

Year 11 Parent Conference, GCSE English

Resources

Reaching for the top grades

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Revision guides

The CGP and York Notes GCSE revision guides provide a good basis for supporting revision. They should be seen as a starting point and a guide, rather than a substitute for students thinking for themselves when revising. Revision guides can be purchased for:

- Macbeth
- A Christmas Carol
- An Inspector Calls
- Unseen Poetry
- Language Paper 1
- Language Paper 2



Course overview

| | | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---------|---------|--|---|---|--|----------------|--------------|
| YEAR 11 | Content | An Inspector Calls (AIC) Fri Focus: ACC | Unseen poetry revision Lang 2 Fri Focus: Lang 1 | Language Paper 1 revision Macbeth revision Fri Focus poetry | A Christmas Carol revision (ACC) Language paper 2 Fri Focus: AIC | AIC/All papers | Public Exams |

'Fri Focus' = 'Focus Fridays' (a single-lesson revision session within the weekly timetable for English, focusing on a specific skill)

Literature Papers Mark scheme (relevant to ACC, AIC, Macbeth)

| Mark | AO | Typical features | How to arrive at a mark |
|---|-----|--|---|
| Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks | AO1 | <ul style="list-style-type: none"> • Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s) | <p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p> |
| | AO2 | <ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods to create meanings | |
| | AO3 | <ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task | |
| Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks | AO1 | <ul style="list-style-type: none"> • Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s) | <p>At the top of the level, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.</p> |
| | AO2 | <ul style="list-style-type: none"> • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods to create meanings | |
| | AO3 | <ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task | |

| | | | |
|---|-----|---|--|
| <p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p> | AO1 | <ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation | <p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p> |
| | AO2 | <ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods to create meanings | |
| | AO3 | <ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task | |
| <p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p> | AO1 | <ul style="list-style-type: none"> • Some explained response to task and whole text • References used to support a range of relevant comments | <p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</p> |
| | AO2 | <ul style="list-style-type: none"> • Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods to create meanings | |
| | AO3 | <ul style="list-style-type: none"> • Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task | |

| | | | |
|---|--|---|---|
| Level 2 <i>Supported, relevant comments</i> 6–10 marks | AO1 | <ul style="list-style-type: none"> Supported response to task and text Comments on references | <p>At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</p> |
| | AO2 | <ul style="list-style-type: none"> Identification of writers' methods Some reference to subject terminology | |
| | AO3 | <ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors | |
| Level 1 <i>Simple, explicit comments</i> 1–5 marks | AO1 | <ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details | <p>At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate's response will show some familiarity with the text.</p> |
| | AO2 | <ul style="list-style-type: none"> Awareness of writer making choices Possible reference to subject terminology | |
| | AO3 | <ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors | |
| 0 marks | Nothing worthy of credit/nothing written | | |

Literature Paper 2, Unseen Poetry Question 1

| Mark | AO | Typical features | How to arrive at a mark |
|---|-----|--|--|
| Level 6 <i>Convincing, critical analysis and exploration</i> 21–24 marks | AO1 | <ul style="list-style-type: none"> • Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s) | <p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.</p> |
| | AO2 | <ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods to create meanings | |
| Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks | AO1 | <ul style="list-style-type: none"> • Thoughtful, developed response to task and text • Apt references integrated into interpretation(s) | <p>At the top of the level, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.</p> |
| | AO2 | <ul style="list-style-type: none"> • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods to create meanings | |

| | | | |
|---|--|---|---|
| Level 4 <i>Clear understanding</i> 13–16 marks | AO1 | <ul style="list-style-type: none"> • Clear, explained response to task and text • Effective use of references to support explanation | <p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer's methods.</p> |
| | AO2 | <ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's method to create meanings | |
| Level 3 <i>Explained, structured comments</i> 9–12 marks | AO1 | <ul style="list-style-type: none"> • Some explained response to task and text • References used to support a range of relevant comments | <p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology.</p> <p>At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer's methods.</p> |
| | AO2 | <ul style="list-style-type: none"> • Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods to create meanings | |
| Level 2 <i>Supported, relevant comments</i> 5–8 marks | AO1 | <ul style="list-style-type: none"> • Supported response to task and text • Comments on references | <p>At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of deliberate choices made by the writer with some reference to subject terminology.</p> <p>At the bottom of the level, a candidate will have level 1 and be starting to focus on the task and /or show awareness of the writer making deliberate choices.</p> |
| | AO2 | <ul style="list-style-type: none"> • Identification of writers' methods • Some reference to subject terminology | |
| Level 1 <i>Simple, explicit comments</i> 1–4 marks | AO1 | <ul style="list-style-type: none"> • Simple comments relevant to task and text • Reference to relevant details | <p>At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.</p> <p>At the bottom of the level, a candidate's response will show some familiarity with the text.</p> |
| | AO2 | <ul style="list-style-type: none"> • Awareness of writer making choices • Possible reference to subject terminology | |
| 0 marks | Nothing worthy of credit/nothing written | | |

Literature Paper 2, Unseen Poetry Question 2

| Mark | AO | Typical features of response |
|----------------------------------|--|---|
| Level 4 7–8 marks | AO2 | <ul style="list-style-type: none"> • Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously • Convincing comparison of effects of writers' methods to create meanings |
| Level 3 5–6 marks | AO2 | <ul style="list-style-type: none"> • Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods • Comparative examination of effects of writers' methods to create meanings |
| Level 2 3–4 marks | AO2 | <ul style="list-style-type: none"> • Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology • Some comparison of effects of writers' methods to create meanings |
| Level 1 1–2 marks | AO2 | <ul style="list-style-type: none"> • Some links between writers' use of language or structure or form • Some links between effects of writers' methods to create meanings |
| 0 marks | Nothing worthy of credit/nothing written | |

Language Paper 1 and 2 Assessment Objectives

SECTION A: READING – Assessment Objectives

| | |
|-----|---|
| AO1 | <ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts. |
| AO2 | <ul style="list-style-type: none"> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views. |
| AO3 | <ul style="list-style-type: none"> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts. |
| AO4 | <ul style="list-style-type: none"> Evaluate texts critically and support this with appropriate textual references. |

SECTION B: WRITING – Assessment Objectives

| | |
|-----|---|
| AO5 | <ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. |
| AO6 | <ul style="list-style-type: none"> Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole). |

Language Paper 1 AOs in each question

| Assessment Objective | Section A |
|----------------------|------------------|
| AO1 | ✓ |
| AO2 | ✓ |
| AO3 | N/A |
| AO4 | ✓ |
| | Section B |
| AO5 | ✓ |
| AO6 | ✓ |

Question 1: AO1

Question 2: AO2

Question 3: AO2

Question 4: AO4

Question 5: AO5 and AO6

Language Paper 2 AOs in each question

| Assessment Objective | Section A |
|----------------------|------------------|
| AO1 | ✓ |
| AO2 | ✓ |
| AO3 | ✓ |
| AO4 | n/a |
| | Section B |
| AO5 | ✓ |
| AO6 | ✓ |

Question 1: AO1

Question 2: AO1

Question 3: AO2

Question 4: AO3

Question 5: AO5 and AO6

GCSE LANGUAGE PAPER 1 – SECTION A

| READING TIME: 10 MINUTES | 5 STEPS TO SUCCESS | KEY VOCABULARY |
|--|---|---|
| Q2 LANGUAGE [8 MARKS] 10 MINUTES | <ol style="list-style-type: none"> 1. Highlight two–three relevant quotations. 2. Pick out the most obvious examples of language devices. 3. Write two SEED paragraphs. 4. Ensure you use technical vocabulary. 5. Explain connotations of words. | Simile, metaphor, personification, imagery, adjective, noun, verb, adverb, pathetic fallacy, zoomorphism, anthropomorphism, alliteration, sibilance, oxymoron, repetition, symbolism, onomatopoeia, hyperbole, pathos |
| Q3 STRUCTURE [8 MARKS] 10 MINUTES | <ol style="list-style-type: none"> 1. Explain what happens at the beginning, middle and end. 2. Identify where there is a shift in topic, mood or focus. 3. Use concise quotations to support your ideas. 4. Pick out any interesting structural features. 5. Explain the overall motif, theme or mood of the extract. | Beginning, middle, end, simple, compound and complex sentence, linear narrative, non-linear narrative, cyclical narrative, motif, climax, foreshadowing, first-person narrative, third-person narrative, omniscient narrator, flashback, flash-forward, focus |
| Q4 EVALUATE [20 MARKS] 20 MINUTES | <ol style="list-style-type: none"> 1. You should agree with the statement. 2. Highlight at least four quotations that support the statement, and have interesting vocabulary/ language devices/ methods. 3. Look for patterns and reoccurring ideas in the text. 4. Turn each highlighted quotation into a SEED paragraph. 5. Conclude by saying why you agree with the statement. | Tone, mood, irony, satire, dialogue, setting, humour, facts, opinions, sarcasm, anecdotes and linguistic devices from Q2 |

Revision questions for Literature:

ACC: Pick a relevant extract from the play and rephrase the following questions with 'Starting with this extract, answer the question:'

- How is Scrooge presented in the novella? How does Dickens present Scrooge as a changing character in 'ACC'?
- What role does the setting play in 'ACC'?
- How does Dickens present the Ghost of Christmas Past?
- How does Dickens present the Ghost of Christmas Present?
- How does Dickens present the Ghost of Christmas Yet to Come?
- How does Dickens present Marley's Ghost?
- 'Dickens uses the supernatural to explore social ills and how to change them.' To what extent do you agree?
- How are the working class presented in 'ACC'?
- What role do secondary/minor characters play in 'ACC'?
- How is greed presented?
- How is inequality presented?
- What role does changing time play?

MB: Pick a relevant extract from the play and rephrase the following questions with 'Starting with this extract, answer the question:'

- How is Macbeth presented in the play?
- How is Lady Macbeth presented in the play?
- 'There are no good characters in 'Macbeth', only the successfully evil and the bystanders.' To what extent do you agree?
- How does Shakespeare explore the supernatural/deceit/ambition/gender/religion in 'MB'?
- What role do secondary/minor characters play in 'MB'?

AIC: No extract is provided for this question.

- How are the Birlings presented in 'AIC'?
- How does JB Priestley present greed/social inequality/guilt/change/socialism/capitalism/class?
- How are working-class characters presented?
- In what ways does power change?
- To what extent is 'AIC' a didactic* narrative?
- How is Mr Birling/Mrs Birling/Sheila/Eric/Gerald/Inspector Goole presented?

*Didactic = made with the intention of teaching the reader/viewer something



1: STUDENT STUDY GUIDE

Come exam time, students work hard at remembering all they have learned in their lessons over the year. But hard work alone is not enough to be successful. Knowing which are the most effective strategies — along with a schedule that avoids an end-of-year cramming — will help them achieve their best results.

WORKING HARD AT THE WRONG THINGS



Re-reading and highlighting is a bad idea. It may make students feel good but, in reality, they will soon forget the content they have covered.

Here, by contrast, are the best five methods your students should know about and adopt.

1 RETRIEVAL PRACTICE



Retrieval practice means trying to remember material you have learned, so when you sit your test, it comes readily to mind. Like this:

- 1 Make a list of important info you need from a topic
- 2 Close the book and create a quiz for yourself
- 3 Try to retrieve everything you've committed to memory
- 4 Go back and check all your answers

2 QUESTIONING AND ELABORATION



Once you have learned a lot of material, what should you do with it?

Ask questions about it and make connections. Here are questions about this quote:

*Is this a dagger which I see before me,
The handle toward my hand?*

- 1 Why does Shakespeare use this imagery here?
- 2 What does this reveal about Macbeth at this point?
- 3 How does this connect to what we know of Macbeth?

3 CONCRETE EXAMPLES

Concrete examples help concepts come alive — as in the transformation of lettuce depicting comics.



And in these questions used to find out exactly what an excellent essay looks like:

- 1 How has the essay been structured?
- 2 What particular phrases have been used?
- 3 What specific examples have been used as evidence?

4 SPACED PRACTICE

Recognising that procrastination is part of our nature, helps us avoid it. Cutting up revision into smaller chunks and spacing it out over a period of time is the best strategy to adopt.

For example, with 6 hours to prepare for a test in a week's time, here's how to space out the revision.

| | | | | | | |
|---|---|---|---|---|-------|---|
| M | T | W | T | F | S | S |
| ⊙ | ⊙ | ⊙ | ⊙ | ⊙ | | ⊙ |
| ⊙ | ⊙ | ⊙ | ⊙ | ⊙ | Relax | ⊙ |

5 INTERLEAVING

As with spaced practice, leaving gaps between studying is very effective. When studying multiple topics, mixing up the material you study adds to its impact. Such a mix is called interleaving.

| | | | | |
|--------------------|----------------|--------------------|--------------------|------------------|
| M | T | W | T | F |
| MACBETH | UNDEEN POETRY | AN INSPECTOR CALLS | JAYLL AND HYDE | CREATIVE WRITING |
| AN INSPECTOR CALLS | JAYLL AND HYDE | CREATIVE WRITING | MACBETH | UNDEEN POETRY |
| CREATIVE WRITING | MACBETH | UNDEEN POETRY | AN INSPECTOR CALLS | JAYLL AND HYDE |

Thematic Vocabulary and Literary Terminology

A Christmas Carol

Theme: catharsis physical intrusion metaphysical , supernatural , pastoral , duality redemption , morality , time shift inciting incident , misanthrope empathetic , resolution , malleable benevolence , reformation , conversion curmudgeonly , Dickensian anti-Malthusian , cornucopia , gothic alternative ideology , tuberculosis , cholera , poor law workhouse metamorphosis , sarcasm foreshadows , regression , nostalgia , Music , sentimentality , virtuous , recluse, magnanimous , humanitarian, Barnardo

Terminology: catalyst, irony, omniscient, narrator, simile, authorial digression, metaphorical, allegorical story, antithesis, parable, climax, bathos, idiolect, one-dimensional-character, satire, sarcasm, proleptic irony

Unseen Poetry

Theme: Post-traumatic stress, melancholy, honour, psychology, indoctrination, escalation, integrity, disorientation, patriotism, sentimentality, isolation, pacifism, camaraderie, glorification, regression, nationalism, paralysis, doctrine, duty, , rationalisation, , ideology, , bureaucracy, phobia, reconciliation, disassociation, control, domination, patriarchy, arrogance, megalomania, metaphysical, dehumanising, frustration, coercion, empathy, artifice, desperation, melancholy, victimisation, numbness, trapped, compassion, individuality, vulnerability, identity, futility, sacrifice

Macbeth

Theme: malignant , subconscious ,insanity , paranoia, original sin, Jacobean, ,patriarchy, downfall, loyalty, blindness, motif, treachery, Aristotle, decay, repercussions, supernatural ,assassination, deception, contrast, insurgency, distortion, incredulity, nihilism, inevitability, regal, protagonist, setting, James I, existential, regicide, manipulation, vengeance, tyranny, sinister, masculinity, familiars, suicide, fixation, somnambulism, ambition, Greek chorus, regression, denouement, disassociation, agency, complacency, emasculate, self-fulfilling prophecies, suppression, ambition, patriarchy, inscrutability

Terminology: foreshadow, catalyst, climax, elision, irony, tragedy, paradox, fate, pre-meditation, soliloquy, protagonist, subversion, hubris, foreboding, pragmatism, higher estate, iambic pentameter, perversion

An Inspector Calls

Theme: ambiguous, capitalism, class, deference, hierarchy, patriarchy, nepotism, capitalist, denouement, cronyism, dramatic irony, patriarchy, tension, Daldry, confession, etiquette, revelation, Edwardian, nemesis, Titanic, cliff-hanger, everywoman, morality, whodunit, War, Strikes, colloquial speech, socialism, welfare state, oppression, contrast, foil, subversion, liberalism, plutocracy, protagonist , omniscience hypocrisy, secrets, narcissism, dispassionate, introspective, subversion, Kaiser

Terminology: coup de theatre, foreground, anagnorisis, foreboding, hubris, antagonist, catharsis proleptic, irony, juxtaposition, circular structure, cliché, expressionist euphemism, lighting, cliff-hanger, linear structure, tragedy, selective realism. figurative language. idiolect. crescendo. well-made-play. didactic. setting. climax. time scale

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