved – the evolution / Darwin connection
- ***disordered sensual images***
→ secret sexual fantasies that he enjoys
- ***Satan's signature***
→ He belongs to the Devil and deserves to go to hell
- ***sea of liberty***
→ we wants total freedom without any social rules or laws; a metaphor

Links Between Jekyll and Hyde

- ***animal within me***
→ Hyde is Jekyll's dark / evil / violent / irrational /sexual side
- ***ghost of some old sin***
→ Hyde is Jekyll's hidden past come back to haunt him
- ***not truly one, but truly two***
→ all humans have split personalities – good / bad or conscious / unconscious
- ***tall / dwarfish***
→ Jekyll and Hyde are opposites; Hyde has not grown morally

Mr Utterson

- ***austere***
→ rejects pleasure; feels guilty of his desires; up-tight
- ***fairly blameless***
→ a respectable Victorian gentleman with a reputation to lose
- ***last reputable acquaintance***
→ the last friend of people in trouble – makes us like him
- ***lover of the sane***
→ rejects the irrational / supernatural

Dr Lanyon

- **greed of curiosity**
→ wants to see Hyde transform – greed for forbidden knowledge undoes him
- **locked into his safe**
→ a letter from Jekyll – wants to avoid the truth
- **o God!**
→ exclamation, reaction to seeing Jekyll's transformation – shock kills him
- **unscientific balderdash**
→ his reaction to Jekyll's kind of science – wants everything to be logical and provable

Mr Enfield

- **chief jewel of each week**
→ his walk with Utterson – perhaps unable to admit they are gay (both unmarried)
- **desire to kill him**
→ on seeing Hyde – also a hint he wants to destroy his own dark side?
- **from some place**
→ out on the street at 3 a.m. – secretly using a brothel?
- **make his name stink**
→ his threat to destroy Hyde's reputation

Gothic London

- **labyrinth**
→ gothic motif – a symbol of the unconscious mind?
- **dismal quarter of Soho**
→ disreputable working class area – Hyde's rooms are here
- **fogged city moon**
→ gothic motif – fog a symbol of mental obscurity and mystery
- **nothing but a door**
→ The laboratory door is the mysterious, hidden, back-entrance to Jekyll's house

Some Key Words for Jekyll and Hyde

- **Duality** = Having two opposite sides to your personality
- **Gothic** = The literary genre to which the novel belongs; other examples are *Dracula* and *Frankenstein*
- **Hubris** = Overstepping the boundaries set for human beings – leads to disaster ('nemesis')
- **Hypocrisy** = Saying people ought not to do something, whilst still doing it yourself
- **Motif** = A recurring image, object, or situation in a text
- **Obscurity** = A mental fog that prevents understanding, often when we lack words to describe something
- **Repression** = Forcing an idea or desire into the unconscious mind so you don't have to admit it's yours
- **Taboo** = A social rule that absolutely forbids something (e.g., murder, homosexuality)
- **The Other** = Any person rejected because they are different (in Victorian times: working class people, non-Europeans, women, gay men, transvestites, foreigners etc.)
- **The Unconscious** = The 'basement' of the mind, where we hide (or 'repress') thoughts and feelings that we are ashamed of
- **Uncanny** = Something that is strange and different, but also oddly familiar

Literature Paper 2: An Inspector Calls

The Inspector

- **chain of events**
→ the links between the Birlings and Eva – a chain of moral responsibility
- **I don't play golf**
→ Does not care about class, and so can't be intimidated by Birling
- **members of one body**
→ how he describes the links between people in society – everyone is important
- **fire and blood and anguish**
→ what happens if people won't change – WW1 / WW2 / Judgement Day

Mr Birling

- **unsinkable**
→ Looks foolish because he's talking about the Titanic – dramatic irony
- **look after himself**
→ His 'every man for himself' attitude – no such thing as society
- **lower costs and higher prices**
→ Wants to lower wages – only cares about profit
- **public scandal**
→ afraid of losing his reputation (even though he thinks he's done nothing wrong)

Mrs Birling

- **girls of that class**
→ Prejudiced against working class people
- **how disgusting**
→ Attitude to Gerald's affair – because it's not 'the done thing' and involves sex
- **accept no blame**
→ refuses to accept moral responsibility – total lack of sympathy for Eva
- **confess in public**
→ What she says the baby's father should do – ironic, because he turns out to be Eric

Sheila

- **so happy tonight**
→ Eva's suicide ruins her evening – spoilt and shallow
- **aren't cheap labour – they're people**
→ sympathy for working class – rejection of father's attitude to workers
- **absolutely furious**
→ At her mother and Eva when the dress looked bad on her – feels humiliated
- **same old way**
→ accuses parents of learning nothing from the Inspector's visit

Gerald

- ***couldn't have done anything else***
→ agrees that Birling had to fire Eva – does not see workers as people
- ***keep it from him***
→ tries to hide what he did
- ***it wasn't disgusting***
→ refuses to talk about Eva as if she was just a prostitute
- ***but is it a fact?***
→ First to question whether the Inspector and his story are real

Eric

- ***squiffy***
→ Slang for drunk. He drinks alcohol to cope with being unloved by his parents
- ***could have kept her on***
→ challenges his father over his firing Eva – stands up for himself
- ***didn't even remember***
→ Unclear whether or not he raped Eva
- ***killed them both***
→ Holds his mother responsible for the deaths of Eva and his child

Eva Smith

- ***right type for it***
→ Was pretty and dignified despite being poor
- ***just to make it last longer***
→ Reason for going to the seaside – memories are all she has left
- ***refused to take any more***
→ Won't take more stolen money – more honest than the Birlings
- ***millions and millions and millions***
→ Inspector's words – Eva stands for all poor people in this political play

Literature Paper 2: Anthology Poems

Ozymandias

This sonnet presents the remains of a great statue of the Egyptian Pharaoh Ramesses II as an ironic comment on the contrast between the arrogance of emperors and their inevitable loss of power. The poem is a warning to the British Empire.

- ***Trunkless legs of stone***
→ The statue and the pharaoh's public image are both destroyed
- ***Cold command***
→ How the pharaoh treated his people
- ***King of kings***
→ The pharaoh thinks he is an almighty emperor and god
- ***Lone and level sands***
→ The pharaoh's empire did not last forever – a warning to the British empire

London

Blake's poem is in part a response to the French revolution of 1789. It criticizes the British government and upper class, and is focused on the suffering of the common people of London. State, military, and Church are all attacked.

- **Marks of weakness, marks of woe**
→ The poor of London
- **Black'ning church**
→ The church is corrupt, supporting those in power against the poor
- **Blood down palace walls**
→ The Royal Family and government are guilty of sending soldiers to their death
- **Marriage hearse**
→ Teenage prostitutes are dying from sexually transmitted diseases

The Prelude

This text is an extract from a long autobiographical poem that tells the story of the poet's growing up. The poem belongs to the Romantic movement, and explores themes of guilt and the contrast between nature and mere humans.

- **Mountain echoes**
→ Echoes are voice of parents / morality telling him he's doing something wrong
- **huge peak, black and huge**
→ Boy intimidated by mountain that makes him feel small and inadequate
- **strode after me**
→ Boy feels the mountain is coming to get him
- **Trouble to my dreams**
→ Boy can't forget what he experienced – has ended his childhood innocence

My Last Duchess

The poem is a dramatic monologue in which the Duke reveals his controlling and murderous personality by commenting on the sexual behaviour of his dead wife. The Duke is talking to an ambassador representing the father of a new bride, whom he intends to marry for political reasons.

- **Curtain I have drawn**
→ Duke has total control over painting of dead duchess – she is trapped
- **Spot of joy**
→ Duchess blushed, making Duke jealous because she 'belonged' to him
- **A nine-hundred-years-old name**
→ The Duke's self-centered pride in his status
- **All smiles stopped together**
→ Euphemism for ordering servants to murder her

The Charge of the Light Brigade

Notable for its use of rhythm and repetition, the poem presents the ill-fated Charge of the Light Brigade at the Battle of Balaclava (1854). The poem emphasises both the poor military planning that lead to the loss of life, and the bravery of the troops involved. Often read as a patriotic poem, it can also be interpreted as a political criticism of the generals.

- **Half a league, half a league**
➔ Rhythm of galloping horses – the soldiers keep riding into danger (and back afterwards)
- **The mouth of hell**
➔ Metaphor for the valley where they are surrounded by cannons
- **Cannon to the right...to the left... in front**
➔ The soldiers are trapped by foolish orders from generals
- **Honour...honour**
➔ The soldiers did their duty, even if the orders were foolish – to avoid shame

Exposure

Written by a famous WWI poet, the text presents the experience of men dying in the no-man's land between the British and German front lines as a result of brutally cold weather conditions. Both structure and imagery create an almost dream-like train of thought.

- **Iced east winds that knife us**
➔ The weather is as much of an enemy as the Germans
- **Ranks on shivering ranks of grey**
➔ Clouds as a metaphor for the enemy soldiers in grey uniforms – and vice-versa
- **Flowing flakes that flock**
➔ The paradox of snow being both beautiful and deadly
- **All their eyes are ice**
➔ Literally true of dead soldiers, but also a metaphor for the witnesses who become used to the horror that they are emotionally 'dead'
- **But nothing happens**
➔ Refrain (repeated line) which reinforces the boredom and sense of futility (pointlessness) of the soldiers' experience

Storm on the Island

The poem is an extended metaphor that uses the speaker's thoughts about his community's relationship to the barren Irish landscape to present his attitude towards the political conflict between Republicans and Nationalists in Northern Ireland. The title alludes to the imposition of direct rule by the British government in 1972, based at Stormont in Belfast.

- **Build our houses squat**
➔ The well-built houses that can resist the coming storm – traditional buildings
- **Exploding comfortably**
➔ The sea at the foot of the cliff – but are you safe?
- **Like a tame cat turned savage**
➔ The weather can change quickly and unpredictably – it is wild
- **Bombarded by the empty air**
➔ The wind is not solid / political threats are just talk

Bayonet Charge

The poem presents the experience of a soldier who has just become aware of his situation as he attacks an enemy position. A freeze-frame effect is created, allowing the poet to present both the physical reality of violent injury and more reflective ideas about fate and doing your duty.

- **Suddenly he awoke**
➔ The soldier suddenly realizes he's in the middle of a battle
- **stumbling**
➔ Emphasises the difficulty of moving – makes him an easy target
- **Cold clockwork of the stars**
➔ The soldier is helplessly trapped by political events, war, and fate
- **King, honour, human dignity**
➔ Things the soldier forgets in his desperation to just stay alive

Remains

The poem presents the experience of a soldier suffering from Post-Traumatic Stress Disorder using a first person narrative that employs colloquial language, as well as standard poetic techniques. The soldier could be talking to a counsellor or perhaps war-crimes investigators.

- **Probably armed, possibly not**
➔ Was killing the man a war crime? The soldier is doubtful / uncertain about his actions.
- **Sort of inside out**
➔ It was seeing the bloody corpse that traumatized the soldier
- **End of story. Except not really**
➔ PTSD causes flashbacks that are frequent, sudden, and unpredictable
- **Bloody life ... bloody hands**
➔ Literally and a metaphor for guilt – possibly swearing reflecting anger too

Poppies

The poem combines dress-making, the military, and childhood to present a mother's feelings for her soldier son. A response to the Second Iraq War, the poem starts with her preparing her son for a Remembrance Day parade in full dress uniform, before expressing her grief over his (implied) death in battle.

- **spasms of paper red**
➔ Remembrance day poppies compared to battle wounds
- **sellotape bandaged**
➔ To remove hairs from uniform, but hints at bandaging wounds
- **bird from its cage**
➔ The son's death has freed him from suffering?
- **playground voice**
➔ The mother recalls his vulnerability and innocence as a child. Poignant if he died.

War Photographer

The poem presents the experiences of a war photographer as he develops photographs taken on 35mm film in a dark-room. The reality of war is contrasted with the response of newspaper readers, which is presented as shallow and sentimental.

- **spools of suffering**
➔ 35mm film with each frame a photo of suffering – as if the reel is never-ending
- **Running children in a nightmare**
➔ The nightmare is both theirs (during the war) and the photographer's (after the war)
- **A half formed ghost**
➔ A half-developed photo. A metaphor for the memories that haunt him
- **They do not care**
➔ Reaction of the public to his photographs – is it really worth it? Yet he carries on.

Tissue

This non-narrative poem draws on the poet's Muslim background to present the varied uses of paper as an extended metaphor for human life. Themes of identity, personal and community tradition, politics, and the shortness of human life are explored. There are lots of different – but equally good – ways to see this poem.

- **Let the light shine through**
➔ Light is a metaphor for truth and hope
- **Well used books**
➔ Sign of tradition, especially if a family Koran with a family tree in
- **If buildings were paper**
➔ Suggestion that our way of life is more fragile than we think – so we can change it
- **Living tissue**
➔ Suggests human flesh, which is sensitive, vulnerable, and alive

The Emigreé

This first-person poem presents the experience of an exile who cannot return to the city of their birth due to the political conditions in their homeland. The poem combines references to light, childhood, and a non-democratic state in a sequence of metaphorical images.

- **was once a country**
➔ Early memories are precious and magical like fairy tales
- **Bright, filled paperweight**
➔ The shatterproof glass protects the memories but keeps them fresh
- **No way back**
➔ Can not return. Also a metaphor for not being able to rewind time.
- **They surround me**
➔ An image of her vulnerability to her enemies – yet she will not give in
- **sunlight**
➔ Repeated through the poem to reinforce her hope and positive memories of home

Checking Out Me History

Using non-standard English to suggest his Caribbean accent, Agard explores his experience of being taught a history curriculum that imposes a white British identity whilst excluding the history of his own black community. His use of contrasting rhythms and contrasting choices of historical figures challenges the version of history he was taught.

- **dem tell me, dem tell me**
➔ Accent shows pride in identity; English schools brainwashed students
- **bandage up me eye**
➔ Stopped him knowing about or understanding black history
- **De cow who jump over de moon**
➔ A traditional history curriculum that excludes immigrants
- **Carving out me identity**
➔ Black people have the power to lead the way to a better future – guiding star

Kamikazi

The poem presents a daughter's narrative account of her father being ignored by his Japanese community for failing to complete a suicide mission during WWII. The beauty of nature is contrasted to the war (which is not actually described in detail).

- **Samurai sword**
➔ Symbol of honour – he is a traitor and coward if he returns from mission
- **Like bunting**
➔ Ironical – nature is beautiful, but no celebration for him
- **Never spoke again**
➔ Family refuse to acknowledge him as he has disgraced himself
- **Better way to die**
➔ Would suicide be better than total rejection by family, friends, and community?

7. Bank of High Level Vocabulary

Colours

Saffron, Indigo, Scarlet, Azure, Emerald, Hazel, Turquoise, Jaundiced, Pea Green, Cyan, Magenta, Burgundy, Cherry, Ruby, Sapphire, Crimson, Bloodshot, Vermilion, Maroon, Auburn, Chestnut, Cobalt, Aquamarine, Navy, Khaki, Camouflage, Vanilla, Pearly White, Antique White, Violet, Beech, Cadet Blue, Firebrick, Tomato, Coral, Orchid, Honeydew, Ivory, Lemon, Peach, Plum, Gold, Lavender, Beige, Fuchsia.

Dramatic Verbs

Snared, Disturbed, Smashed, Blazed, Swayed, Tormented, Straggling, Lacerating, Plunged, Clashed, Crackled, Penetrated, Blistering, Jolted, Splitting, Dated, Collapsed, Trembled, Engulfed, Scurried, Flickered, Twitched, Shattered, Obliterated, Throbbing, Shuddered, Exploded, Oozed, Quivered, Gushed, Raged, Toiled, Twisting,

Writhed, Swelled, Crept, Flapped, Collided, Pummelled, Punctured, Dissolved, Clenched.

Emotions

Apprehension, Solemnity, Melancholy, Underlying Guilt, Nausea, Ennui, Jealous, Depressed, Heartbroken, Crestfallen, Despondent, Anxiety, Vexed, Morose, Confused, Hostile, Ecstatic, Elated, Hatred, Shame, Contempt, Pity, Envy, Benevolence, Boredom, Restlessness, Bewilderment, Awe, Humiliation, Suspicious, Impatient, Panic-Stricken, Disbelief, Exasperation, Resentment, Defiance, Curiosity, Expectation, Remorse, Exhilaration

Adjectives

Rigorous, Merciless, Relentless, Arduous, Rigid, Vile, Deformed, Jagged, Serrated, Furtive, Repulsive, Monstrous, Intolerable, Distinct, Prodigious, Perilous, Ghastly, Vast, Transparent, Ruinous, Obscure.

Words To Create An Interesting Character

Mute, Hesitant, Aloof, Prodigious, Insolent, Dispassionate, Timid, Bashful, Surreptitious, Indifferent, Detached, Unapproachable, Intriguing, Negligent, Irresponsible, Isolated, Irritable, Impudent, Compelling, Edgy, Cantankerous, Evasive, Deceitful, Fiery, Impulsive, Fervent, Introverted, Eccentric, Callous, Amoral, Immoral, Fickle, Sentimental, Compassionate, Eager, Inquisitive, Indecisive, Naïve, Infatuated, Affectionate, Threatening, Vicious, Unpredictable, Cynical, Pessimistic, Impertinent.

Adjectives For Describing Food

Bittersweet, Acidic, Peppery, Spicy, Tangy, Sweet, Flavoursome, Fruity, Bitter, Sour, Salty, Sapid, Citrus, Appetising, Sharp, Sugary, Insipid, Bland, Stale, Watery, Succulent, Unpalatable, Savoury, Lukewarm, Tingle, Aftertaste,

Sound Nouns

Click, Whisper, Hush, Silence, Tiptoe, Creak, Tap, Thud, Knock, Din, Tone, Resonance, Vibration, Ring, Toll, Chime, Echo, Scream, Thump, Yell, Bawl, Screech, Wail, Yelp, Roar, Shriek, Bang, Shout, Uproar, Babble, Clunk, Tick, Inaudible, Rattle, Plod, Hum, Whirr, Rev, Crunch, Beep, Rumble, Squeak, Clatter, Snore, Bleep, Yawn, Snorted.

8. Timings in the Exams

English Language

Paper 1: 1 hr 45 mins

Question	Focus	Marks	Timing (Minutes)
Reading Time	Read / Annotate	N/A	10-15
1	Four facts	4	5
2	Language	8	8-10
3	Structure	8	8-10
4	Evaluate Opinion on text	20	20-25
5	Writing	40	10 - plan 30 – write 5 – check

Paper 2: 1 hr 45 mins

Question	Focus	Marks	Timing (Minutes)
Reading Time	Read / Annotate	N/A	15
1	True / False	4	5
2	Summary	8	8
3	Language	12	12
4	Compare writers' attitudes and methods	16	20
5	Writing	40	10 – plan 30 – write 5 – check

English Literature

Paper 1: 1 hr 45 mins

<i>Romeo and Juliet</i>	(30 + 4 marks):	55 minutes
<i>Jekyll and Hyde</i>	(30 marks):	50 minutes

Paper 2: 2 hrs 15 mins

<i>An Inspector Calls</i>	(30 + 4 marks):	45 minutes
Anthology Poems	(30 marks):	45 minutes
Unseen Q1	(24 + 4 marks):	35 minutes
Unseen Q2	(8 marks):	10 minutes

9. Final Exams Summer

- **Wednesday 17th May:** Literature Paper 1 morning
- **Wednesday 24th May:** Literature Paper 2 morning
- **Monday 5th June:** Language Paper 1 morning
- **Monday 12th June:** Language Paper 2 morning