

ROMEO + JULIET

Section A (55 mins)

Answer 1 question about a given extract and the play as a whole.

LOVE

Established as key theme through Romeo's unrequited love for Rosaline: 'O brawling love, O loving hate'

Intense, passionate love presented through Romeo and Juliet's relationship, despite feuding families: 'My only love sprung from my only hate'

Love is destructive when Romeo and Juliet tragically take their lives: 'Thus with a kiss I die'

DEATH

Immediately, the Prince threatens death: 'Your lives shall pay the forfeit of the peace'

Masculine honour quickly turns to violence as Tybalt kills Mercutio; in vengeance, Romeo kills Tybalt: 'Either thou, or I, or both, must go with him'

Tragically believing Juliet is dead, Romeo commits suicide by drinking poison. Juliet wakes and stabs herself: 'O happy dagger' and their deaths end the feud

MERCUTIO

Mercutio's practical, bawdy and sexual view of love contrasts with Romeo's romantic view: 'Prick love for pricking you'.

Mercutio insults Tybalt when he is looking for Romeo. He is disgusted by what he perceives as Romeo's cowardice in refusing to fight Tybalt: 'calm, dishonourable, vile submission'.

Mercutio's death shows the impact of the feud on characters outside of the families: 'A plague o'both your houses'

CONFLICT

Established immediately and quickly escalates into a violent 'civil brawl' between the families

At the Capulet ball, Tybalt swears revenge on Romeo: 'This intrusion shall, now seeming sweet, convert to bitt'rest gall'

Tybalt kills Mercutio; Romeo, in revenge, kills Tybalt: 'fire-eyed fury be my conduct now'

Juliet feels inner conflict: 'O serpent heart hid with a flow'ring face'

ROMEO

Established as a lover in his unrequited love for Rosaline then genuine, yet impulsive love for Juliet: 'Did my heart love 'til now?'

Passionate nature leads him to kill Tybalt in revenge for Mercutio, setting him on his tragic path: 'banishment? Be merciful – say death'

Returns to Verona, kills Paris, kills himself believing Juliet is dead: 'O, here will I set up my everlasting rest, and shake the yoke of inauspicious stars'

TYBALT

Tybalt is the driving force behind much of the violence in the play: 'Peace? I hate the word, as I hate hell, all Montagues, and thee'.

He swears revenge on Romeo at the ball: 'This intrusion shall, now seeming sweet, convert to bitt'rest gall'

He thinks Romeo is a 'villain' and challenges him to a duel: 'turn and draw'. Tybalt kills Mercutio when he gets in the way and is then killed by Romeo.

FATE

Romeo and Juliet's love is 'death-marked' – they are doomed from the outset

Romeo and Juliet constantly see bad omens: 'Methinks I see thee ... as one dead in the bottom of a tomb'

Romeo believes he is a victim of fate: 'O I am Fortune's fool' and later tries to change his destiny: 'I defy you stars!'

Romeo and Juliet's suicides and the dramatic irony shows their death was inevitable

JULIET

First, established as an obedient, stereotypical Elizabethan daughter describing marriage as 'an honour that I dream not of'

Asserts her independence in marrying Romeo, showing her passionate and mature nature: 'I have bought the mansion of a love, but not possessed it'. Later, she stands up to her father: 'Proud can I never be of what I hate'

Bravely, desperately takes the potion to fake her death, which ultimately leads to tragedy

LORD CAPULET

Initially, Lord Capulet is reluctant to allow Juliet to marry so young: 'Let two more summers wither in their pride'.

He prevents Tybalt attacking Romeo at the ball and seems reasonable and peaceful.

Later, Capulet is furious when Juliet refuses to marry Paris: 'you baggage' and threatening her: 'Hang, beg, starve, die in the streets!'

After Juliet's tragic death, he makes peace with the Montagues.

Shakespeare's Intentions

1. Shakespeare demonstrates the destructive nature of intense, passionate love.
2. Shakespeare juxtaposes the themes of love, conflict, fate and death in order to entertain his Elizabethan audience.
3. The play is a warning not to defy authority.
4. Shakespeare allows the audience to question whether they can escape their fate.
5. Shakespeare reflects Elizabethan stereotypes of masculinity.

Thesis: At first glance, 'Romeo and Juliet' is a tragic love story, but at a deeper level, Shakespeare explores ideas about _____.

CF In Act __, / At the beginning of the play, As the play progresses, /At the end of the play, Shakespeare presents/ conveys/ introduces/ develops...

E This is evident when.... / When CHARACTER does ACTION, ...
...as CHARACTER says/states/claims (etc) '_____',
...in the dialogue '_____',
...in the stage directions '_____',

AQ Here, Shakespeare suggests/ implies/ demonstrates/ indicates/ emphasises/ highlights/ reflects/ connotes/ signifies/ establishes...

WM Here, Shakespeare uses/employs foreshadowing/ dramatic irony/ violent language/ contrast/ characterisation/ dialogue/ stage directions/ exclamations/ questions/ the metaphor/ personification/ oxymorons/ light imagery / a rhyming couplet...

EF Perhaps the audience would think/ feel/ imagine/ understand...
Shakespeare evokes EMOTION in the audience ...

WI Clearly, Shakespeare's intention is to... / Ultimately, Shakespeare challenges/ highlights/ reflects/ engenders/ creates a sense of...

Z The word '____' connotes/ is effective as...

S Shakespeare has deliberately structured the text/include this moment/event/method to prepare the audience for...
This links to the beginning/end of the play / This links to earlier/later in the play when...
This links to the play's overarching theme(s) of...
Thematically, this moment/event is significant as...
Structurally, this is significant as...

CON This reflects Elizabethan attitudes towards...
A modern audience may react with EMOTION to this as... / In contrast, a modern audience...

AC Alternatively, CHARACTER/MOMENT can be perceived/viewed as...
However, we must consider the idea/ interpretation that...

Conclusion: Ultimately, through the THEME/CHARACTER of _____, Shakespeare propels the action towards its tragic conclusion: the deaths of Romeo and Juliet.

Section B (50 mins)
Answer 1 question about a given extract and the novella as a whole.

A Christmas Carol

**STAVE 1**

Scrooge – a caricature of wealthy, greedy Victorian businessmen – is constructed as a cold, selfish miser: a ‘covetous old sinner’, ‘solitary as an oyster’ who claims he ‘can’t afford to make idle people merry’.

Scrooge reluctantly allows Bob Christmas day off, rejects Fred’s offer of Christmas with family and refuses to donate to charity, saying the poor should die to ‘decrease the surplus population’ echoing Malthus’ words.

Once home, Scrooge is visited by the ghost of his old business partner, Jacob Marley. Marley is covered in chains with ‘cash boxes, keys, padlocks, ledgers, deeds’ to symbolise his sins in life, only now realising ‘Mankind was my business’. Dickens uses him as a warning for Scrooge’s fate if he does not change and to explain he will be visited by 3 ghosts.

STAVE 3

The Ghost of Christmas Present embodies the Christmas spirit: ‘jolly’, ‘glorious’, generous and kind; sat on a throne of food to show there is enough for everyone if the wealthy share.

First, Scrooge is shown the Cratchit family, who represent the hardworking poor. They are grateful for the little they have and Scrooge demonstrates empathy for Tiny Tim and his ‘iron frame’. The ghost repeats Scrooge’s earlier words back to him about the ‘surplus population’ and he immediately feels shame.

Next, Scrooge sees what he’s missing out on at Fred’s and is forced to see that he is not respected or feared, but ridiculed.

Finally, we see Ignorance and Want – symbols of the effects of poverty: ‘Yellow, meagre, ragged, scowling, wolfish; but prostrate’.

STAVE 2

The Ghost of Christmas Past visits Scrooge, depicted ‘like a child’, yet ‘like a man’ with a ‘clear jet of light’ from its head as if it will shine a light on Scrooge’s forgotten memories.

The first vignette Dickens presents is Scrooge a ‘solitary child’ at school, evoking empathy and explaining his self-imposed isolation as an adult.

Next, we see Fezziwig’s party – an example of how employers should treat their workers, making Scrooge realise wealth can be spiritual: ‘The happiness he gives is quite as great as if it cost a fortune’.

Finally, we see Belle breaking off her engagement to Scrooge as his greed takes over: ‘Another idol has displaced me ... A golden one’.

STAVE 4

The Ghost of Christmas Yet to Come terrifies Scrooge and he feels a ‘solemn dread’ – for the silent construct depicted as the Grim Reaper.

First, we see the callous businessmen discussing Scrooge’s funeral: ‘I don’t mind going if a lunch is provided’. Ironically, Scrooge doesn’t yet know the dead man they are discussing is him.

Then, we are shown Old Joe’s Place in an area that ‘reeked with crime, with filth, with misery’ where criminals sell stolen goods – even the shirt off Scrooge’s dead back! This is the darker side of poverty.

Then, we see the couple in debt relieved at Scrooge’s death.

Finally, we see Tiny Tim’s death and Bob’s devastating grief: ‘My little, little child! Scrooge promises to change: ‘I am not the man I was!’

STAVE 5

Scrooge awakes a changed man, vowing to ‘live in the Past, the Present and the Future’. A series of similes convey his transformation into a better person: ‘I am as light as a feather!’ In order to achieve redemption, Scrooge must take action: he ‘regarded everyone with a delighted smile’ sends a ‘prize turkey’ to the Cratchits; donates to charity including a ‘great many back-payments’; goes to Fred’s for dinner; tells Bob he will ‘raise your salary’ and becomes a ‘second father’ to Tiny Tim. Here, Dickens exemplifies kindness, generosity, compassion and social responsibility to his Victorian readers. The cyclical narrative emphasises the huge change in Scrooge and ends the novel with an optimistic and hopeful tone. The final words ‘God Bless Us, Everyone’ convey the empathy and good feeling as Scrooge is saved from a terrible fate.

Dickens’ Intentions

1. Dickens raises awareness of the plight of the poor and create a more empathetic Victorian society.
2. Dickens highlights the importance of Christian values and Christmas traditions.
3. Dickens warns readers that wealth cannot be enjoyed unless shared.
4. Dickens highlights that wealth is not simply material- it can also be spiritual.

Thesis: At first glance, Dickens’ ‘A Christmas Carol’ is an entertaining story about Christmas, but at a deeper level, this text is an allegory that explores

CF In Stave __, / At the beginning of the novella, As the novella progresses, /At the end of the novella, Dickens presents/ conveys/ introduces/ develops...

E This is evident when.... / When CHARACTER does ACTION, ...
...as CHARACTER says/states/claims (etc.) ‘_____’,
...in the dialogue ‘_____’,
...in the narrative ‘_____’

AQ Here, Dickens suggests/ implies/ demonstrates/ indicates/ emphasises/ highlights/ reflects/ connotes/ signifies/ establishes...

WM Here, Dickens uses/employs foreshadowing/ irony/ satire/ humour/ positive language/ contrast/ characterisation/ dialogue/ detailed description/ exclamations/ questions/ metaphor/ personification/ pathetic fallacy/ cold imagery/ a semantic field of/ Biblical allusion...

EF Perhaps the reader would think/ feel/ imagine/ understand...
Dickens evokes EMOTION in the reader ...

WI Clearly, Dickens’ intention is to... / Ultimately, Dickens challenges/ highlights/ reflects/ criticises/ creates a sense of...

Z The word ‘____’ connotes/ is effective as...

S Dickens has deliberately structured the text/include this moment/event/method to prepare the reader for...
This links to the beginning/end of the novella / This links to earlier/later in the novella when...
This links to the novella’s overarching theme(s) of...
Thematically, this moment/event is significant as...
Structurally, this is significant as...

CON This reflects Victorian attitudes towards...
A Victorian reader may react with EMOTION to this as... / In contrast, a modern audience...

AC Alternatively, CHARACTER/MOMENT can be perceived/viewed as...
However, we must consider the idea/ interpretation that...

Conclusion: Ultimately, through the THEME/CHARACTER of _____, Dickens presents his moral message to Victorian readers, emphasising the power of kindness and the potential we all have for redemption.

An Inspector Calls

Section A (45 mins)

Answer 1 question from a choice of two about characters/key themes.

MR BIRLING

Birling is a corrupt capitalist; he wants to join forces with Gerald's family's company for '*lower costs and higher prices*' which means he will exploit workers and this is why he fires Eva for going on strike, labelling her a '*troublemaker*'. Birling – a personification of capitalism and wealth – is undermined by Priestley's use of dramatic irony; Birling claims the Titanic is '*absolutely unsinkable*' and that '*the Germans don't want war*' which may horrify the audiences of 1945. Birling has not learned his lesson; he blames anyone but himself for Eva's death is desperate to avoid a '*scandal*'. Then, he celebrates the theory that the investigation was a '*hoax*' before the plot twist at the end when he receives a phone call from the police.

GERALD CROFT

At first, Gerald seems like the perfect gentleman and Birling calls him '*the son-in-law I always wanted*'. Priestley aligns Gerald with Mr Birling as a corrupt capitalist. Gerald is upper-class – the most privileged character onstage – and hides his immoral behaviour using his wealth and status: '*we're respectable citizens and not criminals*'. This dialogue becomes ironic later in the play when his affair is revealed. Gerald's affair exposes his exploitation of Eva for a low price – the relationship is described in financial terms: '*she'd lived very economically on what I'd allowed her*'. At the end, Gerald has not learned his lesson and tries to avoid responsibility using his connections: '*a police sergeant I know*' asking whether it was the '*same girl*'

ERIC BIRLING

Eric's immoral and criminal behaviour is foreshadowed from the beginning of the play – he is clearly drunk and '*not quite at ease*'. Perhaps this is his guilt. However, he displays early signs of a socialist mindset in opposition to his father and Gerald: '*Why shouldn't they try for higher wages?*' In his confession, Eric reveals he '*was in that state when a chap easily turns nasty*', perhaps making excuses for his sexual assault of Eva. At the same time, Eric is very emotional and demonstrates remorse for his actions. He admits he stole money from the company and curses his mother when he finds out she refused to help Eva: '*damn you, damn you*' when she was pregnant: '*your own grandchild*'. Eric has learned his lesson: '*the girl's dead and we all helped to kill her*'.

Priestley's Intentions

1. Priestley highlights the exploitation of the working classes in the Edwardian era.
2. Priestley challenges the subservience of women in the Edwardian era.
3. Priestley criticises the selfishness of capitalism and demonstrate the need for a fairer, socialist society.
4. Priestley promotes the need for an equal society where morality is more important than reputation.
5. Priestley encourages the audience's sense of social responsibility.

Thesis: At first glance, 'An Inspector Calls' is a play simply about an investigation into the suicide of a young woman, but at a deeper level, Priestley explores _____.

CF	In Act __, / At the beginning of the play, As the play progresses, /At the end of the play, Priestley presents/ conveys/ introduces/ develops...
E	This is evident when.... / When CHARACTER does ACTION,as CHARACTER says/states/claims (etc.) ' _____ ', ...in the dialogue ' _____ ', ...in the stage directions ' _____ ',
AQ	Here, Priestley suggests/ implies/ demonstrates/ indicates/ emphasises/ highlights/ reflects/ connotes/ signifies/ establishes...
WM	Here, Priestley uses/employs foreshadowing/ dramatic irony/ harsh language/ contrast/ characterisation/ dialogue/ stage directions/ exclamations/ questions...
EF	Perhaps the audience would think/ feel/ imagine/ understand... Priestley influences/ inspires/ encourages the audience to...
WI	Clearly, Priestley's intention is to... / Ultimately, Priestley challenges/ highlights/ criticises/ reflects/ persuades/ creates a sense of...
Z	The word ' _____ ' connotes/ is effective as...
S	Priestley has deliberately structured the text/include this moment/event/method to prepare the audience for... This links to the beginning/end of the play / This links to earlier/later in the play when... This links to the play's overarching theme(s) of... Thematically, this moment/event is significant as... Structurally, this is significant as...
CON	This reflects Edwardian attitudes towards... The audience in 1945 may react with EMOTION to this as...
AC	Alternatively, CHARACTER/MOMENT can be perceived/viewed as... However, we must consider the idea/ interpretation that...

Conclusion: Ultimately, through the THEME/CHARACTER of _____, Priestley presents his moral message to the audience, promoting the necessity for a socialist society.

SHEILA BIRLING

Initially, Sheila seems materialistic, sheltered and excited about her engagement: '*Look – Mummy - isn't it a beauty?*' However, she is not as naïve as she seems and is suspicious of Gerald: '*all last summer, when you never came near me*'. 1912's patriarchal social structure means she can only say this in a '*half-serious, half-playful*' manner rather than openly accuse Gerald. Sheila's vanity and jealousy lead her to use her power (wealth and class) to get Eva fired from Milwards, but she is instantly remorseful: '*desperately sorry*' Sheila has learned her lesson and takes on the role of the Inspector to encourage her family to take responsibility repeating his warning of '*fire and blood and anguish*' to show hope for change lies with the younger generation.

MRS BIRLING

Mrs Birling upholds the patriarchy, telling Sheila, '*men with important work to do sometimes have to spend nearly all their time and energy on their business*'. Mrs Birling is unsympathetic: a '*cold woman*' with no empathy for the working class, shown immediately in her assumption that her family have no involvement with '*girls of that class*' (Eva's suicide). She is reluctant to admit responsibility, resisting the Inspector's interrogation: '*I accept no blame at all*', admitting she was '*prejudiced against her [Eva's] case*'. Instead, she blames the father: '*it's his responsibility*'. The audience realise she is inadvertently blaming Eric and the scene ends with this dramatic irony. At the end, Mrs Birling has not changed; hope lies with the younger generation.

INSPECTOR GOOLE

Interrupts cosy atmosphere of Birling celebration and the lighting changes from '*pink and intimate*' to '*bright and hard*' He '*has a habit of looking hard at people*', shocking the characters and the audience with gruesome imagery of Eva: '*burnt her inside out*' He questions the class system - Birling's decision to sack Eva, Mrs B's refusal to help and assumption of moral superiority, tricks Mrs B into blaming Eric He is a teacher of morality – Priestley's political mouthpiece – and gives a grave warning in his final speech that without change, there will be terrible consequences: '*fire and blood and anguish*' and therefore promoting socialism

English Literature Paper 2

(2hrs 15mins)

Section B (45 mins)

Answer 1 question comparing a named poem with a poem of your choice.

POWER AND CONFLICT

Stanza: group of lines within poem

Enjambment: line runs into next one without punctuation

Caesura: pause in middle of line using punctuation

Volta: turning point

Juxtaposition: placing two opposing ideas next to each other to highlight difference

Imagery: visual, descriptive language

Metaphor: imagined comparison

Simile: comparison using like or as

Personification: giving an object human qualities

Sensory language: evokes sense (sight, smell, etc.)

Emotive language: evokes emotion (anger, joy, etc.)

Semantic field: group of words within a theme

Speaker: narrator in poem

Connotation: associations a word/idea brings to mind

Tone: mood/feeling

Alliteration: words beginning with same sound

Sibilance: repetition of 's' sound

Ambiguity: has more than one meaning

Perspective: point of view, 1st/3rd person

Comparative Statements: Both poets explore the feeling of/idea that...

❖ ...power can be abused

❖ ...power is the downfall of humans/ power corrupts humans

❖ ...power is temporary

❖ ...identity is defining

❖ ...identity can be complex and confusing

❖ ...memories can be painful

❖ ...memories influence identity

❖ ...conflict causes mental suffering

❖ ...conflict causes physical suffering

❖ ...war is futile

❖ ...war causes loss

❖ ...war is brutal/ horrifying

❖ ...nature is more powerful than humans

❖ ...nature is destructive/dangerous

❖ ...nature is unforgiving

❖ ...nature can be beautiful / transformative / inspiring

❖ ...inner conflict leads to guilt

❖ ...shame/fear/pride/patriotism/honour/frustration/horror/identity

POWER OF NATURE

'The Prelude'

'Storm on the Island'

'Kamikaze'

'Exposure'

'Ozymandias'

'Tissue'

REALITY OF WAR/CONFLICT

'Exposure'

'Charge of the Light Brigade'

'Poppies'

'War Photographer'

'Bayonet Charge'

'Remains'

POWER OF HUMANS

'London'

'My Last Duchess'

'Ozymandias'

'Checking Out Me History'

'Storm on the Island'

INNER CONFLICT/ANGER

'Checking Out Me History'

'London'

'My Last Duchess'

'Remains'

'Kamikaze'

'War Photographer'

'Poppies'

POWER OF IDENTITY

'Checking Out Me History'

'The Emigree'

'Tissue'

'Kamikaze'

'My Last Duchess'

POWER OF PLACE

'The Emigree'

'London'

'The Prelude'

CF Both poems explore...../In both poems, the poet depicts/presents a feeling of / a sense of ...

E This is evident when in the line/phrase/METHOD '_____'
...as the poet depicts/presents '_____'
...in the METHOD '_____',
...through the perspective of the speaker in '_____'

AQ Here, the poet *suggests/implies/demonstrates/indicates/ emphasises/highlights/reflects/connotes/signifies/establishes...*

WM Here, the poet uses/employs *imagery/irony/humour/positive language/contrast/connotations of/direct speech/vivid description/exclamations/questions/metaphor/personification/a volta/enjambment/a semantic field of/Biblical allusion/caesura/an unusual perspective/alliteration/sibilance/onomatopoeia/anaphora/repetition/assonance/juxtaposition/rhyme/symbolism/tone...*

EF Perhaps the reader would think/ feel/ imagine/ understand...
The poet evokes EMOTION in the reader ...

Z The word '____' connotes/ is effective as...

S Perhaps the poet has deliberately structured the poem in this way in order to...
This links to the beginning/end of the poem/ This links to earlier/later in the poem when...
The poem is structured in ___ equal stanzas to reflect the idea that/ to reflect the speaker's mindset...
The poem is structured in one continuous stanza which creates a sense of...
Structurally, the poem appears chaotic in the unequal stanza structure and line length. This reflects...
Structurally, this is significant as...

AC However, there is also a sense of _____ throughout the poem...
Alternatively, the speaker/ CHARACTER can be perceived/viewed as...
However, we must consider the idea/ interpretation that...
For some readers, this would have connotations of _____, whereas, for other readers...
Whilst on the one hand the poet implies _____ we must also consider...

Section C (45 mins)

Answer Q1 analysing one unseen poem [24 marks] and Q2 comparing the methods with a second poem.

How Do I Approach the Unseen Poem Question 1? [24 marks]

1 Read the question before you read the poem.
• What is the focus?
• Consider how the title may link to the question.

2 Read the poem once, with the question in mind. Summarise what you think it is about in notes.

3 Read the poem a second time. Note down 3 or 4 main feelings, themes, ideas, emotions.

4 Read the poem through a third time and highlight words, phrases and details which support the main feelings you identified.

5 Zoom in on the words, phrases and details which support your feelings. Label techniques and the specific effect on the reader.

6 Plan your response:
1. Introduction showing overall meaning linking to the question.
2. Feeling 1
3. Feeling 2
4. Feeling 3
5. Conclusion linking back to the question.

How Do I Approach the Unseen Poem Question 2? [8 marks]

1 Read the question before you read the second poem – what's the focus?

2 Read the poem and pick out any similarities/differences in the way the poet has presented the theme compared to Poem 1.

3 Jot down 3 or 4 similarities or differences in the language / structure / techniques used in the poems.

4 Write your response:
1. Similarity or difference 1
2. Similarity or difference 2
3. Similarity or difference 3
4. (Possibly 4)
Start each sentence by comparing:
'Both poems use.....'
'Jones's poem uses whereas Heck's poem uses

English Language Component 1

(1hr 45mins)

Section A – answer 5 questions on a fiction extract
[40 marks]

Section B – narrative writing (a choice of 4 story titles)
[40 marks]

Complete Section B (narrative) first 45 mins

Question 1 5 mins

Question 2 10 mins

Question 3 15 mins

Question 4 15 mins

Question 5 15 mins

Step 1: Rule off line numbers and highlight key words in the question

Step 2: Read section of extract and highlight evidence

Step 3: Use the 'find and write' method to write your response

Question 1
[5 marks]

Short, bullet pointed sentences
List 5...

- Read the question carefully and highlight key words
- List your answers in bullet points
- Use a mixture of your own words and evidence from the text
- Don't copy out full sentences (pick out the important words and phrases)
- Write in chronological order
- Write 6 points (just in case)
- Start each sentence with the subject from the question
- Be specific and clear

Question 2
[5 marks]

How does the writer show...?
What impressions...?

Evidence + inference x 5

Bruce thinks Pat is 'average' which shows he has patronising thoughts about her.

'messy and lazy' gives the impression that Anna is disorganized and has left the flat in a cluttered state.

Question 3
[10 marks]

How does the writer show...?
What impressions...?

Evidence + inference x 10

Bruce thinks Pat is 'average' which shows he has patronising thoughts about her.

'messy and lazy' gives the impression that Anna is disorganized and has left the flat in a cluttered state.

Question 4
[10 marks]

How does the writer show...?
How does the writer make these lines...?

Evidence + inference x 10

'the iron was getting hotter and hotter' builds tension as the source of the fire is introduced.

The window is 'hopelessly stuck' increases the drama as it implies the girls won't get out of the house alive.

Question 5
[10 marks]

To what extent do you agree...?

At the start of the text, /Then, /Next, Then,
As the text progresses, /Then, /Next, Then, Next,
At the end of the text,

Evidence + inference x 10

At the end of the text, Bruce 'smiles at his own image in the mirror' makes him seem unlikeable as he is arrogant.

Overall, I agree/disagree/mostly agree that the writer presents...because...

**Section B
NARRATIVE**

TOP TIPS

- ❖ Clearly state which title you have chosen in the margin (question no.)
- ❖ Write 400-600 words
- ❖ Structure: opening, problem, complication, crisis, resolution
- ❖ Make sure you focus on a single moment/ event that your narrator must overcome
- ❖ Use humour, sarcasm and a light-hearted tone to create a strong narrative voice
- ❖ Keep dialogue to a minimum
- ❖ Remember to clearly paragraph – miss a line each time
- ❖ Show, don't tell (actions and description)
- ❖ Use the past tense the whole way through
- ❖ Proofread for SPaG, vocabulary and any plot holes

Choose from 1 of 4 narrative titles

There are 4 types of titles that could appear:

- Write about a time when...
- Title i.e. The Wedding
- Start your story with...
- End your story with...

Past Paper Narrative Titles

- Write a story that ends 'and that was the worst job of my life'
- Write a story that begins: I can clearly remember the family gathering
- Write a story that ends 'and I realised some things are more important than money'
- Write a story that ends 'and I felt so sorry for myself'
- Write about a time when you broke the rules
- Write about a time when you felt let down by a friend
- Write about a time when you had to go shopping with a relative
- The Wedding
- A memory of primary school
- Grandma
- The Decision
- The Big Decision.
- Write a story that ends: ... and I don't miss her at all.
- Write about an occasion when you did someone a favour.
- Write a story that begins: Mum insisted that I went to the supermarket with her.

Check the following:	Checklist
Clear structure (opening/setting, problem, complication, crisis, resolution)	
It needs to be plausible (no haunted houses, zombies or battlefield experiences!)	
Examiners seem to like humour as it makes writing more entertaining	
A clear narrative voice (Cornelius is a great example of this – you feel like you know him!)	
Use of 'show don't tell'	
An engaging opening to create a good first impression to the examiner	
Past tense (be careful as students always struggle to maintain this)	
Clear paragraphs	
A range of sentence structures	
General SPaG skills	

GET PLANNING!

Complication:

How does the problem become worse?

Problem

What initial problem will the main character face?

Engaging Opening

Where is the story set?

Who are the main characters?

Crisis:

What happens at the most exciting part of the story?

Resolution:

What happens at the end of the story? How might the characters solve the problem?

Engaging Opening	• Characters introduced • Setting introduced • Main problem introduced
Introduce a Problem	• Problem develops • Tension/suspense is built leading to the complication
Complication	• Turning point in the story • Main character comes face to face with a problem and changes in some way • The most intense moment
Crisis	• Action following the complication and ultimately leading to the resolution.
Resolution	• Loose ends are tied up • Main character either defeats the problem, learns to live with it or is defeated by it. • The most intense moment

Engaging Openings

Setting	The rusted gates towered over me intimidatingly whilst the walls strictly blocked out any natural light from entering the inner building. For the past 11 years I had often walked past this hell hole, but now it was actually time for me to join.
Action	Crouched over the fire, I stirred the embers so that the sparks swarmed up like imps on the rocky walls of hell.
Direct address	You may have some cringeworthy memories but believe me, it's got nothing on events from June 12 th , 2017.
A question	They assured me that my choice would change nothing. But, how could it not?
Refer to a dramatic moment later in the narrative	Never did I think my Sunday morning would involve me, half-naked, looking up at a snow-coated tree.
A shocking statement	Nothing you learn in the first seventeen years of your life means a thing. This was crystal clear the day I turned eighteen.

Vocabulary

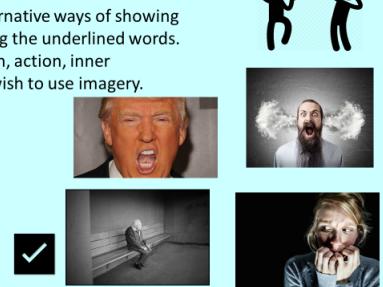
- **Brazen** – shameless: *She looked at me with the brazen arrogance that only a teacher could pull off.*
- **Callous** – showing cruel disregard for others: *I had never seen someone behave in such a cold, callous manner.*
- **Confidant**
- **Impudent** – not showing proper respect / rude: *His impudent attitude caught me off guard.*
- **Indolent** – lazy: *In his infuriatingly indolent way, he rolled his eyes at my request.*
- **Lurid** – unpleasantly bright in colour: *My new uniform, a lurid mix of greens, reds and tartan, stared back at me in the mirror.*
- **Morose** – sulky and bad-tempered: *My little brother didn't take the news well; his morose expression seemed to darken the whole room.*
- **Oblivious** – lacking awareness: *As ever, my mum was completely oblivious to my pain and suffering!*
- **Sycophant** – a person who tries to please someone in order to gain an advantage: *He was surrounded by his usual cronies – a bunch of sycophants who were desperate for him to accept them.*
- **Vociferous** – offensively loud and insistent: *Our whole year group ran towards the school gates like a vociferous mob.*
- **feral** – wild: *The year 7 in question was practically feral, running around the school with no regard for rules or social norms.*

Show, Don't Tell

Let's practise this skill: find alternative ways of showing these descriptions without using the underlined words. Think about physical description, action, inner thoughts, or speech. You may wish to use imagery.

1. The man was angry.
2. The girl was scared.
3. The old man was lonely.
4. She was beautiful.
5. They were loud.
6. Donald Trump is orange.

The man resembled a pressure cooker about to explode.
She was pretty.



Sentence Types

2AD Sentences

➢ 2A sentences have 2 adjectives before a noun:

➢ *The glamorous, intelligent princess kissed the grotesque, warty frog.*

Emotion word, (comma) sentence

➢ Emotion word, (comma) sentences begin with a feeling word followed by a , (comma).

➢ *Desperate, she screamed for help.*

The more, the more

The more, the more sentences are in 2 parts. The first more should be followed by an emotion word and the second more should be followed by a related emotion.

The more upset she was, the more her tears flowed.

De: De sentences (Description: Details)

A De: De sentence has 2 parts. The 1st part gives a description, the 2nd gives further details. The 2 parts are separated by a colon (:)

Snails are slow: they take hours to move the shortest of distances.

Sentence Types

If, if, if, then sentences

➢ If, if, if, then sentences are made up of 3 separate parts:

➢ *If the alarm had gone off, if the bus had been on time, if the road repairs had been completed, then his life would not have been destroyed.*

Some; others sentences

➢ Some; others sentences begin with the word some and have a ; instead of a 'but' to separate the two parts.

➢ *Some people love football; others just can't stand it.*

O. (I.) sentences – Outside (Inside.) sentences

➢ O. (I.) sentences are made up of 2 related sentences. The first sentence tells the reader the character's outward actions. The second (placed in brackets) shows the characters true INNER feelings.

➢ *He smiled and shook the man's hand warmly. (Inside, however, he was more angry than he had ever been.)*

Section A – answer 6 questions on 2 non-fiction extracts

[40 marks]

Section B – transactional writing (two tasks – letter/ article/ speech/ review/ report)

[40 marks]

Question 1 & 3
[3 marks]

Short answers
(a) (b) (c)

- Read the question carefully and highlight key words
- List your answers (a) (b) (c)
- Don't write or copy out full sentences (pick out the important words and phrases)
- Be specific and clear

Question 2
[10 marks]

How does the writer show...?

Evidence + inference x 10

'40 years' shows West has already worked at the market for a long time so he is more likely to continue as a street seller.

Question 5
[4 marks]

Using information from both texts, explain...

In text 1, the writer presents...

[give two specific details/ideas]

In text 2, the writer presents...

[give two specific details/ideas]

Total: 2 hours

Section A	1 hour
Question 1	3 mins
Question 2	15 mins
Question 3	3 mins
Question 4	15 mins
Question 5	9 mins
Question 6	15 mins

Section B	1 hour
Question 1	30 mins
Question 2	30 mins

Question 2
[10 marks]

How does the writer show...?

Question 4
[10 marks]

To what extent do you agree...?

Evidence + inference x 10

'Petticoat Lane is long, narrow and filthy' immediately paints a negative picture of a dirty street.

Question 5
[4 marks]

Using information from both texts, explain...

Question 6
[10 marks]

Compare...

In text 1, the writer presents...

[give two specific details/ideas]

State clearly which text you're writing about.

Evidence + inference x 6

In Text 1, '_____' suggests... x 3

In Text 2, '_____' suggests... x 3

In Text 1, Harry 'cheerfully greets a steady stream of customers' which suggests Harry is friendly and positive when trying to sell his own goods.

English Language Component 2

(2hrs)

WRITING A FORMAL LETTER

Your headteacher has suggested that the summer holidays should be reduced from 6 weeks to just 3 weeks because it is a waste of time.

Write a letter to your head teacher giving your views on this matter.

Structure: (Your address)
(Their address)
Date

Dear Mrs Lowry-Johnson,

✓ **P1: Opening statement to introduce your stance.**
Ethos: connect with the reader.
I am writing to you regarding ... On behalf of the whole student body/the school council
✓ **P2: Your reasons (strongest reason first!)**
Pathos: engage with emotion.
Elaboration: In the current climate, it appears that ...
It may be controversial, but I believe that ...
Example: Picture the scene: ...
✓ **P3: Consider different views.**
Logos: give logical and credible reasons as part of your counter arguments.
Metacommentary: In other words, it is evident that ...
Objections: People often assume that ...; however, I would argue that ...
✓ **P4: Conclusion (for actions)**
Ethos: offer solutions.
The solution is simple: ...
I recommend that ...

Yours sincerely, (because you know the name; Yours faithfully if not)

Stating positives/benefits to your opinion

Exceptional
Remarkable
Incomparable
Advantageous
Logical
Profitable
Beneficial
Legitimate
Justified

Connectives

Additionally
Similarly,
Likewise,
What is more,
Indeed,
Correspondingly,

For instance,
Notably,
Namely,
Particularly,

However,
On the contrary,
Conversely,
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Write the text of a speech for a debate at your school or college in which you persuade young people to take more responsibility for protecting the environment.

Structure:

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Have you ever considered ...?
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Therefore, it's clear to see that ...
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Some of us ... others simply ...
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People often assume that ... however, I would argue that ... / Many people perceive this as a fractious issue, but for me, (topic) is ...
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From this, we can learn a worthwhile lesson ...
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✓ **Conclusion**
Thank you ... I'd like to leave you all with this final thought: ...

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- ✓ Approximately 1 ½ sides of A4.
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- ✓ **A range of sentence types**.
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WRITING AN ARTICLE

Task: 'Children learn more from their experiences outside school than they do from their lessons inside.'

Write a lively article for your school newspaper to explain what you think makes a good education.

Structure:

✓ **Headline**
✓ **P1: Anecdote relating to topic.**
Picture the scene: / Imagine:
✓ **P2: 1 sentence paragraph**
This may be a fractious issue for many, but it is clear to me: ...
✓ **P3: Your first reasons (strongest reason first!)**
Where to start first? Well, in my opinion one of the most vital things about school...
✓ **P4: Another reason**
We can also look at...
✓ **P5: Explore opposite opinion and use a counter argument**
People often assume that ... However, ...
✓ **Conclusion + link back to anecdote**
So, let's consider our scene again: ...

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Task: Write a review for a teenage magazine of a book, film or TV programme/series that you have enjoyed in the last year and why it might appeal to others of your age.

Write your review.

Structure:

✓ **Heading: a question, pun, or opinion**
✓ **Introduction**
Without a doubt, the new/latest/hottest film/TV/book ... deserves our undivided attention. (now summarise what it is about) So, what's all the fuss about?
P1: **Wider aspects**
Audiences will appreciate ... (music/actors/action/storyline/drama)
If you liked ... (as I certainly did) then you'll love ... because...
✓ **P2: Opinion & Examples**
Without a doubt, this show is incomparable in terms of its ...
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