

Year 11 English

Literature and Language

Success



What are the demands of the English exams?

The English exams ask you to be fully engaged as a reader and a writer.

Students have to consider:

- ✓ How do writers put a text together?
- ✓ How is fiction different to non fiction?
- ✓ How is tension created through structure?
- ✓ What is the impact of certain language for a certain audience?
- ✓ Which language techniques create which effects?
- ✓ How does context impact language choice?
- ✓ How do I compare texts?
- ✓ The list goes on.....!

Engaging

Judicious

Purposeful

Ambitious

Evaluative

Synthesise

Sustained

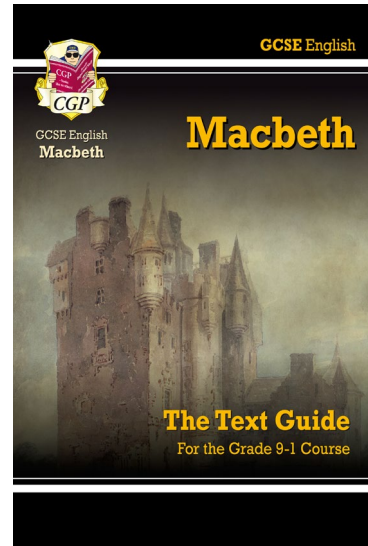
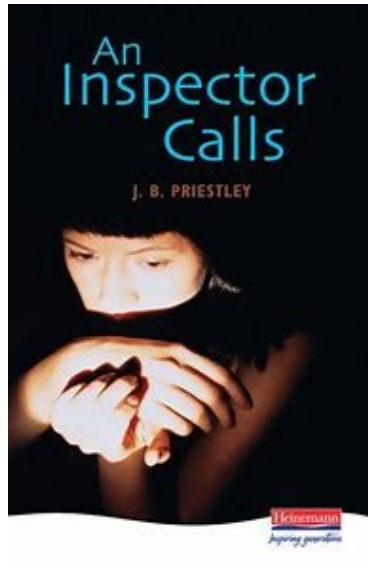
Sophisticated

Overview

Confident

Accurate

GCSE English Literature



What is the content of the exams?

Paper 1 (choose any two)	Paper 2 (compulsory)
Paper 1P Anthology of poetry – 1 item 30 marks (AO1, AO2, AO3)	Section A Shakespeare – 1 item 30 marks (AO1, AO2, AO3) + 4 marks (AO4)
Paper 1M Modern prose/drama – 1 item 30 marks (AO1, AO2, AO3)	Section B Part 1: unseen poem essay 24 marks (AO1, AO2) + 4 marks (AO4) Part 2: unseen poetry comparison 8 marks (AO2)

Put simply:

- ✓ A whole Shakespeare play- 'Macbeth'
- ✓ An anthology of 15 poems- Power and Conflict.
- ✓ A whole modern text- 'An Inspector Calls'
- ✓ Unseen Poetry

Knowledge

- ✓ Plot.
- ✓ Character.
- ✓ Structure.
- ✓ Dramatic conventions.
- ✓ Quotations.
- ✓ Contextual information.
- ✓ How to write for the different essay types.

A blue oval with a thin black border, containing the text "All closed book!" in white, sans-serif font. The oval is positioned to the right of the list of knowledge items.

All closed book!

What do the questions look like?

Compare how poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'. (30 marks)

How does Priestley explore the importance of social class in An Inspector Calls? Write about:

- some ideas about social class in the play
- how Priestley presents the importance of social class. (30 marks)

Starting with the extract and then the wider play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural. (30 Marks)

Tips for Success

How do we manage this huge amount of content?

Tip 1- Drip feeding your revision



Trying to revise everything for one whole Literature text is impossible and you may end up wasting time.

- ✓ Cycle through your key texts- 10-20 mins a day on each.
- ✓ Focus on something different as you cycle through- characters, then plot, then themes etc.
- ✓ As you become more confident be judicious with what you give revision time to.
- ✓ Focus on what you are weakest on.
- ✓ Revision cards are great for this but keep them simple

Tip 2- Knowledge download and two colour revision.



STARTER: poetry download...

Write down on your page, everything you can remember about the poem, 'London.'



LONDON
By William Blake

1. Write down everything you can remember about the poem.

2. Next in a different coloured pen, refer to your notes/anthology and add the key information you missed out.

3. Prioritise the information that you added in the second colour next time you revise.

Tip 3- Remembering Key Quotations.

Try to think about learning quotations as a way to link to other important information **RATHER** than just learning them for the sake of it.

Personification –
nature is personified
and given sinister
qualities

Juxtaposes beauty and
death.

“Pale flakes with
fingering stealth come
feeling for our face.

The use of the
collective pronoun
shows the universal
nature of these
conditions in war.

1. **Choose** one quotation that sums up the poem/character/theme. Practice the annotations.
2. **Learn** it.
3. **Link** it.

GCSE English Language



What is the content of the exams?

Paper 1: Explorations in Creative Reading and Writing

What's assessed

Section A: Reading

- one literature fiction text

Section B: Writing

- descriptive or narrative writing

Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

Questions

Reading (40 marks) (25%) – one single text

- 1 short form question (1 x 4 marks)
- 2 longer form questions (2 x 8 marks)
- 1 extended question (1 x 20 marks)

Writing (40 marks) (25%)

- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)

Paper 2: Writers' Viewpoints and Perspectives

What's assessed

Section A: Reading

- one non-fiction text and one literary non-fiction text

Section B: Writing

- writing to present a viewpoint

Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

Questions

Reading (40 marks) (25%) – two linked texts

- 1 short form question (1 x 4 marks)
- 2 longer form questions (1 x 8, 1 x 12 marks)
- 1 extended question (1 x 16 marks)

Writing (40 marks) (25%)

- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)
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Skill Vs Content

The key is to know the content of the exams and have strategies, then continually practise the skills required.

How can you prepare for Language?

Tip 1- know your papers, have a strategy

One of the greatest factors that causes students to lose marks for language is the short time scale.

YOU MUST have a clear strategy and a set of procedures for all questions.

1. E.g. Read the questions and highlight key words
2. Read the text
3. Annotate techniques and make notes about plot/character
4. Know your timings/marks for each question

Tip 2- Reading 'crunch'

How this works:

- ✓ Gets you familiar with reading texts and looking for key info
- ✓ Speeds up your ability to select key info
- ✓ Gets you to 'crunch' this info in to small, distilled pieces of text that you will use to construct answers.
- ✓ Better than completing 'whole papers'

Question/focus: How is homelessness presented by the writer?

O.T.T. Use this box to give an overview of the text: what tense is it in? Can you give an overview of what it is about and what the writer's main tone and emotion is? Does it change at all or does it stay the same?

Remember! Coverage and range

George Orwell - "Down and Out in Paris and London"
 Published in 1933, this is an autobiographical extract on the theme of poverty.

Paddy was my mate for about the next fortnight, and, as he was the first tramp I had known at all well, I went to give an account of him. I believe that he was a typical tramp and there are tens of thousands in England like him.

He was a tallish man, aged about thirty-five, with fair hair going grizzled and watery blue eyes. His features were good, but his cheeks had **leaked** and had that greyish, dirty in the grain look that comes of a bread and margarine diet. He was dressed, rather better than most tramps, in a tweed shooting-jacket and a pair of old evening trousers with the braids still on them. He was careful of his appearance altogether, and carried a razor and tooth brush that he would not sell though one would have known him for a tramp a hundred yards away. There was something in his drifting style of walk, and the way he had of hunching his shoulders forward, essentially sly.

He had been brought up in Ireland, served two years in the war, and then worked in a metal polish factory, where he had lost his job two years earlier. He was horribly ashamed of being a tramp, but he had picked up all a tramp's ways. He browsed the pavements unnecessarily, never missing a cigarette end, or even an empty cigarette packet, as he used the tissue paper for rolling cigarettes. He had no stomach for crime, however. When we were in the outskirts of **Soho**, Paddy noticed a bottle of milk on a doorstep, evidently left there by mistake. He stopped, eyeing the bottle hungrily.

"Christ!" he said, **seeing** good food **going** to waste. Somebody could knock **off** **my** bottle off, eh? (knock it off easy.)

I saw that he was thinking of 'knocking it off' himself. He looked up and down the street; it was a quiet residential street and there was nobody in sight. Paddy's sickly, snappish face yeamed over the milk. Then he turned away, saying gloomily: "Best leave it. It don't do a man no good to steal. **Look**, God, I **ain't** never stolen **nothing** yet."

He had two subjects of conversation, the shame and come-down of being a tramp, and the best way of getting a free meal. His ignorance was limitless and appalling. He once asked me, for instance, whether Napoleon lived before Jesus Christ or after. Another time, when I was looking into a bookshop window, he grew very perturbed because one of the books was called *OF THE IMITATION OF CHRIST*. He took this for blasphemy. "What de hell do **you** want to go **into** of Hill for?" he demanded angrily. He could read, but he had a kind of loathing for books. On our way from **Soho** to **Edgware**, I went into a public library, and, though Paddy did not want to read, I suggested that he should come in and rest his legs. But he preferred to wait on the pavement. "No," he said, "de sight of all **that** bloody print makes me sick."

Nevertheless, he was a good fellow, generous by nature and capable of sharing his last crust with a friend; indeed he did literally share his last crust with me more than once. He was probably capable of work too, if he had been well fed for a few months. But two years of bread and margarine had lowered his standards hopelessly.

What?	What?	What?
How?	How?	How?
What?	What?	What?
How?	How?	How?

Key words to help you focus: verb image tense (past, present, future) contrast
 adverb tone lists personal experience emotive sounds
 the reader speech adjective 1st/2nd/3rd person

Tip 3- Read..... EVERYTHING!

English Language GCSE (especially the writing sections which are worth half the marks on each paper) rely on good knowledge of the wider world, issue and styles of writing.

The best way to improve this is to immerse yourself in texts of all kinds.

- ✓ Newspapers
- ✓ Autobiographies
- ✓ Travel writing
- ✓ Fiction in all forms
- ✓ Classic literature

Just dedicating 10 mins of reading a day can have a huge impact.

How are we supporting success at St Alban's?

- ✓ Targeted support sessions after school on Thursdays.
- ✓ Access to Seneca Learn.
- ✓ Access to Massolit.
- ✓ Centralised homework booklets with checkpoints.
- ✓ Teams areas populated with revision resources.
- ✓ Detailed feedback from all assessed tasks.

How can you help at home?

- Support a regular revision slot.
- Test your child with their revision cards.
- Ask them questions such as: why do you think the writer used that phrase?
- Ask them to tell you about what was happening in history at the time the text was written.
- Have a chat with them about their favourite character in the text.
- Encourage them to attend revision sessions.
- Help them to learn quotations.
- Remind them about resources available both virtually and in school.