

Year 10 English Language Half-Term Revision

On Wednesday May 23rd in E7 there is a revision session open to all from 3.45pm

On Monday June 04th in E7 there is a revision session open to all from 3.45pm

The real paper 1 exam is on June 5th and the real paper 2 is on June 8th There will be no re-sits

Complete the following half-term revision tasks based around paper 1:

DATE	TASK
Monday 28th May	See resource 1 in this pack. Look at the language and structure table and google any terms you don't understand. Then, create flashcards with the devices on the front and definitions on the back. Then, create two large terminology mind-maps – one on language and one on structure. You were all given paper, cards, a highlighter and pen in the big revision session in the hall you did a couple of months ago with Miss Burrows. Use this or any resources you have at home.
Tuesday 29th May	See resource 2 in this pack. Read the extract for meaning, Make sure you fully understand it. Google any words you don't understand and ask your parents/guardians/siblings what it is about. Then, using your resources you made yesterday on language and structure, label it for any of the terminology you can spot.
Wednesday 30th May	See resource 3a and 3b in this pack. Answer question 1. Remember to get your 4 points from the correct lines and remember to write one simple sentence per line. Make sure you are answering the question at hand. Then answer question 2 by filling in the blanks. Use the resources from Monday and Tuesday to help here. You have a language terminology sheet and should already have labelled the extract for language devices or word classes.
Thursday 31st May	See resource 4 in this pack. The sentences have been started for you. Using your work from Monday and Tuesday complete the blanks. Think of it like a film. Why did the author choose to put the events in that particular order? Discuss mainly on focus shifts, then within this, apply the other structural terminology.
Friday 01st June	See resource 5 in this pack. Complete the table for either agree or disagree. Or do a combination of both and fill in some from each side. Be sure to include language and structural devices within your arguments.
Saturday 02nd June	See resource 6 in this pack. Decide between describe and narrate. Complete the planning task for the one you have chosen and then write it up and proof read it for errors. Ask someone at home to check it.
Sunday 03rd June	See resource 7 in this pack. Complete the attached past paper in timed conditions 1 hour 45 mins. Use your blue class book and all the resources from this week to help.
After 5th June	Begin revision for paper 2. See resource 8 – a past paper and help sheet.

Resource 1

LANGUAGE	STRUCTURE
<p>WORD CLASSES – noun, verb, adjective, adverb, pronoun, superlative, comparative, statements, questions/interrogatives, imperatives/commands.</p> <p>METAPHOR – a lie to exaggerate – ‘he was a lion in battle’ he is not really literally a lion – you describe something literally as something else when it is not really.</p> <p>SIMILE – comparing using like or as – ‘as soft as velvet’ ‘red like fire’.</p> <p>ALLITERATION – letters the same at the start of words – ‘Tom tumbled’.</p> <p>PERSONIFICATION – seems like a person/alive when not. ‘The sun smiled’.</p> <p>SIBILANCE same as alliteration but with ‘s’ – ‘sneakily the snake slunk away’.</p> <p>PATHETIC FALLACY – where the weather represents the mood – ‘the grey sky hung over as the woman sobbed’.</p> <p>IMAGERY – where you can picture it in your head really clearly – an image – ‘the twilight sky glistened’.</p> <p>REPETITION – word or phrase said more than once.</p> <p>HYPERBOLE – exaggeration ‘a million noises at once’.</p> <p>ONOMATOPOEIA – word that makes a sound effect – ‘bang’.</p> <p>EMOTIVE LANG – emotional words ‘brutally and carelessly attacked’.</p> <p>JUXTAPOSITION – two opposite ideas/themes – imagery of heaven vs hell.</p> <p>SEMANTIC FIELDS – groups of words that have a link ‘snow, ice, frost’ = poor weather.</p> <p>OXYMORON – two opposite words – ‘deafening silence’.</p> <p>SENSORY LANG – see, hear, touch, smell, taste.</p> <p>SYMBOLISM – when something represents something else that is deeper - a dove represents peace or purity.</p> <p>SENTENCE TYPES: comment on the <u>simple, compound or complex sentences types</u> or a <u>one word</u> sentence (minor sentence) or a short or long one for impact.</p>	<p><u>THE KEY THINGS YOU SHOULD CONSIDER ARE:</u></p> <p><u>Focus shifts</u> – does one paragraph focus on a certain character or place or object then switch to another? <u>Sequencing</u>- Does the beginning have a certain focus shift then the middle another and the end another? Why is this done? Think of it like a film – why have that particular <u>order of events/scenes</u>? Is there a ‘<u>zoom</u>’ where it looks closely at something then more broadly at something else? Does it ‘<u>narrow</u>’ and then focus in on a particular thing?</p> <p><u>Perspective/Person</u> – Is it written in first (I) or third (he/she) person? Why? Who is speaking? Why is it useful/not useful to get their side? Does it switch <u>perspectives</u>? Why?</p> <p><u>Dialogue</u> – Is there any speech in the passage? Why? At what stage is this introduced?</p> <p><u>Tension/Suspense</u> – Are there parts where it is not tense at all and is relaxed, then next to parts that are high in tension? Why? Which part is the peak of the tension? How does the order of events create tension/suspense?</p> <p><u>Climax/Climactic moment</u> – Is there a big grand event that takes place or a surprise moment. Which bit is the most exciting part? Explain it.</p> <p><u>Time Shifts</u> – Is it in past, present or future tense. Does it switch between the two with <u>flashbacks or flash-forwards</u>? Does time pass really quickly or slowly? Why?</p> <p><u>Foreshadowing</u> – Hints at events that will occur later on (<u>Foreboding – bad feeling</u>)</p> <p><u>Cyclical narrative</u> – does the story start and end in the same place and go full circle?</p> <p><u>Paragraphing</u> – Are certain paragraphs longer or shorter than others for a particular purpose? Are they in a certain order? Why?</p> <p><u>Punctuation choices</u> – is there a certain <u>pace</u> created by the punctuation? Why? For what impact?</p> <p style="text-align: center;"><u>DO NOT ANALYSE SENTENCE TYPES!!!!!!!!!!!!</u></p>

Resource 2

The Handmaid's Tale is a novel about a society where life is very restricted. There is a fertility problem in the country so women are taken away from their friends and family and are used for breeding for the men who work in government positions and are forced to live in their houses. Above, one of these handmaids is describing her new home.

The bell that measures time is ringing. Time here is measured by bells, as once in nunneries. As in a nunnery too, there are few mirrors.

I get up out of the chair, advance my feet into the sunlight in their red shoes, flat-heeled to save the spine and not for dancing. The red gloves are lying on the bed. I pick them up, pull them onto my hands, finger by finger. Everything except the wings around my face is red: the colour of blood, which defines us. The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red, it's not my colour. I pick up the shopping basket, put it over my arm.

The door of the room – not *my* room, I refuse to say *my* – is not locked. In fact it doesn't shut properly. I go out into the polished hallway, which has a runner down the centre, dusty pink. Like a path through the forest, like a carpet for royalty, it shows me the way.

The carpet bends and goes down the front staircase and I go with it, one hand on the banister, once a tree, turned in another century, rubbed to a warm gloss. Late Victorian, the house is, a family house, built for a large rich family. There's a grandfather clock in the hallway, which doles out time, and then the door to the motherly front sitting room, with its fleshtones and hints. A sitting room in which I never sit, but stand or kneel only. At the end of the hallway, above the front door, is a fanlight of coloured glass: flowers, red and blue.

There remains a mirror, on the hall wall. If I turn my head so that the white wings framing my face direct my vision towards it, I can see it as I go down the stairs, round, convex, a pier-glass, like the eye of a fish, and myself in it like a distorted shadow, a parody of something, some fairytale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A sister, dipped in blood.

Resource 3a

Question 1. Read again the fourth paragraph beginning with 'the carpet'

List four things about the staircase/hall

-
-
-
-

4 marks

Resource 3b

Look at the extract below. How has language been used to make the handmaid's life seem negative? 8 marks.

I get up out of the chair, advance my feet into the sunlight in their red shoes, flat-heeled to save the spine and not for dancing. The red gloves are lying on the bed. I pick them up, pull them onto my hands, finger by finger. Everything except the wings around my face is red: the colour of blood, which defines us. The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red, it's not my colour. I pick up the shopping basket, put it over my arm.

Complete this table. One row has been completed for you as an example:

STATEMENT	QUOTE	DEVICE AND EXPLANATION	READER
The writer uses symbolism to make her life seem negative	for example 'everything except the wings around my face is red: the colour of blood'	red always symbolises danger or hell or pain and the noun 'blood' suggests these women are living a life of pain	readers feel sympathy for how restricted their lives are

Resource 4

Question 3: How has the text been structured to interest you as a reader? 8 marks.

At the start of the extract, the writer focuses on

This is interesting because

Then there is a focus shift to

Because

Towards the end the focus is on

Because

Within these paragraphs you could discuss:

Cyclical style

Tension

Zoom/narrowing

Don't forget to put quotes in too!

Resource 5

A student who read this text said: 'I feel as though the handmaid's life is really restricted'.

To what extent do you agree with this view? 20 marks

Complete either one side of the table or some on each side. Use the top ones as examples.

(Note: 9 times out of 10 it is agree! You don't have to do both sides if it isn't worth it!)

AGREE	DISAGREE
<p>State you agree and what with <i>I agree that her life is restricted</i></p> <p>Provide a quote <i>'I kneel only'</i></p> <p>Spot a device from your quote <i>The verb kneel suggests she is inferior to the other people in her house so they are in charge</i></p> <p>Re-iterate you agree <i>This shows her life is restricted so I agree with the student</i></p>	<p>State you disagree and what with <i>I disagree that her life is restricted as the door is open</i></p> <p>Provide a quote <i>'it doesn't shut properly'</i></p> <p>Spot a device from your quote <i>This could symbolise that she is not trapped and restricted as she can leave her room.</i></p> <p>Re-iterate you disagree <i>Therefore, I disagree with the student as she is not totally restricted.</i></p>
<p>State you agree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you agree</p>	<p>State you disagree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you disagree</p>
<p>State you agree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you agree</p>	<p>State you disagree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you disagree</p>
<p>State you agree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you agree</p>	<p>State you disagree and what with</p> <p>Provide a quote</p> <p>Spot a device from your quote</p> <p>Re-iterate you disagree</p>

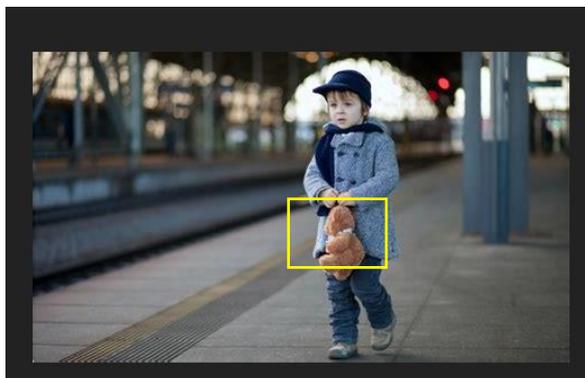
Resource 6

Write a description based on this image

OR

Write a narrative in which a person is lost.

40 marks. 24 for content 16 for SPaG.



Describe is possibly simpler and safer. Unless you are a confident writer please choose describe instead of narrate.

DESCRIBE	NARRATE - STORY
<p>A describe is all about setting the scene. You should not have action. It should simply create imagery of the setting.</p> <p>Try to include sensory language so what you can see, hear, touch – the texture, smell, taste in the air etc...</p> <p><u>You are being marked on:</u> SPaG Devices – metaphors, similes, alliteration, personification etc.. A range of punctuation ;,(),- One word sentences One sentence paragraphs Detail Fancy vocabulary Starting sentences in different ways.</p> <p>Planning is essential: Always circle things in the picture you could turn into a paragraph. I have circled the bear for you. What else could be a paragraph? Circle it in the picture then list below:</p> <ol style="list-style-type: none">1. BEAR2.3.4.5. <p>Now write this up into 5 paragraphs and apply everything from the marking criteria.</p>	<p>A good story has a clear beginning, middle and end. However, in just 45 minutes you will not have time for a complex plot.</p> <p>If you have to do a story keep it simple. Have only one event happen.</p> <p>Instead, describe the setting and main character in detail just like you would in a writing to describe. Then introduce a small amount of dialogue (speech) and have just one main event/reveal.</p> <p>You could also create a cyclical narrative where you start and end with the same sentence/idea.</p> <p>You could also write in an ‘abstract’ way. Maybe you are an item not a human.</p> <p>Do NOT write a cliché/predictable story like hundreds that have been heard before.</p> <p>Do NOT have the whole thing in dialogue with just characters speaking back and forth.</p> <p>Do NOT have a list of events in succession.</p> <p>Plan your story paragraphs below then write it up:</p> <ol style="list-style-type: none">1.2.3.4.5. <p>You still need everything from the marking criteria on the left in the describe box</p>

Resource 7

Below is a past paper 1. Complete it in exam conditions in 1 hour 45 minutes.

This is an extract from Susan Hill's 'The Woman in Black' written in 1983 but set approximately 100 years earlier in Victorian England. The extract is from the middle of the novel when the protagonist, Arthur Kipps, first begins to explore the main setting of the novel, Eel Marsh House and its surrounding areas.

As I neared the ruins, I could see clearly that they were indeed of some ancient chapel, perhaps monastic in origin, and all broken down and crumbling, with some of the stones and rubble fallen, probably in recent gales, and lying about in the grass. The ground sloped a little down to the estuary shore and, as I passed under one of the old arches, I startled a bird, which rose up and away over my head with loudly beating wings and a harsh croaking cry that echoed all around the old walls and was taken up by another, some distance away. It was an ugly, Satanic looking thing, like some species of sea vulture – if such a thing existed – and I could not suppress a shudder as its shadow passed over me, and I watched its ungainly flight away towards the sea with relief. Then I saw that the ground at my feet and the fallen stones between were a foul mess of droppings, and guessed that these birds must nest and roost in the walls above.

Otherwise, I rather liked this lonely spot, and thought how it would be on a warm evening at midsummer, when the breezes blew balmily from off the sea, across the tall grasses, and wild flowers of white and yellow and pink climbed and bloomed among the broken stones, the shadows lengthened gently, and June birds poured out their finest songs, with the faint lap and wash of water in the distance.

So musing, I emerged into a small burial ground. It was enclosed by the remains of a wall, and I stopped in astonishment at the sight. There were perhaps fifty old gravestones, most of them leaning over or completely fallen, covered in patches of Greenish yellow lichen and moss, scoured pale by the salt wind, and stained by years of driven rain. The mounds were grassy, and weed covered, or else they had disappeared altogether, sunken and slipped down. No names or dates were now decipherable, and the whole place had a decayed and abandoned air.

Ahead, where the wall ended in a heap of dust and rubble, lay the grey water of the estuary. As I stood, wondering, the last light went from the sun, and the wind rose in a gust, and rustled through the grass. Above my head, that unpleasant, Snake necked bird came gliding back towards the ruins, and I saw that its beak was hooked around a fish that writhed and struggled helplessly. I watched the creature alight and, as it did so, it disturbed some of the stones, which toppled and fell out of sight somewhere.

Suddenly conscious of the cold and the extreme bleakness and eeriness of the spot and of the gathering dusk of the November afternoon, and not wanting my spirits to become so depressed that I might begin to be affected by all sorts of morbid fancies, I was about to leave, and walk briskly back to the house, where I intended to switch on a good many lights and even light a small fire if it were possible, before beginning my preliminary work on Mrs Drablow's papers. But, as I turned away, I glanced once again round the burial ground and then I saw again the woman with the wasted face, who had been at Mrs Drablow's funeral. She was at the far end of the plot, close to one of the few upright headstones, and she wore the same black clothing and bonnet, but it seemed to have slipped back so that I could make out her face a little more clearly. In the greyness of the fading light, it had the sheen and pallor not of flesh so much as of bone itself.

0	1
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Read again the first paragraph of the extract. List four things about the ruins. (4 marks)

0	2
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How does Susan Hill use language to convey how Arthur feels about the setting?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

(8 marks)

0	3
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How does Susan Hill use structure to interest you as a reader in this extract?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

(8 marks)

0	4
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A student having read this extract said: "Susan Hill brings Eel Marsh's ruins to life. I feel I have a real insight into what it would have felt like to have been there".

To what extent do you agree with this statement?

In your response, you should:

- write about your own impressions of the setting
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

(20 marks)

Q5. Write a description suggested by this image. OR write the opening to a narrative about an isolated mansion.



Alongside these tasks, you could use the small pink revision guide or the large purple CGP one.

You could also complete more past papers. Most of you have been provided with these from your teachers.

Resource 8

You may wish to squeeze some paper 2 revision in now. Below is a paper 2 you could complete. But this exam is not until June 8th.

Source A: Extract from a magazine article in *The Girl's Own Paper*

The following extract is taken from a magazine article published in The Girl's Own Paper on 2nd December 1899. Here, the author presents her views on young women and the jobs they can do.

During the last few years it has been the fashion for people of all sorts and conditions to busy themselves about us and our position; they have given their opinions of us very freely, they have discussed our capabilities, or rather incapacities, together with our future prospects very much as though we were marionettes, without souls or brains or hands.

If any among us are idle, and a good many of us are credited with this disease, we are rebuked; if, on the contrary, we are industrious and earn an independent livelihood, we are abused for taking the break out of our brothers' mouths.

If we do not work, we are told that we cannot make good wives; and if we do work, that we shall be unable to make our husbands happy because they want companions more or less frivolous when they have been at work all day. Alas! We should be thoroughly deserving of all the compassion showered upon us from time to time, if we were move one iota from our steady purposes by all the conflicting advice and opinions offered us.

It is our determination not to be objects of compassion, neither will we be useless lumber in our homes, neither will we arrange our lives with the one purpose of entrapping men to marry us.

Are we to be sorry that it is now quite rare to find, among us girls, one that sits down all day reading novels with a pet dot in her lap which she from time to time caresses, or that a girl willing to work is deterred from it by the fear of lowering her position thereby?

We are convinced that work is good for us; we are better for it physically, mentally and spiritually. We are altogether happier for it, and we object to being compassionated for doing that which our talents fit us for.

No girl will be the worse for a little money in the savings bank, but it will go doubly as far as if she has place it there out of her own earning and not out of her father's.

We look round upon many families we know, and wherever we see a girl petted and thought too pretty or too delicate to do anything to work, she is invariably discontented and unhappy- and why? Because she is not fulfilling her mission in the world.

If, as people say, we are robbing our brothers of their work, it must be because we take more pains with work and do it better than they. Therefore let them look to it.

There is work for everybody; if not in one way, then in another. A lady whom some of us know was once very rich, and when her husband died she found herself quite poor, and would have been obliged to live upon her friends but for one gift she possess, and peculiar as it was, she resolved to use it. It was that of mending clothes and linen, which she could do beautifully. She made her position known to several families who gladly engaged her on stated days of the month from nine in the morning until six in the evening, and needless to say, she is proving the greatest comfort possible to mothers of large families. For some years now she has kept herself not only independent, but able to put by a little for old age or sickness, and no one thinks of looking down upon her because she is doing the one she knows she could do well.

In the same way a clergyman's daughter deprived of means had to face the world for herself and little sister, and knew that no one could clear or trim lamps better than she. So she at once made this accomplishment known, and she is getting a very tolerable income in this way without any loss of self-respect.

Working does not make us less womanly or less helpful in our homes or less affectionate in our parents, or depend upon it, God would not have given us the capacity and the ability to work.

Who is the strength and the brightness of the home- the busy or the idle girl? The one who uses her brains or the one who lets them rust?

If people will interfere with us at all, let them try to build us up in vigorous, healthful work, teaching us that however humble the work we do, we give it dignity by doing it to the best of our ability.

We have come to the conclusion that we shall live better lives and longer lives if we work well and cheerfully at that which falls to our lot. The nation will be the better for our influence and example, and our brothers cannot and will not be content to smoke and dawdle away their time at clubs and music halls while we, their sisters, are earnestly working.

At the same time we will endeavour to hold fast by those attributes of modesty, gentleness and patience which belong to good women, and while we enrich the home with our earnings, we will try to be its sunlight and its ornament.

Source B: An article from 'The Wall Street Journal' September 30, 2015

What's Holding Women Back in the Workplace?

Despite support at the top, gender equality is a long way off at most U.S. companies. A study by Lean In and McKinsey reveals why—and what employees and companies can do about it.

Why aren't there more women in the upper ranks of corporate America?

Cue the broken record: Women rein in career plans to spend more time caring for family. What's more, they are inherently less ambitious than men and don't have the confidence that commands seats in the C-suite.

Not so fast.

Something else is happening on the way to the top. Women aren't abandoning their careers in large numbers; motherhood, in fact, increases their appetite for winning promotions; and women overall don't lack for ambition and confidence that they can take on big jobs. Yet when asked whether they want a top role in their companies or industries, a majority of women say they would rather not grab the brass ring.

Those are the findings of a major new study of women in the workplace conducted by LeanIn.Org and McKinsey & Co. The research, which gathered data on promotions, attrition and trajectories from 118 companies and surveyed nearly 30,000 men and women, is among the largest efforts to capture attitudes and data about working women. The study involved major North American companies and North American units of global ventures headquartered elsewhere. It reveals sharply different views of the workplace, in which women say they experience a playing field at work that is anything but level.

Roughly equal numbers of men and women say they want to be promoted—78% and 75%, respectively. But as men's desire for big jobs intensifies in the course of their careers, only 43% of women said they want to be a top executive, compared with 53% of men. Perhaps most startling, 25% of women feel their gender has hindered their progress, a perception that grows more acute once women reach senior levels.

Overall, just over a quarter of female survey respondents say that their organization is a meritocracy. Women certainly face a steeper path to the top than men do, making up just 17% of the population of the executive suite, the end result of promotion patterns that favour men at every level. And attrition isn't the issue, the study found—women are less likely than men to leave their companies, particularly once they reach the senior and executive levels.

In the end, according to the survey, women are 15% less likely than men to be promoted to the next level—and at the current pace, it will be more than a century before there is gender equality in the C-suite.

The message for corporations: There's a lot of work to do, and it starts at the top.

Section A: Reading

Answer **all** questions in this section.

- 1) Read again the first part of **source A from line 1 to 12**. *4 marks*

Choose **four** statements below which are TRUE.

- A The women are actively trying to take the jobs of men
- B Their aim is to earn an independent livelihood
- C The author accuses the people sharing their opinions of being without souls or brains
- D The writer describes being idle as a disease
- E The women who work cannot make good wives
- F Wives who do not work cannot make their husbands happy
- G The subject of working women has been a popular topic of discussion
- H A good number of women are accused of being idle

- 2) You need to refer to **source A** and **source B** for this question. *8 marks*

Both sources give details about the difficulties working women face.

Use details from **both** sources to write a summary of the differences between the difficulties working women face.

- 3) Now refer only to **source A, lines 8 to 20**. *12 marks*

If we do not work, we are told that we cannot make good wives; and if we do work, that we shall be unable to make our husbands happy because they want companions more or less frivolous when they have been at work all day. Alas! We should be thoroughly deserving of all the compassion showered upon us from time to time, if we were move one iota from our steady purposes by all the conflicting advice and opinions offered us.

It is our determination not to be objects of compassion, neither will we be useless lumber in our homes, neither will we arrange our lives with the one purpose of entrapping men to marry us.

Are we to be sorry that it is now quite rare to find, among us girls, one that sits down all day reading novels with a pet dot in her lap which she from time to time caresses, or that a girl willing to work is deterred from it by the fear of lowering her position thereby?

We are convinced that work is good for us; we are better for it physically, mentally and spiritually. We are altogether happier for it, and we object to being compassionated for doing that which our talents fit us for.

How does the writer use language to share her frustrations?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

- 4) For this question, you need to refer to the **whole of source A** together with the **whole of source B**. *16 marks*

Compare how the writers convey their different ideas and perspectives of the world of working women.

In your answer, you could:

- compare their different ideas and perspectives
- compare the methods they use to convey their ideas and perspectives
- support your response with references to both texts.

- 5) 'Young people today are lazy and entitled. They expect everything to be given to them and aren't prepared to work hard.'

Write a speech to be delivered to Y11 students in which you explain your view on this opinion. *40 marks*

QUESTIONS	WHAT IT WANTS YOU TO DO	HOW MANY MARKS ?	WHAT ARE YOU BEING MARKED ON?	TOP TIPS/ADVICE FOR THIS QUESTION:
READING 1	Select statements which are true	4	Using inference skills to look for explicit(obvious) and implicit(hidden) meanings.	Use process of elimination. Go through the statements one by one carefully deciding before moving onto the next one. Keep referring back to the source.
READING 2	Read two articles them summarise and compare them	8	Writing concisely – picking out the key info. Using inference skills. Using quotes from both sources Identifying the differences/similarities	Draw a line down the page and plan 3 quotes for each side before starting. Use connectives to show similarity: similarly, likewise, also Or to show difference: however, whereas in contrast. Follow double SQI with a connective in the middle. ANSWER THE FOCUS OF THE QUESTION – there will be a specific aspect to compare – don't just compare in general.
READING 3	Analysing language devices and the word choice of the author	12	Picking language devices and analysing precisely why the author did them. Looking at the connotations of words and the effects. Using quotes.	Don't use vague phrases like 'for effect'. Say specifically why that device has been chosen here. Consider the impact on the reader. Identify word classes as well as language devices. Consider the aim of the writer and the atmosphere they wanted to create. Consider what words connote.
READING 4	Compare the points of view of two writers and also how they presented their points of view	16	Comparing the ideas and perspectives <u>Analysing the writer's methods</u> Using quotes Writing thoroughly/detail	Sum up their points of view with quotes then explore the language they used to present these points of view, Remember to pick language and structural devices they use to get their thoughts and feelings across. Follow double SQI with a connective in the middle. In your statement state a clear feeling/opinion of the author.
WRITING 5	Writing a non-fiction text Argue/persuade Maintain an opinion	40 (24 content 16 SPAG)	Ambitious vocab Use of lang devices(furryfeetas/aforest) Structural choices Flow/ connectives Detail Accuracy Range of punctuation Clear paragraphing	Plan it before you start. Aim for an intro, 3 developed paragraphs and a conclusion as a minimum. Sound confident with a clear opinion that you stick to – constantly link to the essay title at hand by reinforcing your opinion. Remember to consider the GAPS. Revise features of an article, newspaper, leaflet, speech and letter. Use some of the furryfeetas/aforest. Dismiss the counter side. Use discourse markers (see on back of sheet).