
GCSE English Language

Graded 1-9 (not tiered)

GCSE English Literature

Graded 1-9 (not tiered)

G Grade = Grade 1

Pass = Grade 4

Strong Pass = Grade 5

A Grade = Grade 7

A* Grade = Grade 8

A** Grade = Grade 9

All examined... No coursework... **And closed book...**



English Language = two examined papers

Paper 1: Explorations in Creative Reading and Writing	Paper 2: Writer's Viewpoints and Perspectives
<p>Section A: Reading</p> <ul style="list-style-type: none"> One unseen literature fiction extract from 20th or 21st century <p>Section B: Writing</p> <ul style="list-style-type: none"> Descriptive or narrative writing 	<p>Section A: Reading</p> <ul style="list-style-type: none"> Two non-fiction texts (one from 19th century) <p>Section B: Writing</p> <ul style="list-style-type: none"> Writing to present a viewpoint (argue/persuade)
<p>How it's assessed</p> <ul style="list-style-type: none"> Written exam 1 hour 45 minutes 80 marks 50% of GCSE 	<p>How it's assessed</p> <ul style="list-style-type: none"> Written exam 1 hour 45 minutes 80 marks 50% of GCSE
<p>Questions</p> <p><u>Reading (40 marks)</u></p> <ul style="list-style-type: none"> 1 short recall question 2 longer analysis questions 1 extended evaluative question <p><u>Writing (40 marks)</u></p> <ul style="list-style-type: none"> 1 creative writing question (24 marks for content, 16 marks for technical accuracy) 	<p>Questions</p> <p><u>Reading (40 marks)</u></p> <ul style="list-style-type: none"> 1 short true/false question 2 longer analysis questions 1 extended comparison question <p><u>Writing (40 marks)</u></p> <ul style="list-style-type: none"> 1 persuasive writing question (24 marks for content, 16 marks for technical accuracy)

Mock before half-term (WB 14 October) – Language Paper 2

You will be sitting a mock on Language Paper 2.

Revision in tutorial and after school on Mondays will help you prepare for this exam.

Homework and online revision platforms

Your teachers will set you recall questions on what you are learning in class on **Educake**. You will also be using Educake in other subjects.

To revise further, use YouTube and BBC Bitesize for tuition videos on all questions in Language and Literature and questions and quizzes on all elements of the course.

If you want extension home learning from your teacher, ask them or me for past papers to work through at home. We also have exemplar student responses from previous years to help you shape your answers.

Paper 1 Section B: Sample question 5

You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Write the opening part of a story about a place that is severely affected by the weather.

[24 marks for content and organisation
16 marks for technical accuracy]

[40 marks]

Paper 2 Section A: Sample question 4

For this question, you need to refer to the **whole of source A together with source B**, the father's letter to a family friend.

Compare how the two writers convey their different attitudes to parenting and education.

In your answer, you should:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with quotations from both texts.

[16 marks]

Paper 2 Section B: Sample question 5

‘Homework has no value. Some students get it done for them; some don’t do it at all. Students should be relaxing in their free time.’

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation
16 marks for accuracy)

[40 Marks]

English Language – two papers

Revision

1. **Read** lots of extracts from the beginning or the end of novels
2. **Read** lots of newspaper articles and non-fiction texts (such as BBC Thought For the Day transcripts, letters, editorials, diary entries, travel writing)

Ask yourself questions while you are reading:

- why is it written like this?
 - What is the purpose?
 - Is there a shift in focus?
 - Do I feel sympathy for a character?
 - What is the tone of the piece (humorous? cynical? angry? cold? affectionate? nostalgic?)
 - Why have certain words or phrases been used? What is the impact?
 - What is the initial focus? Why?
 - Do I want to read on? Why? Why not?
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3. **Write** short, crafted, accurate pieces of descriptive, narrative or persuasive writing.
 - Aim for 2-4 pages maximum
 - Plan your structure carefully... try a cyclical structure, a motif, a cliff-hanger, a flashback.
 - Use language deliberately for impact; use a thesaurus to widen your vocabulary; use figurative language
 - Vary your sentence length and the words you begin your sentences with
 - Paragraph work deliberately... try a one sentence paragraph
 - Read your work and redraft it, improving it

English Literature = two examined papers

Paper 1: Shakespeare and the 19th Century Novel

What's Assessed:

- Shakespeare – Macbeth
- The 19th Century Novel – A Christmas Carol by Dickens

How it's assessed

- Written exam
- 1 hour 45 minutes
- 64 marks
- 40% of GCSE

Questions

Section A Shakespeare / Section B The 19th Century Novel

- One question on Macbeth
- One question on A Christmas Carol
- Closed book exam
- Refer to an extract in detail and the play/novel as a whole
- Track a concept/theme through the play/novel
- Engage with the characters and their journey
- Refer to quotations/details from the wider play/novel

Paper 2: Modern Texts and Poetry

What's Assessed:

- Modern Texts – An Inspector Calls by JB Priestley
- Poetry – The Power and Conflict Cluster from the AQA Anthology
- Unseen poetry

How it's assessed

- Written exam
- 2 hours 15 minutes
- 96 marks
- 60% of GCSE

Questions

Section A Modern Texts

- One question from a choice of two on An Inspector Calls by JB Priestley
- No extract, closed book

Section B Poetry

- One comparative question on one named poem printed on the paper and a poem of their choice from the same cluster

Section C Unseen poetry

- One question on an unseen poem
- One question comparing the methods used by the poet in that unseen poem and the methods used by a poet in yet another unseen poem

Paper 1: Macbeth sample question

MACBETH We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

MACBETH Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- How Shakespeare presents Lady Macbeth in this speech
- How Shakespeare presents Lady Macbeth in the play as a whole.

Paper 1: A Christmas Carol sample question

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- How Dickens presents Scrooge in this extract
- How Dickens presents Scrooge as an outsider to society in the novel as a whole.

Paper 2: An Inspector Calls sample question

EITHER

01 How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

[30 marks]

AO4 [4 marks]

OR

02 How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]

AO4 [4 marks]

Paper 2: Power and Conflict sample question

Power and conflict

The poems you have studied are:

Percy Bysshe Shelley
William Blake
William Wordsworth
Robert Browning
Alfred Lord Tennyson
Wilfred Owen
Seamus Heaney
Ted Hughes
Simon Armitage
Jane Weir
Carol Ann Duffy
Imtiaz Dharker
Carol Rumens
Beatrice Garland
John Agard

Ozymandias
London
The Prelude: stealing the boat
My Last Duchess
The Charge of the Light Brigade
Exposure
Storm on the Island
Bayonet Charge
Remains
Poppies
War Photographer
Tissue
The émigree
Kamikaze
Checking Out Me History

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Compare the ways poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
5 And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed;
And on the pedestal these words appear:
10 'My name is Ozymandias, king of kings:
Look on my works, ye mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Percy Bysshe Shelley

Paper 2: Unseen Poetry sample question

When I taught you
at eight to ride
a bicycle, loping along
beside you
as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan

27.1

In 'To a Daughter Leaving Home', **how does the poet** present the speaker's feelings about her daughter?

[24 marks]

Paper 2: Unseen Poetry Comparison sample question

My little sister likes to try my shoes,
to strut in them,
admire her spindle-thin twelve-year-old legs
in this season's styles.
She says they fit her perfectly,
but wobbles
on their high heels, they're
hard to balance.
I like to watch my little sister playing hopscotch,
admire the neat hops-and-skips of her,
their quick peck,
never-missing their mark, not
over-stepping the line.
She is competent at peever*.
I try to warn my little sister
about unsuitable shoes,
point out my own distorted feet, the callouses,
odd patches of hard skin.
I should not like to see her
in my shoes.
I wish she could stay sure footed,
sensibly shod.

Liz Lochhead

*peever – another name for the game of hopscotch

27.2

In both 'Poem for My Sister' and 'To a Daughter Leaving Home' the speakers describe **feelings about watching someone they love grow up**. What are the **similarities and/or differences** between the ways the **ways the poets present** these feelings?

[8 marks]

English Literature – two papers

Revision

1. **Read** and re-read Macbeth, A Christmas Carol, An Inspector Calls, the Power and Conflict poetry cluster and the poems in the Unseen booklet (for practice)
2. **Watch** any film versions of the texts and discuss the director's interpretation of the story... is it the same as yours? Why?
3. **Use** the revision guide.
4. **Listen** to online podcasts of the Literature texts – Use BBC Bitesize

Ways of making notes when reading and revising:

- Mind-map the characters, action, themes and include key, short quotations
- Track a character through the text... create a flowchart of the important events in their story and include key, short quotations
- Where do you feel sympathy for a character? Why? Find a quotation to show this
- Create post-it notes **of ten key, short quotations from the texts** and stick them around your room!
- Find images that link to the key events or themes in the text. Write key, short quotations on the back of them
- Research what was happening at the time the texts were written and received. How might this have influenced the writer and audience/reader?
- **Practise answering lots of timed questions... ask your teacher for past papers**
- **Use Educake**

What Language Paper 2 looks like

Source A

This extract is from Clive James' autobiography, published in 1980. Here, he writes about going to the cinema as a child in Australia in the 1940s.

1 Every Saturday afternoon at the pictures there was a feature film, sixteen cartoons and an episode each from four different serials. The programme just went on and on and on. The Margaret Street children would join up with the Irene Street children and the combined mass would add themselves to the Sunbeam Avenue children and they would join the

5 swarm of children from all the other areas, all moving north along Rocky Point Road towards Rockdale, where the Odeon stood.

In summer, the concrete footpaths were hot. The tarmac footpaths were even hotter: bubbles of tar formed, to be squashed flat by our leathery bare feet. Running around on gravelled playgrounds throughout the spring, by summer we had feet that could tread on a drawing pin and hardly feel it.

When you got to the cinema the first thing you did was stock up with lollies. Lollies was the Australian word for what the English call sweets and the Americans call candy. Some of the more privileged children had upwards of five shillings each to dispose of, but in fact two shillings was enough to buy you as much as you could eat. Everyone, without exception, bought at least one Hoadley's Violet Crumble Bar. It was a slab of dense, dry honeycomb coated with chocolate. So frangible was the honeycomb that it would shatter when bitten, scattering bright yellow shrapnel. It was like trying to eat a china vase. The honeycomb would go soft only after a day's exposure to direct sunlight. The chocolate surrounding it, however, would liquefy after only ten minutes in a dark cinema.

Fantails came in a weird, blue packet shaped like an isosceles triangle with one corner missing. Each individual Fantail was wrapped in a piece of paper detailing a film star's biography — hence the pun, fan tales. The Fantail itself was a chocolate-coated lolly so glutinous that it could induce lockjaw in a donkey. People had to have their mouths chipped open with a cold chisel. One packet of Fantails would last an average human being forever. A group of six small boys could go through a packet during the course of a single afternoon at the pictures, but it took hard work and involved a lot of strangled crying in the dark. Any fillings you had in your second teeth would be removed instantly, while children who still had any first teeth left didn't keep them long.

The star lolly, outstripping even the Violet Crumble Bar and the Fantail in popularity, was undoubtedly the Jaffa. A packet of Jaffas was loaded like a cluster bomb with about fifty globular lollies the size of ordinary marbles. The Jaffa had a dark chocolate core and a brittle orange candy coat: in cross-section it looked rather like the planet Earth.

It presented two alternative ways of being eaten, each with its allure. You could fondle the Jaffa on the tongue until your saliva ate its way through the casing, whereupon the taste of chocolate would invade your mouth with a sublime, majestic inevitability. Or you could bite straight through and submit the interior of your head to a stunning explosion of flavour.

Sucking and biting your way through forty or so Jaffas while Jungle Jim wrestled with the crocodiles on screen, you nearly always had a few left over after the stomach could take no more. The spare Jaffas made ideal ammunition. Flying through the dark, they would bounce off a child's skull with the noise of bullets hitting a bell.

Everyone either ate steadily or raced up and down the aisles or to and from the toilet or all three. The uproar was continuous, like Niagara Falls. Meanwhile the film was unreeing in front of us.

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

'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation)

