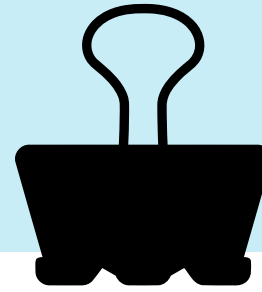


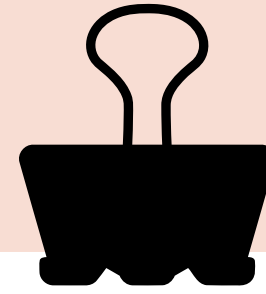
Year 11 Revision Evening

**HOW TO REVISE
FOR ENGLISH**



SESSION PLAN

- English Literature and English Language specification
- How to revise (knowledge)
- How to revise (exam technique)
- Revision Resources



SPECIFICATION





LITERATURE PAPER 1

Section A: Shakespeare's 'Macbeth' (34 marks)

- 1 question
- Extract

Section B Dickens - 'A Christmas Carol' (30 marks)

- 1 question choice
- Extract

1 hour 45 mins

Materials

For this paper you must have:

- an AQA 16-page Answer Book.

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

0 8 Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 3 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Present is about to leave Scrooge.

The chimes were ringing the three quarters past eleven at that moment. "Forgive me if I am not justified in what I ask," said Scrooge, looking intently at the Spirit's robe, "but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?"

5 "It might be a claw, for the flesh there is upon it," was the Spirit's sorrowful reply. "Look here."

From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

10 "Oh, Man! look here. Look, look, down here!" exclaimed the Ghost. They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds.

15 Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread. Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.

20 "Spirit! are they yours?" Scrooge could say no more. "They are Man's," said the Spirit, looking down upon them. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!"

25 cried the Spirit, stretching out its hand towards the city. "Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!" "Have they no refuge or resource?" cried Scrooge. "Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"

30 The bell struck twelve.

0 8 Starting with this extract, explore how Dickens presents the suffering of the poor in *A Christmas Carol*.

Write about:

- how Dickens presents the suffering of the poor in this extract
- how Dickens presents the suffering of the poor in the novel as a whole.

0 1 *Macbeth*

Read the following extract from Act 5 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, the Doctor and the Gentlewoman watch Lady Macbeth sleepwalking.

LADY MACBETH Out, damned spot! Out, I say! One, two. Why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?

5 **DOCTOR** Do you mark that?

LADY MACBETH The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o'that, my Lord, no more o'that. You mar all with this starting.

10 **DOCTOR** Go to, go to; you have known what you should not.

GENTLEWOMAN She has spoke what she should not, I am sure of at. Heaven knows what she has known.

LADY MACBETH Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.

TOR What a sigh is there! The heart is sorely charged.

ITLEWOMAN I would not have such a heart in my bosom for a dignity of the whole body.

TOR Well, well, well –

ITLEWOMAN Pray God it be, sir.

TOR This disease is beyond my practice; yet I have known some which have walked in their sleep who have died holily in their beds.

LADY MACBETH Wash your hands, put on your night-gown, look it so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.

TOR Even so?

LADY MACBETH To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed.

[30 marks]



LITERATURE PAPER 2

Section A: Priestley 'An Inspector Calls' (34 marks)

- 2 questions - choose 1
- No extract

Section B: Power and Conflict Poetry (30 marks)

- 1 question choice
- 1 poem printed

Section C: Unseen Poetry (30 marks)

- 2 questions - answer both
- 2 poems printed

2 hours 15 mins

Materials

- For this paper you must have:
- an AQA 16-page Answer Book.

Either

0 1

Mr Birling says, '...a man has to mind his own business and look after himself and his own'.

How far does Priestley present Mr Birling as a man who cares only for himself and his family?

Write about:

- what Mr Birling says and does
- how far Priestley presents Mr Birling as a man who cares only for himself and his family.

[30 marks]
AO4 [4 marks]

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Referent** Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions from **Section C**.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** to 30 marks for answering the question. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spell and punctuation.
- There are 30 marks for **Section B**.

2 6

Compare how poets present the ways people are affected by difficult experiences in 'Remains' and in **one** other poem from 'Power and conflict'.

[30 marks]

as irresponsible in the play?

Remains

On another occasion, we get sent out to tackle looters raiding a bank. And one of them legs it up the road, probably armed, possibly not.

5 Well myself and somebody else and somebody else are all of the same mind, so all three of us open fire. Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
10 I see broad daylight on the other side. So we've hit this looter a dozen times and he's there on the ground, sort of inside out,

pain itself, the image of agony. One of my mates goes by
15 and tosses his guts back into his body. Then he's carted off in the back of a lorry.

End of story, except not really. His blood-shadow stays on the street, and out on patrol I walk right over it week after week.
20 Then I'm home on leave. But I blink

and he bursts again through the doors of the bank. Sleep, and he's probably armed, possibly not. Dream, and he's torn apart by a dozen rounds. And the drink and the drugs won't flush him out –

25 he's here in my head when I close my eyes, dug in behind enemy lines, not left for dead in some distant, sun-stunned, sand-smothered land or six-feet-under in desert sand,

but near to the knuckle, here and now, his bloody life in my bloody hands.
30

Simon Armitage

male character(s) as irresponsible.
[30 marks]
AO4 [4 marks]

LANGUAGE PAPER 1

Reading Section: 4 questions + 1 text (40 marks)

1. Multiple Choice (4 marks)
2. Analyse Language (8 marks)
3. Analyse Structure (8 marks)
4. To what extent do you agree? (20 marks)

Writing Section: 2 questions - choose 1 (40 marks)

- A choice of 2 creative writing tasks.
- Marks are divided:
 - 24 for content and organisation
 - 16 for technical accuracy

1 hour 45 mins

AQA

Please write clearly in block capitals.

Centre number Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

I declare this is my own work.

**GCSE
ENGLISH LANGUAGE**

Paper 1 Explorations in creative reading and writing

Tuesday 7 November 2023 Morning Time allowed: 1 hour 45 mins

Materials for this paper you must have:
Source A – provided as a separate insert.

Instructions

- Answer all questions.
- Use black ink or black ball-point pen.
- Fill in the boxes for your answers.
- You must write your answers in the boxes provided.
- Do not write in the margins.
- Do not use a calculator.
- You must write your answers in the boxes provided.

For Examiner's Use

Question
1
2

05 A magazine has asked for contributions for their 'Library' section. You are to write a description of a library as suggested by the photograph below.

Either

Write a description of a library as suggested by the photograph below.



or

Write a story about discovering a hidden object.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

1 It was the hyena that worried me. I had not forgotten Father's words. Hyenas attack in packs whatever animal can be run down. They go for zebras, gnus and water buffaloes, and not only the old or the infirm in a herd but full-grown members too. They are hardy attackers, rising up from buttings and kickings immediately, never giving up for simple lack of will. And they are clever; anything that can be distracted from its mother is good.

5 I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey, and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept one eye on the horizon, one eye on the other end of the lifeboat.

10 I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

20 I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly immediately it leapt over the zebra and onto the stern bench. There it turned on itself a few times, whimpering and hesitating. I wondered what it was going to do next. The answer came quickly: it brought its head low and ran around the zebra in a circle, transforming the stern bench, the side benches and the cross bench just beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it went yip yip yip yip yip in a high-pitched way.

30 My reaction, once again, was very slow. I was seized by fear and could only watch. The beast was going at a good clip, and it was no small animal. The beating of its legs against the benches made the whole boat shake, and its claws were loudly clicking on their surface. Each time it came from the stern I tensed. It was hair-raising enough to see the thing racing my way; worse still was the fear that it would keep going straight.

35 After a number of laps it stopped short at the stern bench and crouched, directing its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested them upon me. The look was nearly the typical look of a hyena – blank and frank, jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for my end. For nothing. It started running in circles again.

LANGUAGE PAPER 2

Reading Section: 4 questions + 2 texts (40 marks)

1. True/ False (4 marks)
2. Inference (8 marks)
3. Analyse Language (12 marks)
4. Compare thoughts/ feelings (16 marks)

Writing Section: 1 question (40 marks)

- A discursive writing task.
- Students must craft an argument.
- 3 text types: letter, speech or article.

1 hour 45 mins

AQA

Please write clearly in block capitals.

Centre number Candidate number

Surname _____
Forename(s) _____
Candidate signature _____
I declare this is my own work.

**GCSE
ENGLISH LANGUAGE**
Paper 2 Writers' viewpoints and perspectives


Monday 12 June 2023 Morning Time allowed: 1 hour 45 mins

Source A

Source A is an extract from a travel book in which Peter Fleming describes his train journey on the Trans-Siberian Railway in 1933. The journey is over nine thousand kilometres and takes more than a week to complete.

1 And now the journey was almost over. There is no more luxurious sensation than what may be described as the 'end of term' feeling. I felt very content. After tomorrow there would be no more trips to the dining-car; no more of that black bread, in consistency and flavour suggesting rancid peat; no more of that equally earthy tea; no more of a monk's existence; no more days entirely blank of action. It was true that I did not know what I was going to do, that I had nothing very specific to look forward to. But I knew what I was going to stop doing, and that, for the moment, was enough.

7 I wandered along the train to my compartment, undressed and got into my bed. As I did so, I noticed for the first time that the number on my berth was thirteen. For a long time, I could not sleep but eventually I drifted off.

10 

12 All of a sudden there was a frightful jarring, followed by a crash. I sat up in my berth. From the rack above me my heaviest suitcase was cannonaded down, catching me with fearful force on either knee-cap. This is the end of the world, I thought, and in addition they have broken both my legs. My little world was tilted drunkenly. The window showed me nothing except a few fields. It was six o'clock. I began to dress. I felt very much annoyed. But I climbed out of the carriage into a refreshingly spectacular world and the annoyance passed. The Trans-Siberian Express train sprawled foolishly down the embankment. The mail van and the dining-car, which had been in front, lay on their sides at the bottom. Behind them the five sleeping cars, headed by my own, were derailed in attitudes which became less and less grotesque until you

15 the rails. Fifty yards down the line, the engine, dug in, snorting steam, on top of the

20 ok; it was definitely conscious of indiscretion.

ailway accident. No one was hurt. The done in just the right sort of theatrical manner, work and turf scarred deeply with demonic

ax to an interlude in which comedy and ny tastes. It was good to lie back in the long rawling scrap-heap. There she lay, in the middle 'rans-Siberian Luxury Express. For more than a s about when we went to clean our teeth in the en we wrote, and when we read, she made the ndows we might not open on account of the petual attraction to small, sabotaging boys with le ways: by spilling tea in our laps, by running reen our prison. We had not liked her. there, a broken, buckled toy, a thick black ing of no use.

Section B: Writing

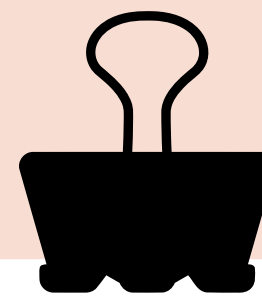
You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5 'Cars are convenient, comfortable and save time. However, we need to use them less by making public transport such as trains, trams and buses cheaper, more reliable and easier to access.'

Write a speech to be given at a meeting of your local council in which you argue your point of view on this statement.

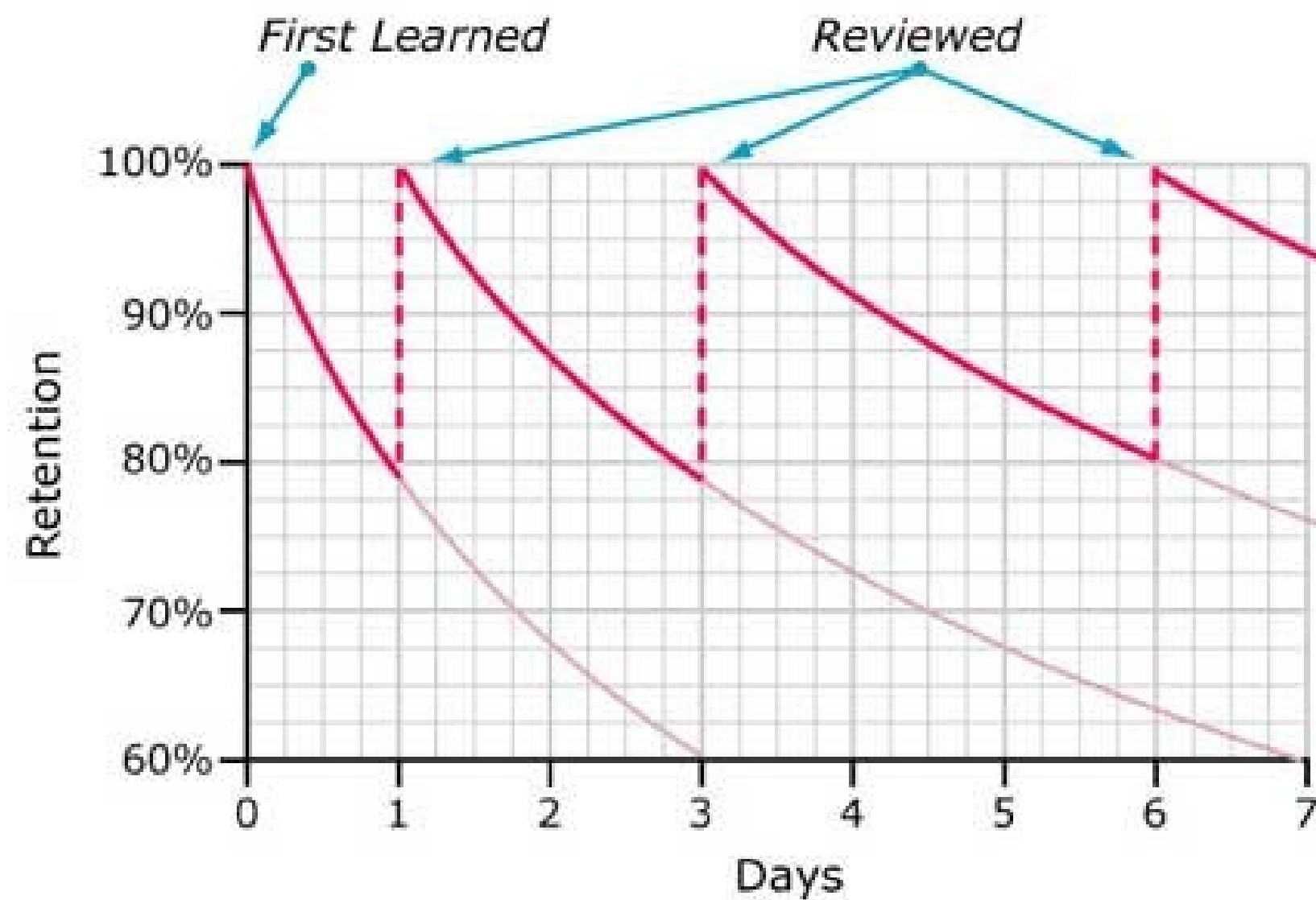
(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

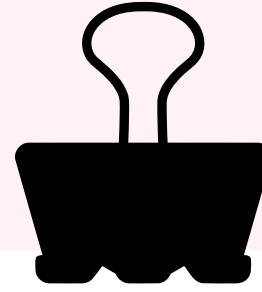
You are advised to plan your answer to Question 5 before you start to write.



REVISION: LITTLE AND OFTEN

Typical Forgetting Curve for Newly Learned Information

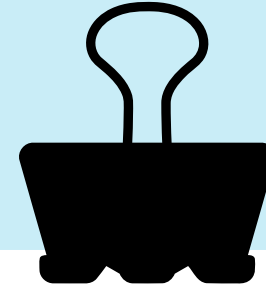




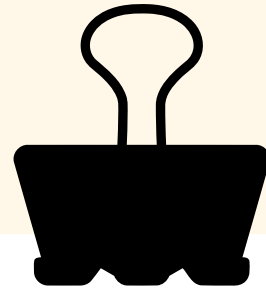
BE STRATEGIC

Your revision needs to be personalised to you.
You need to know yourself as an English scholar.

- *Do you struggle to remember what happened in 'Macbeth'?*
- *Are there some poems you find it hard to write about?*
- *Is structuring a descriptive piece of writing challenging?*
- *Have you forgotten the ingredients of a thesis statement?*



REVISION:
KNOWLEDGE



FLASHCARDS

Low effort, high reward.

Perfect for spaced retrieval practice -
'little and often'

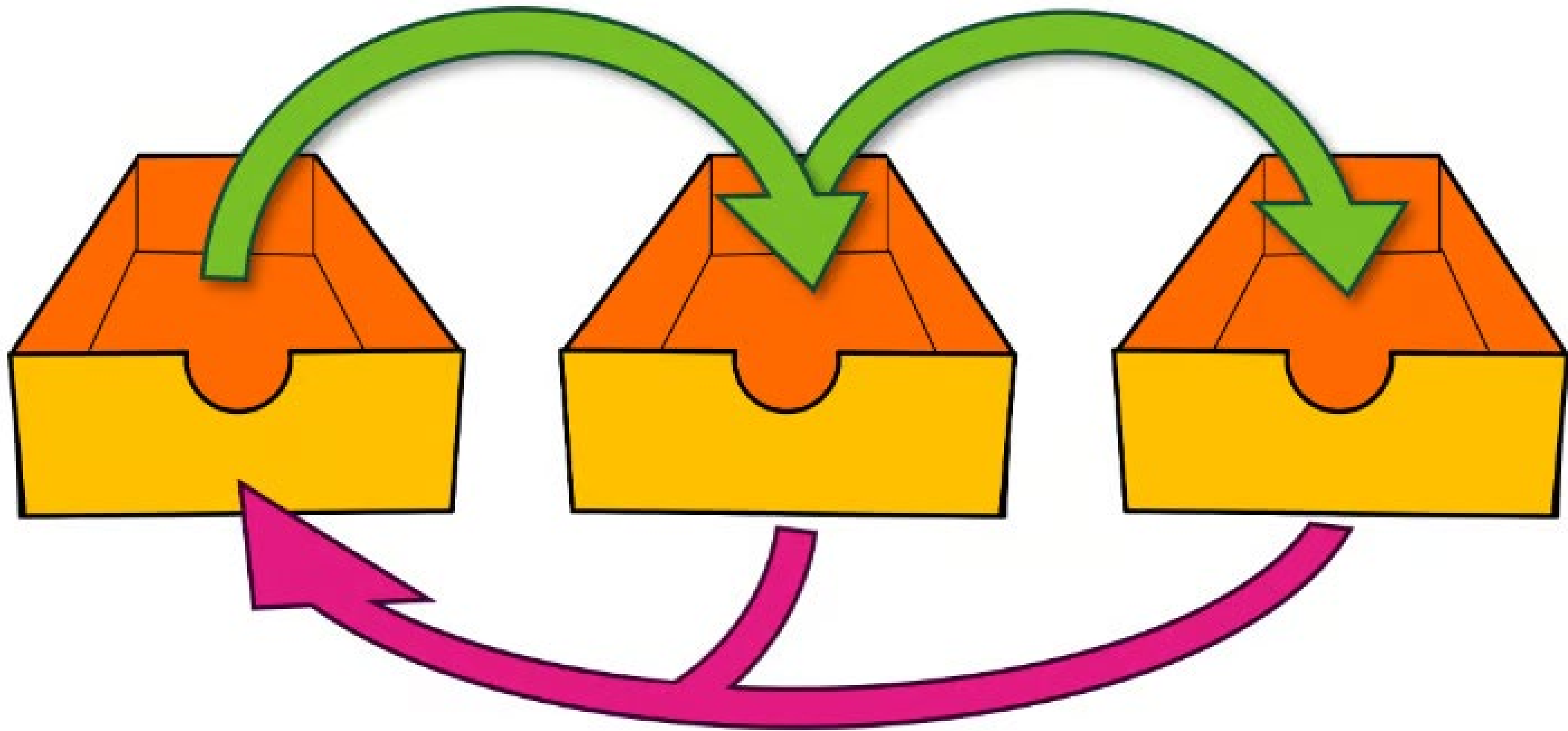
For Literature, create a set of cards
per component. Write a key image on
one side and bullet point your analysis
on the other.

For Language, learn writing structures.

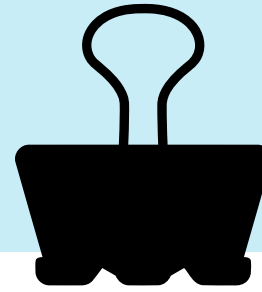
**"The merciless iced east
winds that knife us"**

- Exposure
- Personification - nature = combatant, enemy
- deliberate cruelty, absence of moral order
- Coldness - lack of humanity
- Biblical image - divine punishment
- Violent verb - intimate killer
- Relentless assault, trapped in eternal struggle
- Owen's own experience - challenging patriotic propaganda

Correctly answered cards →



← Incorrectly answered cards



RE-READ

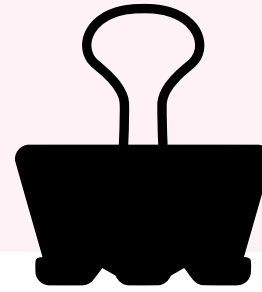
Rereading a text builds familiarity.

This helps ensure your foundational knowledge is secure.

You can re-read 'Macbeth' and 'A Christmas Carol' on Sparx Reader.

We have copies of 'An Inspector Calls' in school.

You have your own annotated Power and Conflict poetry anthology.



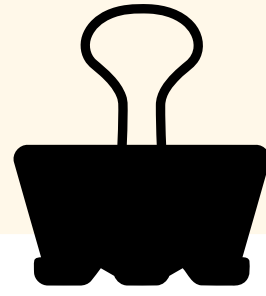
YOUTUBE

There are lots of great online resources available to you.

We recommend the following sources such as Mr Bruff and Comics and Lit.

Please be wary of TikTok videos offering exam advice. If you are unsure if a video is helpful for revision, please ask your teacher.

AI is only helpful if used to test your knowledge, not to do your thinking.



TEAMS

On Teams there are electronic copies of revision booklets we have given you hard copies of.

These contain knowledge organisers, exam question breakdowns, model answers and practice questions.

There are also QR codes and links to helpful revision resources.

Literature Paper 2: Revision Booklet

Overview

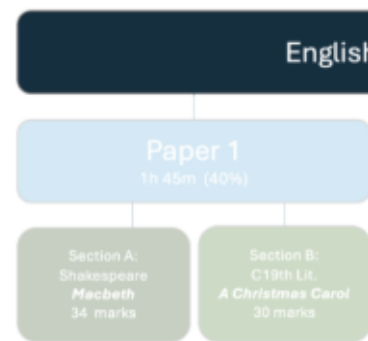
This revision guide is intended to provide you with the key knowledge you need for the English Literature Paper 2 exam as well as the means to prepare for it. It includes the following:

- Exam overview
- Lit. P2 Self-reflection document
- Practice log
- Feedback notes
- Essay self-reflection grid (RAG)
- Organisation and timing guidance
- Exam and question paper format guidance
- 'An Inspector Calls' revision guidance.
- Power and Conflict poetry revision guidance
- Unseen poetry revision guidance

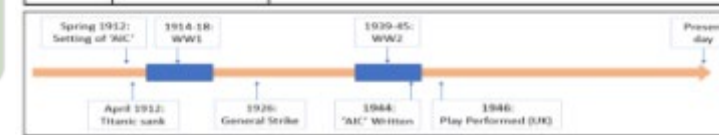
Overall, your revision for this exam should focus on three main areas:

1. Knowledge of the texts.
2. Knowledge of this exam and how to approach it.
3. Knowledge of how to plan and write an essay.
4. Practice of planning and writing essays.

Exam Overview



Key Context:		
	Working class life in 1912	Nearly 80% of people in Britain were working class in 1912. Life was hard, hours were long and pay was low. There was little job security.
	Class prejudice	Many in the social elite were prejudiced against the working class and believed that they were less moral than members of the social elite.
	Charity: the 'deserving' and 'undeserving' poor	There was little support for those in need. One form of support was charity; however, many who ran charities believed in the idea of the 'deserving' and 'undeserving' poor; in other words, you had to prove you deserved help.
	The welfare state	The welfare state is a system, paid for by taxes, that supports those in need (e.g. if unemployed). There was virtually no welfare state in 1912.
	Capitalism and socialism	These are contrasting beliefs about how a society should be run. Priestley was a socialist – very broadly, he believes that society is unbalanced and that workers should have more power. British society was largely capitalist in 1912; Priestley wanted to change this.
	Historical events	You need to know these key historical dates and their relevance to 'AIC'.



Character Functions

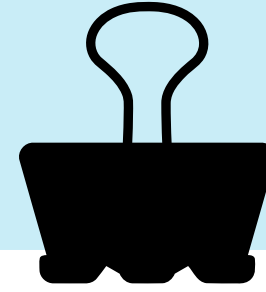
	Eva Smith: the victim – used to show the consequences of... a selfish attitude to responsibility, an uncaring social elite, an unequal society, class prejudice, a capitalist society; used to symbolise the working class; used to show the need for socialism.		Mrs Birling, Eric, Sheila, Gerald – the other 'killers' – together with Birling, they represent an immoral and selfish social elite: the problem with society. In addition, they are used for the following functions:
	The Inspector – used to expose... the lack of social justice in society, the immorality of the social elite, the suffering of the working class, the need for change in society, the failings of capitalism; used as Priestley's mouthpiece to present socialist ideas.		Mrs Birling: to show class prejudice and the failings of charity; to show a woman kept in her ivory tower and ignorant about the real world.
	Birling: the 'murderer' – not actually a murderer of course (it was suicide); used to symbolise capitalism and an arrogant social elite; used to represent a selfish worldview, presented as the problem with society, presented negatively to undermine these things; used to represent the older generation.		Sheila and Eric: to represent the younger generation and their ability to learn and change.
			Sheila: to show naivete about the real world; to contrast with Eva Smith's life.
			Gerald: to symbolise the upper class.

Writer's Craft:

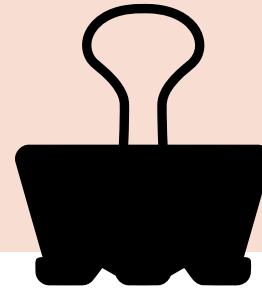
Characterisation	Priestley shapes characters to serve purposes. See 'Character Function'.
Genre	Priestley uses genre conventions of a whodunnit to make the play feel like a murder investigation. The characters take on the roles of a whodunnit: victim, detective, 'murderers'.
Structure	The play is structured to provide evidence of why Birling's view of the world is wrong. The Inspector builds a case and reveals who is guilty. We also see characters develop differently (e.g. young vs old).
Cyclical structure	The end of the play suggests that we have returned to (almost) the beginning and that the Birlings are about to relive the investigation (perhaps repeatedly until they all learn their lesson).
Setting	The play is set in Britain in 1912 – a time when society was particularly divided between rich and poor (and before the horrors of two world wars). Priestley wants to show how not to rebuild society.
Lighting	The change of lighting is highly symbolic and represents the Inspector dragging the Birling's out of their cosy ivory tower; the lighting symbolises the truth being exposed by the Inspector.
Mouthpiece	A mouthpiece is someone who is used to speak another person's views. The Inspector is Priestley's mouthpiece. He is used to speak Priestley's socialist views to the audience.
Rhetoric	The Inspector's final speech makes use of rhetoric. Priestley doesn't just want the audience to hear the socialist message, he wants them to be persuaded by it.
Dramatic irony	Dramatic irony is when the audience knows something a character doesn't. Priestley uses dramatic irony to undermine Birling through his inaccurate predictions.

Themes and Ideas:

Inequality and social justice		Priestley uses the play to expose the lack of social justice in society: the social elite live in comfort while the working class suffer.
Responsibility		The play suggests that we have a responsibility to look after each other (and not just ourselves as Birling suggests).
Class		Priestley uses the play to expose the problem of class prejudice; he also exposes the immorality of the social elite and the suffering of the working class.
Gender		The play highlights the gender divide and the relative powerlessness of women. However, it also shows how class affects gender expectations (Sheila vs Eva).
Morality		The play exposes the truth about morality as he sees it: that contrary to class prejudice, it is the so-called 'respectable citizens' who are immoral.
Power		The play exposes how power is abused by those who have it and the suffering it causes; it reveals the unfair imbalance of power in society.
Capitalism versus socialism		Priestley – a socialist – uses the play to expose the failings of capitalism (through Birling and Eva Smith) and to show the need for socialism (through the Inspector).
Older versus younger generation		Mr and Mrs Birling learn nothing; Eric and Sheila do. The play suggests that it is easier to get the younger generation to change their views about society.



REVISION:
EXAM TECHNIQUE

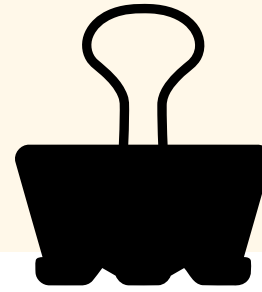


PLANS

One of the best ways to revise for the extended writing in Literature and Language is to create plans.

These could be essay plans for 'Macbeth' or an unseen poem, or a plan for a description of a beautiful place or speech about public transport.

- Improves writing structure + cohesion
- Saves time in exams - prevents 'waffle'
- Ensures you stay focused on the question
- Improves quality of ideas
- Boosts confidence
- Improves timing
- Ensures active revision
- Helps identify gaps

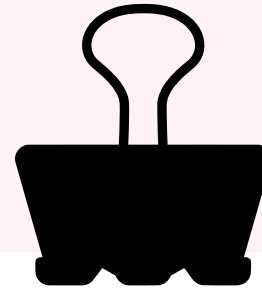


PRACTICE RESPONSES

Repeated practice builds automaticity. This builds confidence.

Practice essays, paragraphs, articles, etc.

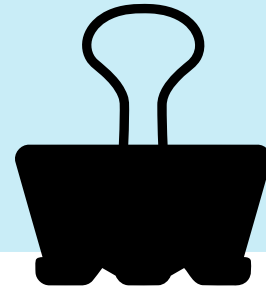
Especially for literature, if you are practising analysing key images/moments, it means that when you are in the exam you already 'know' what you are going to write about.



IN - S C H O O L

Ensure opportunities for further practice outside of your English lessons are being maximised.

This could include Period 0 lessons, extra English lessons during the day or after-school interventions and pre-exam masterclasses.

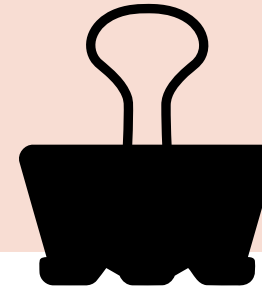


HOME LEARNING

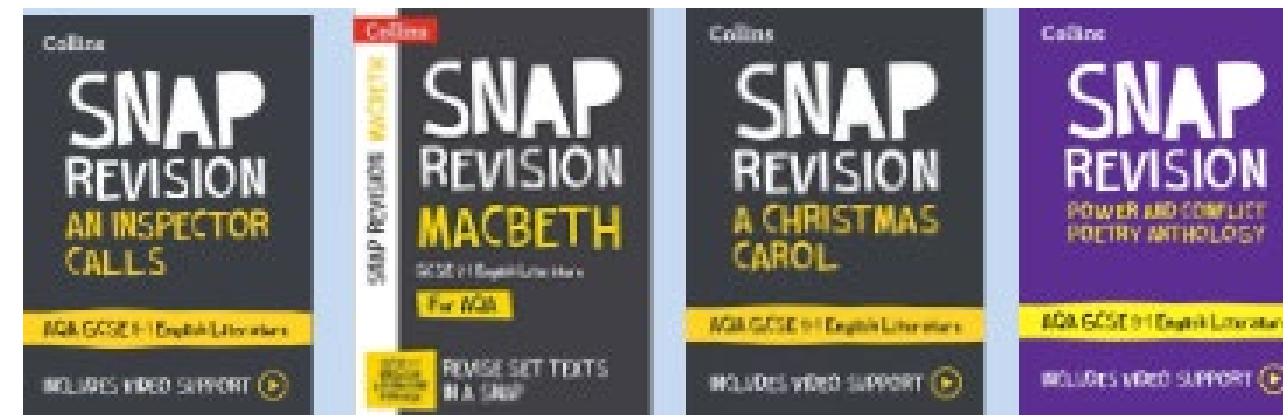
The home learning your teacher sets is personalised to your group.

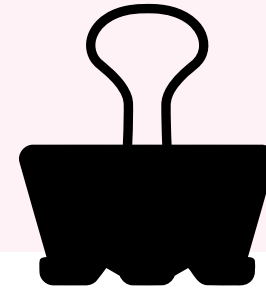
It is designed to support your revision and targets an area of learning where we believe extra practice would be beneficial.

It is important you put in equal effort with this work to that you would do in class. We want to build good habits.



EQUIPMENT





Thank you for listening.

Q U E S T I O N S ?