



The Castle School

ACHIEVE | BELONG | PARTICIPATE

English

Mrs Whysall – Head of English

English Language 2 exams: each 1hour 45 minutes.

Paper 1: Explorations in Creative Reading and Writing	Paper 2: Writers' viewpoints and perspectives
Assesses one literature fiction text from either C20th or C21st	Assesses two non-fiction texts linked by theme but from different centuries – C19th and either C20th or C21st
Section A Reading: Q1 find facts	Section A Reading: Q1 Identify statements which are true
Q2 Analyse effect of language	Q2 Summarise differences/ similarities from both texts
Q3 Exploration of the extract as a whole	Q3 Looking at only one of the texts, analyse effects of language
Q4 Explores impressions of characters created and how the author achieves this	Q4 Comparing both texts, explore how attitude is conveyed
Section B Writing: Choice of two questions. a) Write a description suggested by an image b) Write part of a story or describe emotions	Section B Writing: Writing for purpose Letter Article Speech

Can they explain terminology? This is all needed for both Language and Literature

- Do they know the difference between a common noun, a proper noun, an abstract noun and a pronoun?
- Can they tell you what an adjective does for a noun?
- Can they explain how verbs and adverbs work? What about modal verbs?
- Can they identify a simile and explain the effect?
- What about a metaphor, personification, onomatopoeia, sibilance, juxtaposition and oxymoron?
- What about zoom in, focus shift, narrative perspective, wide view?
- There are lovely exercises on BBC Bitesize to help with these

How to revise English Language

- Make sure you understand the skill of each of the questions on the two papers (8 questions in the combined Section As): get someone to test you
- Make sure you are practising annotating extracts so that you are actively reading and identifying information as you go
- Use past papers to see which questions are weak or strong and practise these (watch Mr Bruff's videos to help you).
- Read articles – what is the viewpoint, how is this attitude created through the language, sentence length and punctuation?
- Make sure you know lots of different techniques and you are able to talk about the effect created.
- Revise the very specific terminology for Q3, LP1 (different to every other question)
- Attend revision and the targeted intervention sessions (tutors have lists of students' names and parents have been informed)

English Literature 2 exams: 1 hour 45 minutes and 2 hours 15 minutes

Paper 1: Shakespeare and the C19th Novel

Section A Shakespeare, one question on play studied
Explores character in an extract and the wider play

Section B C19th Novel, one question on the text studied
Explores an extract and the wider novel

Paper 2: Modern texts and poetry

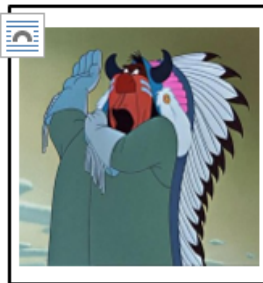
Section A Modern texts, one essay question from a choice of two. This must show knowledge of the whole novel

Section B Poetry, one comparative question on one named poem printed on the exam paper and one other from their chosen anthology cluster

Section C Poetry, one question on an unseen poem and one question comparing that poem to another unseen poem.



"Choir!
Stand still!"



"I ought to be chief,' said Jack with a simple arrogance"



"Jack drew his knife again with a flourish"



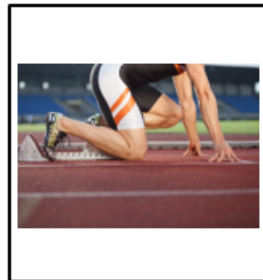
"the enormity of the knife descending and cutting into living flesh"



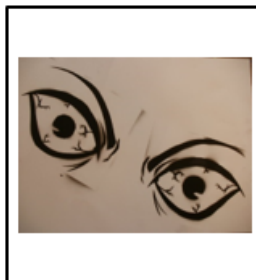
"We've got to have rules and obey them. After all, we're not savages."



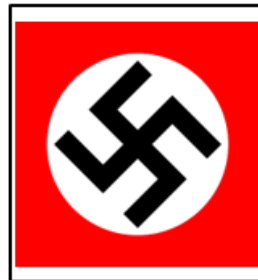
"We're English; and the English are best at everything."



"He was down like a sprinter"



"The opaque, mad look came into his eyes again"



"Jack planned his new face" - "white", "red" and "black"



"an awesome stranger."

How to use the metacognition sheets

- Print the sheets, cut them up into individual images and quotes (remember to write the character's name on the back).
- First, learn the quote with the image.
- Next, fold the quote behind and recite the quote (keeping the images in the same order).
- Then, muddle the images up and recite the quotes linking to context if possible.
- Once confident with characters' quotes, create theme maps (see slide 9: savagery).
- Again, start with quotes and images (but you should be much faster at being able to recite quotes from just the images).

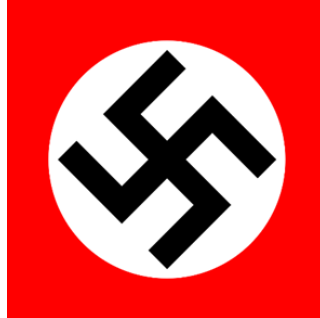




“bloodthirsty snarling”



“A blackness within, a blackness that spread”



“Jack planned his new face” –
“white”, “red” and “black”



“stuck his fist into Piggy’s stomach”



“Unless we get frightened of people”

Theme map: savagery



“Shut up, fatty!”



“Wielding a nameless authority”



“Roger sharpened a stick at both ends.”



“the desire to squeeze and hurt was over mastering”



“Ralph wept for the end of innocence”



Character pages – collated quotes

Men, gives the right
common evil
Narrower condition =
Men produces evil like his produce
hardy.

What can he do more than he has?
about Jack

"It's all we get. Sam - let me hold
on to you."

"Unless we get frightened
of people."

"Piggy could think... only Piggy was
no chief. But Piggy, with his
ludicrous ^{eyes} body, had brains."

... were friend called Piggy.
head opened and stuff came
out turned out. Piggy's arms out legs
and a bit, like a pig's after it has been killed.
Which is better, to be a proud
painted - like you do, or to be sensible
like Ralph is?
Which is better, to have rules and agree or
to hunt and kill?.

Vulnerable
Intelligent
Threatened
Abused
Allegory
Piggy
Resist.

The fat boy wanted to be a
My auntie told me not to run
'Ass-mar'
'Shove it your ass-mar' Ralph
I've been wearing specs since
They used to call me Piggy
They're all dead... or
nobody do it know where h
nobody do it know.

Theme pages –allows you to think ‘bigger’ so that different characters’ quotes go together

They mock us. They
hurr us - the hurr
They're going to hurr
to merru's R

I pointed my face I stork op.
Now you see - all of
you... Jack.

Numberless and
inexpressible frustrations combined
to make his rage elemental and awe-
inspiring. Jack.

Piggy was an outsider, not only by
accent, which did not matter, but by fat,
and ass-men, and specs, and a certain
disinclination for manual labour.

Roger's arm was condtored
by a civilisation that brazened him
'him and was in ruins'

Plans
Piggy
→ Use above
→ microcosm.

War and Conflict

Don't argue
Ralph.
↓
'I'm frightened of us. I want to go
home O God, I want
to go home' Ralph
↑
'Ullulation
' repeated.

Retreat
fallacy.
Nazi
of Cold War.

Revision 15/11/24

Crabby. Navy. was nessed sinking of ship
afford him badly.
Tough in a boys' school - all had 'captain
eat'

'We'll have rules, lots of rules.' J

'We're English, and the English are b
at everything' - Jack.

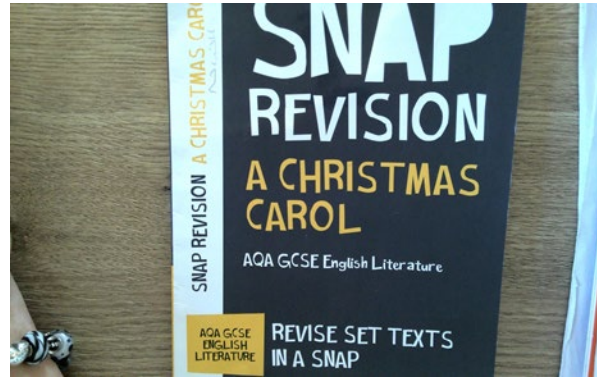
'I got the catch! Just your lister
1st person.
Piggy.

symbol: civilisation
rule
order
order
order

Context: Talking about why the author wrote the text is key. If students do not include this, they will limit their potential grade.

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)
	AO2	<ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader
	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)
	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 on reader
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task

Revision Resources



We sell a range of books – all really good. Character and theme pages, exam style questions and responses.



New this year: Flip Cards
 We have them for all of the topics
 Again, cover characters, themes, key terminology


WAR PHOTOGRAPHER – DUFFY, 1985 24

Context and themes
 Carol Ann Duffy is a British playwright and poet, born in Glasgow, and was the British Poet Laureate from 2009 to 2019. Her poetry includes themes of gender, oppression, and love. The latter two are intertwined here in the burden of almost religious commitment borne by the photographer, who devotes his life to this ritualistic, sacred work.

Through this weary but grimly determined 'priest', beheld to interpret signs and impart meaning, Duffy connects the arts of photography and poetry as tools of understanding and communication that should challenge their audiences.

Key quotations

- spools of suffering set out in ordered rows
- as though this were a church
- All flesh is grass.
- He has a job to do.
- a half-formed ghost
- the blood stained into foreign dust
- A hundred agonies

 © Imogen Foxell

© FlipsCo Cards

KEY VOCABULARY 40

onomatopoeia	the formation of a word from the associated sound
oxymoron	terms which are contradictory, appearing together
paradox	a seemingly absurd or self-contradictory statement
refrain	repetition of phrases or lines at regular intervals within and across different stanzas
rhythm	strong, regular, repeated pattern of sound
sibilance	repetition of fricative sounds such as /s/, /sh/, and /t/

How you can help with Literature and Language revision

- Make sure your child is completing homework and taking it into school.
- Around your child's room, encourage them to have key quotes for each of the key characters for the **three** texts and **15** poems.
- If you have time, ask them to recite quotes. Can they separate them into themes? Can they link them to context? Can they explain how different character's quotes can be linked together?
- Make sure they understand the requirements for each question in the Language exams.
- They should know where their gaps are in Language: this would be any question where they received less than half marks. Work on these skills at home. If they log into 'youtube' and look at 'Mr Bruff' his videos talk students through the questions.
- Encourage attendance at intervention and revision sessions.
- On revision timetables, don't just write 'English' but build in time for each of the topics covered (including English Language), spending less time on areas they feel most confident.
- If you are concerned, please contact your child's teacher who will be able to help.