



Name:	
Class:	
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KS4 ENGLISH: POWERFUL KNOWLEDGE AND LANGUAGE

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1. Useful questions to annotate an extract effectively (Literature)

1. What lines/parts are **relevant** to the question?
2. Can I shrink that to make it more **precise**? (Is the entire line relevant or only part of it?)
3. Which of the lines I have highlighted/underlined have **language techniques** I can label?
4. What are the most **important words** within each of them to label?
5. Which are the **juiciest** quotes from my annotations, considering the **number** I need?
6. What do these techniques/words **suggest** that could link to the **question**?
7. Can I connect these to **theme/historical context**?

BONUS

8. Can I **connect** any of these across the extract, and/or to other parts of the text **beyond this extract**?

2. Useful questions to annotate an extract effectively (Language)

1. What lines/parts are **relevant** to the question?
2. Can I shrink that to make it more **precise**? (Is the entire line relevant or only part of it?)
3. Which of the lines I have highlighted/underlined have **language techniques** I can label?
4. What are the most **important words** within each of them to label?
5. Which are the **juiciest** quotes from my annotations, considering the **number** I need?
6. What do these techniques/words **suggest** that could link to the **question**?

BONUS

7. Can I **connect** any of these quotations across the extract?

3. Useful questions to find the best quotes

1. Is it **relevant** to the question?
2. Does it **imply** something rather than tell me it directly?
3. Does it have at least one **juicy individual word** I can talk about in detail?
4. Does it have a **language technique** I can talk about?
5. Can it be connected to relevant **themes/historical context**?

BONUS

6. Can I easily **connect** it to another part of this extract or the text from **outside** of the extract?

4. Useful questions to complete word-level analysis effectively

1. Which word/s are the most **significant** in driving the **meaning** of this quotation?
2. What word **class** is it? (e.g. noun, adverb, preposition, pronouns etc.)
3. What does this word commonly make us **picture/think /feel** (connotations)?

(THINK: If I swapped out this word for another one, or removed it completely, how would it change the meaning of the quotation?)

4. Do those things make us commonly picture/think /feel something else? (follow this **train of thought**)
5. How are these connotations **relevant** to **this** quotation/question/moment in a text?

5. Useful questions to analyse a quotation deeply

1. How is this **relevant** to the question as a whole?
2. What can I **infer** from this?
3. Are there any **language or structural techniques** used?
4. What is the **effect** of this on the reader? What does it help the reader to **understand** about the quote?
5. What word/s has the **most impact** on the **meaning** of this quotation for the reader?
6. What word **class** is it? (e.g. noun, verb, adverb)
7. What does this word commonly make us **think/picture/feel** (connotations)?

(THINK: If I swapped out this word for another one, or removed it completely, how would it change the meaning of the quotation?)

8. Do those things make us think/picture/feel something else? (follow this **train of thought**)
9. How are these connotations **relevant** to the **context** of the quotation/question?
10. What **themes/historical context** might this connect to, and how?

6. How to write analytical paragraphs effectively (in order of writing)

1. Have I got a **clear** opening sentence that directly links to the **question**?
2. Have I included **at least one quote** to support my point (and is it **embedded**)?
3. Have I included **inferences** about my evidence?
4. Have I discussed the use of a **language technique** and the **effect** of this on the reader?
5. Have I discussed at least the **connotations** of one **individual word** from my quote?
6. Have I discussed the **writer's intentions** connected to **themes** and **relevant historical context**?
7. Is my paragraph **clear** and **accurately** written?

BONUS:

8. Have I further supported my point by including **additional quote/s**?
9. Have I developed **multiple interpretations** of techniques/words within the quote/s?
10. Have I grouped some small one or two-word quotes together to discuss as a semantic field or pattern of language?

7. Useful questions to group evidence effectively

1. Is there a **pattern** in the types of **words** (verbs/adjectives/adverbs etc) used when describing this person/place/thing?
2. Is there a **semantic field** within this paragraph/extract?
3. Is there an **extended metaphor** used throughout? What words keep that going?
4. Is the evidence I have grouped **precise** enough? (one or two words per quote)

8. How to Plan a GCSE Literature answer for 'A Christmas Carol'/'Macbeth'

1. **BUG** the question
2. Bullet point **at least three** relevant quotes/evidence you can use from **outside the extract** and **annotate** them – from **roughly** the **beginning, middle** and **end**.
3. **Annotate** the extract – aim to find **at least 2** useful quotations
4. **Number** your chosen evidence for the paragraphs you will put them in – consider **mini-heading** for paragraph **point/argument**.

9. How to Plan a GCSE Literature answer for 'An Inspector Calls'

1. Choose **one** of the two questions you are given.
2. **BUG** the question
3. Bullet point **at least three** relevant quotes/evidence you can use from across the play and **annotate** them – from **roughly** the **beginning, middle** and **end**.
4. **Number** your chosen evidence for the paragraphs you will put them in – consider **mini-heading** for paragraph **point/argument**.

10. How to structure a full Literature essay response

1. Introduction
2. Analytical Paragraph 1 – linked to evidence from (roughly) the **beginning** of the text
3. Analytical Paragraph 2– linked to evidence from (roughly) the **middle** of the text
4. Analytical Paragraph 3– linked to evidence from (roughly) the **end** of the text

NOTE: Ensure **at least one** of your paragraphs focuses on the **extract** given in the question.

BONUS

5. Refer to **previous comments** in your essay to build **cohesion** across the essay.
6. **Group evidence** from across the text to discuss **patterns** or **symbols** in one of your 3 paragraphs (or in an additional paragraph).

11. Useful questions to write a GCSE Literature Introduction effectively

1. What do I know about the relevance of this question to the **historical context**?
2. What do I know about the relevance of this question to the **author**?
3. What is my overall thought on the **question** itself?
4. Is it **clear** and **accurately** written?

'A Christmas Carol' by Charles Dickens

1. Essential Plot Points

Stave 1 – 'Marley's Ghost'

1. It is Christmas Eve and **Scrooge** (upper-middle class) is introduced as a **callous** and **solitary** person who works in a 'counting-house' (handling/controlling money)
2. **Bob Cratchit** (working-class) introduced as Scrooge's clerk and is **mistreated** by Scrooge – made to work long hours, in the cold, with no extra time off for Christmas.
3. Scrooge **refuses** to give **extra coal** to Bob for his fire, but keeps his own fire larger.
4. Scrooge argues with his nephew Fred about the value of **Christmas** – Scrooge suggests it is a **waste of money** and a pointless time, whilst Fred embodies the true values of **generosity** and **kindness** at Christmas.
5. Scrooge **refuses** to give money to the **charity workers** that visit him – doesn't see it as his responsibility.
6. Scrooge is visited by the ghost of his old business partner, **Jacob Marley** (who died 7 years ago), who tells him about a further **3 ghosts** that will visit him over the **next 3 nights**.

Stave 2 – 'The First of the Three Spirits'

1. The **Ghost of Christmas Past** visits Scrooge and takes him to see his past Christmases.
2. Scrooge is shown himself as a **young boy on his own** at school, and later as an apprentice under a jolly merchant called **Fezziwig** (who acts as an example of the person that Scrooge could be).
3. Scrooge is shown when his **old fiancée, Belle**, ended their engagement, due to his **obsession with money**, and is then shown her happily married with her own family, after leaving Scrooge.
4. Scrooge **reflects sadly** on his past choices – crying over his past mistakes and loneliness.

Stave 3 – ‘The Second of the Three Spirits’

1. The **Ghost of Christmas Present** visits Scrooge and shows him what Christmas this year will look like for a range of different people, of different classes.
2. Scrooge sees a range of **working-class people** in very **isolated** locations (seamen, miners, lighthouse workers), all enjoying Christmas with those people around them.
3. Scrooge sees the **Cratchit family** (working-class) Christmas, recognising how **grateful** they are for each other and the little they have. He also sees **Tiny Tim**, their sickly son, who is **dying**.
4. Scrooge sees **Fred’s** (middle-class) Christmas, where they are playing games and having a lot of fun – Scrooge **enjoys himself**.
5. Scrooge is shown two **deprived children** who represent **Ignorance** and **Want** in society – the ghost quotes Scrooge’s harsh words back to him about letting them die.

Stave 4 – ‘The Last of the Spirits’

1. The **Ghost of Christmas Yet to Come** visits Scrooge, but does **not speak**.
2. Scrooge is shown conversations of different class people discussing his death (although he doesn’t realise it is about him initially) – all are **unsympathetic and uncaring** of his death.
3. Scrooge sees working-class people, that worked for him, **selling his things** that they stole after he died. Some of these items were taken **directly off his dead body** (e.g. shirt/blanket).
4. Scrooge is shown his own gravestone and promises to **change his ways** – becoming the **embodiment of Christmas values** all year round.

Stave 5 – ‘The End of it’

1. Scrooge wakes up on Christmas Day (all 3 ghosts visited him in **one night**) a **changed man** – full of joy for life and generosity.
2. Scrooge pays for the biggest **turkey** to be sent to the **Cratchit family**, donates **generously** (and anonymously) to the charity workers he refused in Stave 1, and **attends Fred’s** Christmas party.
3. Scrooge plays a **joke** on Bob Cratchit being late, and then gives him a **considerable raise** in his salary.
4. Scrooge becomes like a **father to Tiny Tim**, who survives after all.

2. Powerful Vocabulary

To discuss characters

1. **Callous** - showing no care or sympathy for others' feelings.
2. **Avarice/avaricious** - Extreme greed for money or possessions.
3. **Redemption** - The act of being saved or forgiven, especially after doing something wrong – religious connections.
4. **Antithesis** - When one person/thing represents the exact opposite of another.
5. **Genial/geniality** - Friendly, cheerful, and warm in personality.
6. **Philanthropic/philanthropy** - Helping others, especially by giving money or support to good causes.
7. **Materialistic** - Caring too much about money and possessions.
8. **Altruistic** - Selfless; caring more about others' needs than your own.
9. **Deprived** - Lacking basic needs like food, money, or comfort.
10. **Grateful** - Feeling thankful and appreciative.

To discuss Dickens' intentions

1. **Dehumanisation** - Treating people as if they are less than human, without respect or dignity.
2. **Advocate** - To support or speak in favour of a cause or idea.
3. **Criminalise/criminalisation** (of the poor) - Making all the poor seem like criminals
4. **Allegory/allegorical** - A story with a hidden meaning, often about moral or political ideas.
5. **Morality** - Ideas or rules about what is right and wrong behaviour.

3. Themes

Primary Themes: Christmas used to promote **social responsibility/change**

Secondary Themes: Redemption, Family and Relationships, the Supernatural

4. Historical Context

1. **1834** - New **Poor Laws** introduced – support was only given to the poor through **Workhouses**
2. **Victorian Christian values** held in high regard: **respectability** and **morality, charity** and **helping the poor, family**
3. **Purgatory** – **Catholic** belief that a soul would go here to **purify** itself before being allowed entry into Heaven, and avoid going to Hell.
4. **Malthusian Theory** – **food supply** couldn't keep up with the **increasing population** – **don't help** the **poor** too much to survive.
5. Dickens family experienced real **poverty** - father in **Debtor's Prison**, Dickens worked at **12 years old**
6. **Victorians** had genuine interest/belief in the **supernatural** - a rise of **Spiritualism** (people talking with the dead).

5. Key Quotations

Stave 1

Essential

1. "Hard and sharp as **flint**" (describes Scrooge)
2. "solitary as an **oyster**" (describes Scrooge)
3. "Are there **no prisons?... workhouses?**"
(Scrooge to charity workers)
4. The poor should '**die**' and "**decrease** the **surplus population**" (Scrooge to charity workers)
5. 'I wear the **chain** I **forged** in life' (Jacob Marley)

Bonus

1. "squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!" (describes Scrooge)
2. Bob Cratchit's "**fire** was so very much **smaller**"
3. 'Dismal little **cell**' (Bob Cratchit's office)

Stave 2

Essential

1. "another **idol** has **displaced** me... a **golden one**" (Belle to Scrooge)

Bonus

1. "A **solitary** child...**neglected**' (describes Scrooge at school alone)
2. 'sprang a **bright clear** jet of light' (describes Ghost of Christmas Past)
3. "**light**...from Fezziwig's calves" (describes Fezziwig dancing)

Stave 3

Essential

1. "**happy, grateful, pleased** with one another" (describes Cratchit family)
2. "**Yellow**, meagre, ragged, scowling, **wolfish**...they are **Man's**" (describes Ignorance and Want)
3. '**glowing torch**' Like '**Plenty's horn ...shed its light.**' (describes Ghost of Christmas Present)
4. "God **bless** us **every one**" / "God bless Us, Every One!" (Tiny Tim – also the final line of novella)

Bonus

1. "begged like a boy" (Scrooge to stay at Fred's party)
2. Cratchit family have "**threadbare**" old clothes and a "**small dinner**" for a "**large family**".

Stave 4

Essential

1. "**unwatched, unwept, uncared** for" (describing Scrooge's dead body)

Stave 5

Essential

1. "**as merry as a schoolboy**" (describes Scrooge)
2. 'I am as **light** as a **feather**' (describes Scrooge)

Bonus

1. Scrooge described as 'a second **father**...' (to Tiny Tim)
2. 'Happy as an **angel**' (describes Scrooge - link to sinner in Stave 1)
3. "...**Golden sunlight**" (Scrooge looking out the window at the street)

'An Inspector Calls' by JB Priestley

1. Essential Plot

ACT 1: Before the Inspector arrives and then the questioning of Mr Birling and Sheila

1. **The Birling family celebrate Sheila and Gerald's engagement** at the Birlings' home in 1912.
2. **Mr Birling gives a speech** claiming that war is impossible, that everyone is going to continue to be prosperous and the Titanic is will never sink **showing his arrogance through dramatic irony**. He also hints he's about to be knighted (to Gerald).
3. **Inspector Goole arrives unexpectedly** during the celebration and **reveals Eva Smith has died** after drinking disinfectant (she took her own life).
4. **Mr Birling admits he fired Eva** from his factory after she led a strike for higher wages. **He shows no remorse**; he felt his only duty was to himself/his business and he was justified. Sheila criticises her father for this attitude towards his workers.
5. **The Inspector suggests Birling's actions began the chain of events** leading to Eva's death. **Mr Birling feels no responsibility** for what happened to Eva.
6. **Sheila recognises Eva** from a department store and **admits she had her fired** from the shop out of jealousy after complaining about her. **She regrets her actions and feels instant remorse** for making Eva's life worse.

ACT 2: The questioning of Gerald and Mrs Birling

1. **Gerald recognises the photograph and confesses he had an affair** with Eva, whom he knew as Daisy Renton.
2. **Gerald explains he helped Eva when she was about to be homeless**, giving her somewhere to live before eventually ending the relationship.
3. After learning of the affair, **Sheila gives Gerald the engagement ring back**, stating that they aren't the same people she thought they were.
4. **Mrs Birling admits she denied Eva any help** when a pregnant Eva came to her charitable organisation in desperation.
5. **Mrs Birling admits to being prejudiced against Eva** – she found her rude as a working-class girl and used her position and influence to ensure she didn't get any help. Sheila accuses her of being cruel.
6. **Mrs Birling blames Eva Smith and the baby's father**, believing he should be held responsible and made an example of. **Mrs Birling refuses to accept any responsibility** for what happened to Eva.

ACT 3: The questioning of Eric, the Inspector's final speech and the ending

1. **Eric is revealed to be the father of Eva's baby.**
2. **Eric confesses that, when they first met, he forced himself on Eva** while drunk and later stole money from his father's business to support her. **He is filled with regret and is disgusted by his own and his family's actions.**
3. **The Inspector explains that everyone shares responsibility** for Eva's death and for society's treatment of vulnerable people because we all live together in one community. There are many more people like Eva Smith that need help.

4. **The Inspector warns that ignoring social responsibility** towards others **will lead to everyone suffering**.
5. **After the Inspector leaves the house, Mr and Mrs Birling discuss trying to avoid a public scandal** whilst **Sheila and Eric** are filled with remorse and are **horrified** their parents don't feel the same.
6. **Gerald then reveals he's found out there is no Inspector Goole** on the local police force. **Mr and Mrs Birling believe the whole investigation was a hoax** and feel relieved (as does Gerald).
7. **Sheila and Eric insist the lesson still matters**, regardless of whether the Inspector was genuine – they still did all the terrible things, and **he doesn't feel his parents have learnt anything**.
8. **Mr Birling then calls the morgue and discovers there has been no recent suicide** matching Eva's case. **He and Mrs Birling celebrate**, convinced their reputations are safe, while Sheila and Eric remain disturbed. Gerald also believes everything is ok again and suggests Sheila take back the engagement ring.
9. **The telephone rings**, announcing that **a real police inspector is on his way** to investigate the death of a young woman, creating the play's shocking final twist.

2. Useful Vocabulary

To discuss characters

1. **Remorseful** (adjective) – feeling sorry for your actions (opposite = unremorseful)
2. **Patronising** (verb) - speaking or behaving as if someone is less clever, less important, or younger than they really are.
3. **Privileged** (adjective) – having advantages/opportunities because of the situation you are in that makes life easier (which others don't have).
4. **Exploits** (verb) – treats people unfairly for personal gain and profit, when they have no power to do anything about it.
5. **Prejudiced** (adjective)- disliking a person or group of people for no logical reason, treating them unfairly.
6. **Sanctimonious** (adjective) – acting as if you are morally better than everyone else, trying to make others feel bad.
7. **Subservient** (adjective) – seen as less important than another person/group of people; expected to do as they are told.
8. **Superficial** (adjective) – only valuing what things look like on the outside rather than caring about the deeper, more important parts.
9. **Naïve** (adjective) – believing things too easily or trusting too quickly because you don't have a lot of real-world experience.
10. **Self-aggrandising** (adjective) – behaving in a way to appear more important, powerful or successful than you actually are.
11. **Classist** (adjective) – describes attitudes that lead to the unfair treatment of people that belong to a different class.

Additional bonus:

12. **Credibility** (noun) – *the amount someone can trust you to tell the truth and know what you are talking about.*
13. **Vulnerable** (adjective) – *at risk of being harmed or taken advantage of because you do not have power/protection.*

14. **Myopic** (adjective) – not being able to see the long-term consequences of an action/decision.

To discuss Priestley's intentions and messages

1. **Political diatribe** (noun phrase) – a long and angry piece of writing that strongly criticises a political view, showing how bad it is.
2. **Vehicle** (noun) – a character or thing used by the writer to give us a message or communicate an idea about something bigger (e.g. a group of people in society the character represents)
3. **Inequality** (noun) – an unfair or uneven balance of power, rights, status, money or opportunity between people (not equal).
4. **Patriarchal** (adjective) – describes a society/family/system controlled by men (where men have the power).

Additional bonus:

5. **Microcosm** (noun) – a small version of something (like a society) that represents what the larger version is like as a whole.

3. Themes

Primary Themes: social responsibility and the abuse of power

Secondary Themes: generational divide, gender and patriarchy, class and social inequality, Capitalism vs. Socialism

4. Historical Context

1. Play **written in 1945** (end of WW2). However, the play is **set in 1912** (before WW1).
2. **Many suffered during the 2 world wars** due to fighting and rationing. Rationing was still ongoing after WW2. No free healthcare/benefits – **nothing to help the working classes returning from war**. Not helped by a **financial crisis between the world wars** - many **businesses suffered** and many **lost jobs/in poverty**.
3. **The Titanic** was **advertised** as **unsinkable**. It was viewed as **a symbol of industrial progress** and **Edwardian luxury/status**. It **sank on its first voyage** in April 1912.
4. Later in **1912** many **labour strikes happened over unfair** and **poor working conditions**. These had a **negative impact on Britain's economy** and increased tension between the classes.
5. **Socialists** believe **businesses** should be **collectively owned** so **the workers benefit** and get what they need. They believe **everyone has a duty to look after each other** in society. **Capitalists** believe **businesses** should be **privately owned**, with the **owners gaining all profits** for themselves. They believe **you only have a duty to look after yourself** and your family.
6. **Edwardian society** (1912): a very **rigid class system** (rarely moved class); most held a **capitalist view** towards society (especially the upper classes); **women had fewer rights than men** and were expected to depend on/marry a man; **working conditions were poor – long hours, low wages**, no protection from employers (no benefits for unemployed); the **upper classes cared greatly about appearances** – wanted to avoid public scandal/damage to their reputation.
7. Priestley's opinions on **class and socialist ideals** were quite **popular at the time** the **play was written**.

5. Key Quotations

<u>Mr Birling:</u> Essential: • “<u>Unsinkable, absolutely</u> unsinkable” (Act 1 – about the Titanic) • “There <u>isn’t a chance</u> of war” ... “I say fiddlesticks!” (Act 1 – about the possibility of WW1) • “<u>community</u> and all that <u>nonsense</u>” (Act 1 – to his family and Gerald) • “It’s my <u>duty</u> to keep <u>labour costs</u> down” (Act 1 – to the Inspector) • “the famous <u>younger</u> generation who <u>know it all</u>” (Act 3 – responding to Eric and Sheila) Bonus: • “<u>bees in a hive</u>” (Act 1 – to his family and Gerald, mocking the ideal of society) • “A man has to <u>mind his own business</u> and <u>look after himself</u>” (Act 1 – to Eric and Gerald) • “If you don’t come down <u>sharp</u> on some of <u>these people</u>, they’d <u>soon be asking for the earth</u>” (Act 1 – to the Inspector) • “<u>Public scandal</u>” (Act 3 – what Mr Birling is worried about)	<u>Mrs Birling:</u> Essential: • Stage direction at start: “a rather <u>cold</u> woman... Her husband’s <u>social superior</u>” (Act 1) • “As if a girl of that <u>sort</u> would ever <u>refuse</u> money” (Act 2 – referring to Eva Smith) • She states she did “nothing more than my <u>duty</u>” and was “<u>justified</u>” when the Inspector asks why she turned Eva away (Act 2) • “had only <u>herself</u> to <u>blame</u>” (Act 2 – about Eva Smith) • They’re “<u>overtired</u>”, “<u>hysterical</u>”, “<u>childish</u>” (about her children), but she and Mr Birling are “<u>amused</u>” (Act 3) Bonus: • “I did <u>nothing I’m ashamed of</u>” (Act 2 – to the Inspector) • “very <u>severely</u>” (Act 2 – how the father of Eva Smith’s baby should be punished)
<u>Sheila:</u> Essential: • “<u>Mummy</u>” / “<u>Daddy</u>” (Act 1) • “Is it the one <u>you wanted</u> me to have?” (Act 1 – to Gerald, about engagement ring) • “But these girls <u>aren’t cheap labour</u> – they’re <u>people</u>.” (Act 1 – to Mr Birling) • “You mustn’t try to build up a kind of <u>wall</u> between us and that girl.” (Act 2 – to Mrs Birling) • “You <u>don’t</u> seem to have <u>learnt</u> anything.” (Act 3 – to Mr and Mrs Birling) Bonus: • She wanted to “<u>punish</u> the girl” (Act 1 – said by the Inspector to Sheila, about Eva) • “<u>Mother</u>... it was <u>cruel</u> and <u>vile</u>” (Act 2 – to Mrs Birling, about what she did to Eva) • She and Gerald “<u>aren’t the same people</u> who sat down to dinner” (Act 2 – to Gerald)	<u>Eric:</u> Essential: • Stage direction at start: “<u>half-shy, half-assertive</u>”, “<u>not</u> quite at <u>ease</u>” (Act 1) • “Why shouldn’t <u>they</u> try for <u>higher wages</u>? <u>We</u> try for the <u>highest</u> possible <u>prices</u>.” (Act 1 – to Mr Birling, about his workers) • “She was <u>pretty</u> and a <u>good sport</u>.” (Act 3 – about Eva Smith) • “I am <u>ashamed</u> of you... both of you.” (Act 3 – to Mr and Mrs Birling) • “The girl’s <u>dead</u> and <u>we</u> all <u>helped</u> to kill her – and that’s <u>what matters</u>.” (Act 3 – to Mr and Mrs Birling) Bonus: • “In a state where a chap easily turns <u>nasty</u>.” (Act 3 – about how he was when he first met Eva Smith) • “<u>You killed her</u>... and... your own grandchild” (Act 3 – to Mrs Birling, about her not helping Eva)

Gerald:

Essential:

- Stage direction: “**well-bred**... man-about-town” (Act 1)
- “I became at once the **most important** person in her life.” (Act 2 – about Eva/Daisy)
- “**young** and **fresh** and charming” (Act 2 – describing Eva/Daisy)
- “upset... by this **business**” (Act 2 – referring to *either* the death of Eva/Daisy *or* the questioning by the Inspector)
- “**Everything’s all right** now.” (Act 3 – to Sheila, offering her the engagement ring at the end)

Bonus:

- “You decided to **keep** her” (Act 2 – said by the Inspector to Gerald, about Eva/Daisy)
- He was the “wonderful fairy **prince**” to Eva/Daisy (Act 2 – said sarcastically by Sheila to Gerald)
- “**didn’t feel** about her as she felt about me” (Act 2 – said about Eva/Daisy)

Inspector Goole:

Essential:

- Stage direction: “creates at once an impression of **massiveness, solidity** and **purposefulness**.” (Act 1)
- “(massively) **Public** men, Mr Birling, have **responsibilities** as well as **privileges**.” (Act 2 – to Mr Birling)
- “We are **members** of one **body**.” (Act 3 – to the Birlings)
- “There are **millions and millions and millions** of Eva Smiths and John Smiths.” (Act 3 – to the Birlings)
- “**Fire** and **blood** and **anguish**.” (Act 3 – to the Birlings)

Bonus:

- There was “a **chain** of events” that led to the death of Eva Smith (Act 1 – to the Birlings and Gerald)
- “It’s my **duty** to ask questions” (Act 1 – to Mr Birling)
- “...better to **ask** for the earth than to **take** it.” (Act 1 – to Mr Birling)
- “(sternly)... I’m losing all **patience** with **you people**.” (Act 3 – to the Birlings)

Additional Stage Directions:

Bonus:

- “The lighting should be **pink and intimate** until the Inspector arrives, and then it should be **brighter and harder**” (before the start of the play)

'Power & Conflict' Poetry Anthology

Poem	Poet	Summary/Context
Remains	<i>Armitage (2008)</i>	A soldier, who fought in the Iraq war , suffers from P.T.S.D after shooting someone and being unsure if the person was armed or not.
War Photographer	<i>Duffy (1985)</i>	A photographer develops pictures of war zones . He contrasts them with England, suggesting we don't care about others.
Poppies	<i>Weir (2009)</i>	A mother describes the emotional reaction she has to her son leaving to join the army – sad, lonely and scared for his safety.
Exposure	<i>Owen (1917)</i>	Describes scared soldiers in WW1 trenches , whose main enemy is actually the weather .
The Charge of the Light Brigade	<i>Tennyson (1854)</i>	Describes a disastrous battle: the British cavalry vs. Russian forces (the Crimean War -1853-56). In a misunderstanding, the cavalry rode into a valley surrounded by Russian guns and were killed.
Bayonet Charge	<i>Hughes (1957)</i>	Describes a scared soldier, running through no man's land during WW1 , who's overwhelmed with confusion , wondering why he's even there.
Checking Out Me History	<i>Agard (2007)</i>	Speaker talks about struggling with his identity . He was taught at a school in Gayana , when it was a British Colony . He questions why, he didn't get to learn about his heritage , and only British history instead.
My Last Duchess	<i>Browning (1842)</i>	The Duke talks about the portrait of his late wife , implying she was too flirtatious – he put a stop to this (hints he had her killed). Then plans his next marriage .
Kamikaze	<i>Garland (2013)</i>	A kamikaze pilot sets off on a suicide mission but turns around as he sees the beauty of nature /remembers his childhood . He is then ignored by his family for being a coward.
The Emigrée	<i>Rumens (1993)</i>	The speaker talks nostalgically about a city (symbolic of her identity) in a country she left as a child. Her identity is attacked in her new country.
London	<i>Blake (1794)</i>	The speaker describes a walk around London, seeing relentless misery and despair , caused by the people in power (who do nothing).
Tissue	<i>Dharker (2006)</i>	Exploring the uses of paper (a fragile thing) and how these things make up and control our lives – shows how fragile human life is.
Ozymandias	<i>Shelley (1817)</i>	Traveller finds an old statue of Ozymandias (a once powerful ruler), but it is ruined and worn away by time and nature – nothing of his mighty Kingdom remains.
Storm on the Island	<i>Heaney (1966)</i>	The speaker mistakenly thinks they are well-prepared for an oncoming storm, but soon the island is battered by nature .
The Prelude: Stealing the Boat	<i>Wordsworth (1850)</i>	The speaker steals a boat and takes it out onto the lake, happy and confident. However, he is soon overwhelmed by the size/ power of nature , so he turns around and is haunted by the memory .

2. Powerful Vocabulary

To discuss presentation of power and conflict

1. **Apathetic** - Not caring about things or showing no interest or emotion.
2. **Tyrant/tyrannical** - A cruel leader who uses power in a harsh, unfair way.
3. **Impermanence** - The idea that nothing lasts forever; everything changes over time.
4. **Disillusionment/disillusioned** - Feeling disappointed when something isn't as good or perfect as you thought.
5. **Desolation** - A feeling of emptiness, loneliness, or sadness, often in a place with nothing around
6. **Alienation/Alienated** - Feeling isolated or left out from other people.
7. **Indoctrination** - Teaching someone to believe certain ideas without letting them question or think independently.
8. **Ephemerality** – Something that lasts for a very short time.
9. **Omnipotence** – Having unlimited power; being all-powerful.
10. **Internalisation** – When someone takes ideas or beliefs and starts to truly believe them inside themselves.

To discuss writer's intentions

1. **Futility/futile** - The feeling that something is pointless or a waste of time because it won't succeed.
2. **Patriotism/patriotic** - The feeling of being loyal and proud of your country
3. **Oppression/oppressive** - When people are treated unfairly or controlled in a cruel way.
4. **Desensitized** - When someone becomes less emotional or less affected by something because they have seen or experienced it too much.
5. **Ambiguity/ambiguous** - When something is unclear or can be understood in more than one way.

3. Themes

1. **Effects of Conflict** – *Remains, Exposure, Kamikaze, War Photographer, Poppies, The Emigree*
2. **Reality of Conflict** – *Exposure, Remains, Charge of the Light Brigade, Bayonet Charge, War Photographer, Poppies, Kamikaze, The Emigrée*
3. **Abuse of Power** – *London, Ozymandias, My Last Duchess, Checkin' Out Me History,*
4. **Lack of Power** – *London, Ozymandias, Storm on the Island, Prelude, Tissue, My Last Duchess, Checkin' Out Me History, War Photographer, Poppies*
5. **Power of Nature** – *Exposure, Ozymandias, Storm on the Island, Kamikaze, Prelude,*
6. **Power of memory** – *Remains, Kamikaze, Poppies, The Emigrée, War Photographer*

4. Key Quotations – Big 5 Poems

1. 'Exposure' by Wilfred Owen

Essential

1. "**merciless** iced east winds that **knife** us"
2. ".All their **eyes** are **ice**." (caesura before quote)
3. "on **us** the doors are **closed**"

Bonus

1. Semantic field of vulnerability (verbs): "shudders", "cringe", "shaking"
2. "But **nothing** happens." (repeated x4 -

2. 'Remains' by Simon Armitage

Essential

1. "**probably** armed, **possibly** not." (caesura)
2. "tosses his guts back into his body." (end stop)
3. "End of **story**, except not really." (caesura)
4. "his **bloody** life in my **bloody** hands." (end stop)

Bonus

1. Semantic field of violence and aggression (verbs) - "rips", "bursts", "torn"

3. 'Ozymandias' by Percy Shelley

Essential

1. "Half **sunk** a **shattered** visage **lies**"
2. "King of **kings**: / Look on my works, ye **Mighty**, and **despair!**" (end stop and caesura)
3. ",boundless and bare,/The **lone** and **level** sands stretch far away." (end stop)

Bonus

1. Semantic field of desolation "lifeless", "decay", "nothing"

4. 'Storm on the Island' by Seamus Heaney

Essential

1. "We are **prepared**:" (caesura)
2. "**spits** like a **tame** cat/Turned **savage**." (enjambment)
3. "We are **bombarded** by the **empty** air." (end stop)

Bonus

1. Semantic field of war: "Blast", "pummels", "Exploding"
2. "It is a **huge nothing** that we **fear**." (end stop)

5. 'London' by William Blake

Essential

1. "In **every cry** of **every** man, / In **every infant's cry** of fear." (end stop)
2. "**mind-forg'd manacles**"
3. "Soldier's **sigh**/Runs in **blood** down **Palace** walls" (enjambment)

Bonus

1. Semantic field of disease/corruption: "black'ning church", "plagues", "marks" (repeated)

'Macbeth' by William Shakespeare

1. Essential Plot Points

Act 1: Prophecies and Ambition

1. The play opens in Scotland with three **witches** planning to **meet Macbeth**
2. We are told, by the captain, that **Macbeth** and **Banquo** are **brave** leaders in battle.
3. **Macbeth** and **Banquo** encounter the **witches** on a heath following their success in battle.
4. The witches **prophecy** that **Macbeth** will be named Thane of **Cawdor** and eventually **king**, while **Banquo's children** will be **kings** without ever ruling himself.
5. Macbeth has a hard time believing this until news arrives that **King Duncan** has **executed** the treacherous Thane of **Cawdor** and **awarded Macbeth** the **title**, proving the **first prophecy** was **true**.
6. When **Duncan names** his son **Malcolm** as the official **heir** to the throne, **Macbeth** recognizes his own dark **desire** for the crown but **hesitates** to act against **fate** and the natural order.
7. After reading a **letter** from **Macbeth** about the **prophecies**, the ambitious **Lady Macbeth** successfully **manipulates** Macbeth into plotting King Duncan's **murder** during his visit to their castle.

Act 2 – 'The Murder of King Duncan

1. Driven by a vision of a floating **dagger** pointing him forward, **Macbeth** slips into the sleeping king's room and **commits regicide**.
2. Overcome with **immediate guilt** and panic, Macbeth mistakenly brings the **daggers** back to his room, forcing **Lady Macbeth** to **return** the bloody **daggers** to the crime scene herself.
3. **Macduff**, the Thane of Fife, arrives at the castle the next morning and sounds a loud alarm after **discovering** King Duncan's **body**.
4. To hide his guilt, Macbeth **kills** Duncan's **guards** by pretending he did it out of pure anger, causing Duncan's terrified sons, **Malcolm** and **Donalbain**, to **run** away to another country for their safety.

Act 3 – Tyranny and Madness

1. Now crowned king, Macbeth feels deeply **unsafe** due to the **prophecy** about Banquo's descendants and hires **killers** to get rid of both **Banquo** and his **son, Fleance**.
2. The murderers successfully **kill Banquo**, but **Fleance** manages to **escape** into the night, leaving Macbeth terrified that his throne is still in danger.
3. During a royal **banquet**, Macbeth completely loses control and **yells** at the invisible **ghost** of Banquo, making his gathered thanes very **suspicious**.

Act 4 – Apparitions and Atrocities

1. An increasingly **unstable** Macbeth **seeks** out the **witches**, who call up three ghosts to give him misleading **clues** about his **future**.
2. The witches warn Macbeth to watch out for **Macduff** but promise him that no one born of a **woman** can harm him and that he cannot be beaten until **Birnam Wood** moves to **Dunsinane Hill**.
3. Feeling completely **safe** because these rules seem **impossible**, Macbeth orders the cruel **killing** of Macduff's innocent **wife and children**.
4. In England, **Macduff** **joins** forces with **Malcolm** to build an army to fight and **defeat Macbeth**, promising to get personal **revenge** after learning about his family's **murder**.

Act 5 – The Fall of the Tyrant

1. Ruined by heavy **guilt**, Lady Macbeth begins **sleepwalking** and worrying over invisible **bloodstains** on her hands before finally killing **herself**.
2. **Sad** but still trusting the witches' promises that he cannot be beaten, Macbeth **prepares** his castle for the coming **attack**.
3. To **hide** how many of them there are, **Malcolm's army** cover themselves with tree **branches** cut from Birnam Wood, making it look to Macbeth like the **forest** is **moving** toward his castle.
4. On the **battlefield**, **Macduff** reveals he was born by a **caesarean** - meaning he was not born the normal way - and fulfils the final prophecy by cutting off **Macbeth's head**.
5. **Peace** is brought back to Scotland as **Malcolm** is named the new **king**, inviting everyone to see him crowned at Scone.

2. Powerful Vocabulary

To discuss characters

1. **Ambitious** – having a strong desire to succeed, do well, or achieve big goals in life.
2. **Remorseful** – guilty and regretful
3. **Machiavellian** – prepared to do evil things to achieve a goal
4. **Psychological** – to do with the mind or the way we think
5. **Treacherous** – betraying or deceiving someone
6. **Ominous / foreboding** – suggests that something bad will happen
7. **Emasculating** – making someone feel less manly
8. **Assertive** – confident, forceful
9. **Manipulative** – controlling someone / something
10. **Transgression** – going against what is normally expected

To discuss Shakespeare's intentions

1. **Regicide** – killing a monarch (king or queen)
2. **Descendant** – a person who comes after someone else in a family tree (child, grandchild, great-great-grandchild)
3. **Heir** – a person who has the legal right to receive the money, property, title, or position of someone else after that person dies.
4. **Supernatural** – something that can't be explained by science
5. **Prophecy** – prediction or a message about what will happen in the future
6. **Hamartia** – tragic flaw or error of judgment
7. **Jacobean** – the period in English History when King James I was King
8. **Tragic hero** – the main protagonist in the tragic action (not necessarily 'heroic' in the usual sense)
9. **Soliloquy** – a character speaks their thoughts out loud while alone on stage
10. **Protagonist** – main character

3. Themes

Primary Theme: the **destructive nature** of **unchecked ambition**.

Secondary Themes: **Supernatural, Power, Guilt, Deception, Fate vs free will**

4. Historical Context

James I and Succession

James I became king **after Elizabeth I** as she was never married and had **no heir**. Some **Catholics** hoped he would be kinder to them because his **mother** was Mary, Queen of Scots (who was **Catholic**) but he was not. In **1605**, **Guy Fawkes** and other **Catholics** tried to blow up **Parliament** (and the **King**) with 36 barrels of gunpowder. This was called the **Gunpowder Plot**.

Witchcraft and the Supernatural

Jacobean (people living under James I's rule) believed in **God**, the **devil** and **witches**. James I was interested and afraid of witches, believing some had **attacked** him which led to the "Berwick Witch Trials" (1590) him writing ***Daemonologie***.

Divine Right of Kings

Jacobean believed that **monarchs** were chosen by **God** and so going against the monarch *was* going against God.

The Great Chain of Being

Jacobean believed everything had a **set place** in a **natural order**: God, humans, animals, plants, and rocks. Breaking this order was thought to be wrong and **unnatural**.

Genre

'Macbeth' is a **tragedy** and the play follows the conventions of an Aristotelian tragedy in 5 Acts. The **protagonist** is a **tragic hero** who falls from grace because of a serious flaw. The audience **learns** from the hero's mistakes and **downfall**.

5. Key Quotations

Act 1: Essential Quotes

1. "fair is foul and foul is fair" Act 1.1 The Three Witches
2. "brave" "noble" Act 1.2 The Captain and King Duncan about Macbeth and Banquo
3. 'unseam'd him from the nave to the chaps' Act 1.2 the Captain about Macbeth
4. 'Let not light see my black and deep desires' Act 1.4 Macbeth
5. 'take my milk for gall' Act 1.5 Lady Macbeth (soliloquy)
6. "look like the innocent flower, but be the serpent under it' Act 1.5 Lady Macbeth to Macbeth
7. deep damnation" "vaulting ambition" Act 1:7 Macbeth (soliloquy)

Bonus Quotes

1. instruments of darkness' and he warns that will 'betray' them Act 1.3 Banquo to Macbeth
2. I fear thy nature: it is too full o'th'milk of human kindness" Act 1.5 Lady Macbeth (soliloquy)
3. "come you spirits... unsex me here" 1.5 Lady Macbeth (soliloquy)
4. 'dashed the brains out had I sworn...' Act 1.7 Lady Macbeth to Macbeth

Act 2 Essential Quotes

1. "could not say Amen" Act 2.2 Macbeth to Lady Macbeth
2. 'Macbeth doth murder sleep' Act 2.2 Macbeth to Lady Macbeth

Bonus Quotes:

1. "Is this a dagger I see before me?" Act 2.1 Macbeth (soliloquy)
2. 'Will all great Neptune's ocean wash this blood / Clean from my hand?" Act 2.2 Macbeth (Soliloquy)
3. daggers in men's smiles" 2:3 Donalbain to Malcolm

Act 3: Essential Quotes

1. "full of scorpions is my mind" Act 3:2 Macbeth to Lady Macbeth
2. 'Blood will have blood" – Act 3:4 Macbeth to Lady Macbeth

Bonus Quotes:

1. "I fear thou play'dst most foully for't" – Act 3:1 Banquo (soliloquy)
2. 'Be innocent of the knowledge dearest chuck' Act 3:2 Macbeth to Lady Macbeth
3. "Thou canst not say I did it: never shake thy gory locks at me" – Act 3:4 Macbeth (to Banquo's Ghost)
4. "tyrant" "holy king" Act 3:6 Thanes about Macbeth and Malcolm

Act 4: Essential Quotes

1. 'Something wicked this way comes' Act 4:1 Witches about Macbeth
2. "your wife and babes savagely slaughtered" Act 4:3 Ross to Macduff
3. "black Macbeth" "tyrant" Act 4:3 Malcolm and Macduff about Macbeth

Bonus Quotes:

1. "The charm is firm and good" – Act 4:1 the Witches

Act 5: Essential Quotes

1. "Out damned spot!" Act 5:1 Lady Macbeth (sleepwalking)
2. 'Out, out, brief candle!' Act 5:5 Macbeth (soliloquy)
3. "This dead butcher and his fiend-like queen" Act 5: 9 Malcolm, about Macbeth and Lady Macbeth

Bonus Quotes:

1. "What's done cannot be undone" – Act 5:1 Lady Macbeth, sleepwalking
2. 'will these hands ne'er be clean?" Act 5:1 Lady 1 Lady Macbeth, sleepwalking
3. 'dwarfish thief" wearing a "giant's robe" Act 5:2 Thanes describe Macbeth
4. "I'll fight till from my bones my flesh be hacked" – Act 5:3 Macbeth to his servant and himself

5. 'Tomorrow and tomorrow and tomorrow' Act 5:5 Macbeth (soliloquy)

English Language Paper 1

Overview (Note: Extra time timings are underlined)

1 h 45 mins; 50% of English Language GCSE

Extra Time 2h 15m

Writing

Q5. Write a **description** based on an image

(40 marks – 45 minutes/1 hour)

Reading

Q1. Answer **4** multiple choice questions (**4** marks - **5** minutes)

Q2. Analyse **language** in a paragraph (**8** marks – **15** minutes/20 minutes)

Q4. Respond to a statement, whilst analysing **language** (and **structure**) (**20** marks - **25** minutes/35 minutes)

Q3. Analyse **structure** in a **whole** piece (**8** marks - **15** minutes/25 minutes)

Complete the questions in the following order:

Q5, Q1, Q2, Q4, Q3

Question 1

Overview

- Read **only the lines** given in the **question**
- Only choose **one** answer per question
- **Tick the box to show your choice**
- Make sure you answer all **four** parts

Steps to Success

1. **BUG** the question
2. Read the **multiple-choice** questions
3. Read the **correct lines** of the source
4. Select **four** answers by **ticking** the boxes
5. **Double check**

Question 2

Overview

- **8** marks
- **15** minutes (20 minutes if Extra time)
- Analysing **language** used within only a **part** of the text
 - Language **techniques** – e.g. metaphors/similes/personification
 - Word-level – zooming-in to **individual** words to name their word type and **connotations** (what they make you think/picture/feel).
- **2 paragraphs** – using **What?/How?/Why?** to structure these

Grade 7 – 9: group small one or two-word quotes together from across the extract to discuss as a **semantic field**, or as a **pattern** of meaning.

Steps to Success

1. **BUG** the question
2. Read the lines of the text named in the **question**
3. Find **3-4** good quotations and **annotate/label** them with the **methods** used and their effects
4. Write **2** analytical paragraphs (using at least **3** quotes across your answer)
5. **Proofread**

Grade 7 – 9: find a group of small one or two-word quotes from across the extract to discuss as a **semantic field**, or as a **pattern** of meaning.

How to annotate a text for language analysis – Q2 and Q4

1. Find a quotation **relevant** to the question
2. Note what it **suggests (implies)** not tells you directly.
3. Label any **language techniques** used – e.g. simile (if there are any)
4. Pick out any **individual words** within it
5. Label the **word type** (e.g. noun) and any **relevant connotations** (what that word makes you think/picture/feel).

BONUS – connect it to another quotation/word within the extract.

Question 4

Overview

- 20 marks
- 25 minutes (35 minutes if Extra time)
- Uses only **part** of the text
- Find **evidence** that supports a statement about the text
- **Analyse the methods used by the writer** – this can include both **language** AND **structure** – (you can get top marks just talking about **language**)

NOTE: This is a very similar style answer to Q.2 – but you just start each paragraph by agreeing with the statement.

E.g. I fully/completely/wholeheartedly/partially agree that...

Steps to Success

1. **BUG** the question – try to **split up the statement**
2. Read the named lines in the question, find **3-4 quotes**, and annotate them with any **methods** used and the effects of these
3. Write **2-3 analytical paragraphs** (including at least **3 quotes** across them). Make sure to connect to all parts of the statement in the question – it is always **easier to agree** with the statement.
4. **Proofread**

Grades 7-9 – you will mostly agree with the statement, but **you might like to disagree to an extent**, and discuss why.

Useful phrases for analytical paragraphs on language – Q2 and Q4

The writer presents X as Y _____

This may/could be shown when 'quotation' as ... *(bit of context – what is happening/who is talking and to whom)*

The use of the _____ (technique) suggests/implies...by/because...

In particular, the use of _____ might suggest _____ because it could make the reader think/picture/feel....

Used here, it may/perhaps suggests ... / Used here the writer/writer's surname may be suggesting...

In addition/furthermore/however it might reflect the idea that...

This idea could be seen to be supported when...

Perhaps the writer is doing this to...

Example – teach the reader about the brutality and unforgiving nature of WW1.

Overview

- 8 marks
- 15 minutes (25 minutes if Extra time)
- Analysing the use of **structural** features across a **whole** text, to create a **specific effect** mentioned in the question.
- Structure is how a text is organised by a writer and how its parts fit together.
- Discussing what the writer is **focusing** on, in what **order** and how this links to the question

Useful paragraph openers:

In the beginning/middle/end of the extract, the writer focuses on...

Later in the extract, the writer shifts focus to...

Steps to Success

1. **BUG** the question (noting the **effect** that the structure is having).
2. **Read and annotate** the whole text: think about how it creates the effect in the question. What **structural features** help create this effect?
3. Decide on **3 parts** of the text you want to discuss that create this effect and how/why.
4. Write **3 (short) analytical paragraphs** on these three parts
5. **Proofread**

Grades 7-9: try to make **connections** across the whole text.

Question 3

How to annotate the text for structure

- Aim to write **a 2 or 3-word summary** next to the paragraphs of the text that shows what the main focus of each one is

TIP: The first sentence of each paragraph will often set up what is being focused on

- You may also write a word that sums up the **general tone** next to each paragraph or any other **structural features** you may spot

Useful Structural Vocabulary (* if stuck)

1. ***Shift in focus** – A change in what is being described in detail
2. **Shift in tone** – A change in mood or feeling
3. **Perspective/Shift in perspective** – The viewpoint that is being used
4. **Foreshadowing** – a hint at something that will happen later
5. ***Contrast/juxtaposition** – two opposite ideas or feelings
6. **Tension** – a feeling of uncertainty and unease about what will happen next
7. **Cyclical structure** – when a text/part of a text links back to where it started
8. ***Setting** – the location the part of the story is taking place
9. **Cliffhanger** – when a text/part of text is left with unanswered questions
10. **Character** – the people in the story

English language Paper 2

Overview (Note: Extra time timings are underlined)

1 h 45 mins; 50% of English Language GCSE

Extra Time 2h 15m

Writing

Q5. Write a **persuasive** piece of writing expressing your opinion.

(**40** marks – **45** minutes/**1 hour**)

Reading

Q1. Pick the **4** correct statements from a list of **8** about **one** of the texts (**4** marks - **5** minutes)

Q3. With **1** of the texts, **analyse** the writer's choice of **language** (**12** marks - 20 minutes/**25** minutes)

Q4. **Compare** the **two** writers' **attitudes, perspectives and viewpoints** towards the topic, and **analyse** how they have expressed these (the **methods** they have used) (**16** marks - **25** minutes/**35 minutes**)

Q2. **Compare** the information given in Source A to the information given in Source B, **making inferences** (**8** marks – **10** minutes/**15 minutes**)

Complete the questions in the following **order**:

Q.5, Q1, Q3, Q4, Q2

Question 1

Overview

- **4** marks
- **5** minutes
- Read **only the lines** given in the **question**
- Choose **exactly 4** statements
- **Shade** the box to show your choice

Steps to Success

1. **BUG** the question
2. Read the **correct lines** of the source
3. Read the **8** statements
4. **Shade in** the boxes of the **4 true** statements
5. Double check

Question 3

Overview

- **12** marks
- **20** minutes (25 minutes if Extra time)
- Analysing **language** used within only a **part** of **one** of the text
 - Language **techniques** – e.g. metaphors/similes/ personification
 - Word-level – zooming-in to **individual** words to name their **word type** and **connotations** (what they make you think/picture/feel).
- **2** analytical paragraphs – using **What?/How?/Why?** to structure these

Grade 7 – 9: group small one or two-word quotes together from across the extract to discuss as a **semantic field**, or as a **pattern** of meaning.

Steps to Success

1. **BUG** the question
2. Read the right **lines**, from the right **text** named in the **question**
3. Find **3-4** good quotations and **annotate/label** them with the **methods** used and their effects
4. Write **2** analytical paragraphs (using at least **3** quotes across your answer)
5. **Proofread**

Grade 7 – 9: find a group of small one or two-word quotes from across the text to discuss as a **semantic field**, or as a **pattern** of meaning.

How to annotate a text for language analysis – Q3 and Q4

1. What lines/parts are **relevant** to the question?
2. Can I shrink that to make it more **precise**? (Is the entire line relevant or only part of it?)
3. Which of the lines I have highlighted/underlined have **language techniques** I can label?
4. What are the most **important words** within each of them to label?
5. Which are the **juiciest** quotes from my annotations, considering the **number** I need?
6. What do these techniques/words **suggest** that could link to the **question**?

BONUS

7. Can I **connect** any of these quotations across the extract?

Question 4

Overview

- **16 marks**
- **25 minutes** (35 minutes if Extra time)
- Uses **both** texts
- **Compare** the writer's **attitudes/perspectives**
- **Compare** the writer's use of **methods**
- **Analyse the methods** used by the writer – this can include both **language** AND structure – (you can get top marks just talking about **language**)
- Language **techniques** – e.g. metaphors/similes/personification
- Word-level – zooming-in to **individual** words to name their word type and **connotations** (what they commonly make us picture/think /feel).

Steps to Success

1. **BUG** the question
2. Read the **first** text, deciding on the **attitude** (think/ feel). Highlight **quotations** which show this (which contain **methods**).
3. Read the **second text**, deciding on the **attitude** (think/ feel). Highlight **quotations (at least 2 per source)** which show this (which contain **methods**).
4. Write **2 analytical paragraphs** (one on Source A and one on Source B, comparing back to Source A).
5. **Proofread**

Grades 7-9 – find a group of small one or two-word quotes from across the text to discuss as a **semantic field**, or as a **pattern** of meaning. Be more **precise** in the **comparison** of attitude/perspective

Useful phrases for analytical paragraphs on language –

Q3 and Q4

The writer presents X as Y _____

This may/could be shown when 'quotation' as ... *(bit of context – what is happening/who is talking and to whom)*

The use of the _____(technique) suggests/implies...by/because...

In particular, the use of _____ might suggest _____ because it could make the reader think/picture/feel....

Used here, it may/perhaps suggests ... / Used here the writer/writer's surname may be suggesting...

In addition/furthermore/however it might reflect the idea that...

This idea could be seen to be supported when...

Perhaps the writer is doing this to...

Example – teach the reader about the brutality and unforgiving nature of WW1.

Useful vocabulary for discussing attitudes (positive/negative):

- Calm/frustrated
- hopeful/cynical
- optimistic/pessimistic
- enthusiastic/apathetic

NOTE: Always aim to use the **key words from the question** in at least the **first and last** line of **every** paragraph.

Question 2

Overview

- **8 marks**
- **10 minutes** (15 minutes if Extra time)
- Compare **information** about something in the question from **both** texts
- Summary – **DO NOT** need to write about **methods** (language/structure)
- Inferences – **DO** need to write about **inferences** (what the evidence suggests to you)

Steps to Success

1. **BUG** the question
2. **Skim** read both texts to find **information** presented in **both texts** about the thing in the **question**.
3. Write **two SHORT paragraphs** about the information both texts present about the thing in the **question**, making **inferences** about what the evidence suggests.
4. **Proofread**

Grades 7-9: try to **deepen your thinking** around the inferences within your answer. Try to make the inferences more **developed** and less obvious.

Useful comparative phrases:

Similarly/Likewise/Both texts...

However/Whilst/Although/Whereas

Powerful Language - Methods and Techniques

NOTE: Each section is in **alphabetical order** -

Language Techniques (* if stuck)

Word	Meaning	Example
Alliteration	Repetition of the same starting sound across 2 or more words, within the same line or sentence.	"Silver snakes slither silently."
Emotive language	Words chosen to create strong feelings in the reader.	"The poor, helpless puppy trembled in fear."
Hyperbole	Exaggeration; making something sound better or worse than it is.	"I've told you a million times!"
Imagery	Language that creates a vivid picture in the reader's mind.	"The golden sun melted into the sea."
Imperative	A command or instruction.	"Stop talking."
*Lists	Three or more connected words, phrases, or ideas in a row.	"Books, papers, maps, and photographs covered the desk."
*Metaphor	A comparison saying one thing is another, when it isn't.	"The classroom was a zoo."
Onomatopoeia	Words that reflect sounds.	"Bang!", "Buzz!", "Crash!"
Oxymoron	Two opposite words placed together.	"Deafening silence."
*Personification	Giving human qualities to non-human things.	"The wind whispered through the trees."
Rhetorical question	A question that doesn't need an answer.	"Who wouldn't want to win?"
Semantic field	A group of words related in meaning.	"Bullets", "Tanks", "Weapons" = semantic field of war
*Simile	A comparison using <i>like</i> or <i>as</i> .	"The clouds were like cotton wool."
Tricolon	A list of three words, phrases, or ideas one after the other.	"Friends, Romans, countrymen."

Structural Features (* if stuck)

Word	Meaning	Example
Anaphora	Repeating the same word or phrase at the start of successive sentences or lines.	"I have a dream... I have a dream..."
Cyclical structure	The ending links back to the beginning through a similar setting, event, image, or piece of dialogue.	The Inspector arriving at the beginning of <i>An Inspector Calls</i> , and the play ending with another Inspector being on his way.
Flashback	A scene that goes back to an earlier event.	A character remembers their childhood.
*Focus	What the writer directs the reader's attention towards.	The writer focuses on the character's fear rather than the setting.
Foreshadowing	Hints or clues about what will happen later.	A character mentions feeling unlucky before a disaster.
*Juxtaposition	Placing contrasting or opposite ideas, characters, settings, or moods together for effect.	A mood switching from happy to miserable.
Narrative perspective	The point of view from which a story is told.	First person ("I") or third person ("he/she/they").
Pathetic fallacy	When the weather or natural world reflects or emphasises a character's emotions or the mood of a scene.	"Dark clouds gathered as the argument began."
Repetition	Repeating words or phrases for emphasis.	"Never, never give up."
*Setting	The time and place in which a text is set.	A school in 1983.
Symbolism	Using an object, person, or event to represent a deeper meaning.	A dove symbolising peace.
Tone	The mood, attitude, or feeling created in a text.	Sinister, relaxing, exciting.

Word Classes (* if stuck)

Word	Meaning	Example
Adjective	Describes a noun.	"The beautiful garden."
Adverb	Describes a verb, adjective, or another adverb; often, but not always, ending in <i>-ly</i> .	"She spoke quietly ."
Conjunction	Joins words, phrases, or clauses.	"And", "but", "because".
Noun (Abstract)	An idea, emotion, or quality you cannot physically touch.	"Love", "freedom", "anger".
Noun (Concrete)	A thing you can see, touch, hear, smell, or taste.	"Table", "dog", "car".
Pronoun	Replaces a noun.	"He", "she", "they", "it".
*Verb	A doing, being, or having word.	"Run", "jumping", "laughed" "is".

Poetic Techniques

Word	Meaning	Example
Caesura	A pause within a line of poetry, created through punctuation.	"End of story, except not really" (<i>Remains</i>)
Enjambment	A line continues onto the next line without punctuation.	"Spits like a tame cat / Turned savage" (<i>Storm on the Island</i>)
End stop	A line ends with punctuation, creating a clear pause.	"Exploding comfortably down on the cliffs." (<i>Storm on the Island</i>)
Volta	A turning point or change in ideas, mood, or argument in a poem.	"My name is Ozymandias, king of kings:" (<i>Ozymandias</i>)
Refrain	A line or phrase repeated throughout a poem.	"But nothing happens." (<i>Exposure</i>)
End rhyme	Words at the ends of lines rhyme.	"flow" / "know" (<i>London</i>)
Half rhyme	Words have similar but not identical sounds.	"knife us" / "nervous" (<i>Exposure</i>)
Meter	The pattern of stressed and unstressed syllables in poetry creating rhythm.	"Our brains ache, in the merciless iced east winds that knife us..." (<i>Exposure - irregular meter</i>)

Dramatic Techniques (Plays)

Word	Meaning	Example
Aside	A comment spoken to the audience that other characters cannot hear.	"Stars, hide your fires; / Let not light see my black and deep desires." (<i>Macbeth</i>)
Dramatic irony	The audience knows something that the characters do not.	Birling claims that the Titanic is "unsinkable, absolutely unsinkable." (<i>An Inspector Calls</i>)
Entrances/Exits	When characters come on or leave the stage, often affecting tension or plot.	The Inspector arrives just as Birling is saying that a man must "look after himself and his own." (<i>An Inspector Calls</i>)
Monologue	A long speech by one character.	The Inspector's final speech beginning "One Eva Smith has gone..." (<i>An Inspector Calls</i>)
Soliloquy	A character speaks their thoughts aloud; other characters do not hear or react to it.	"Is this a dagger which I see before me" (<i>Macbeth</i>)
Stage directions	Instructions about movement, lighting, sound, or actions.	"The lighting should be pink and intimate" before the Inspector arrives. (<i>An Inspector Calls</i>)