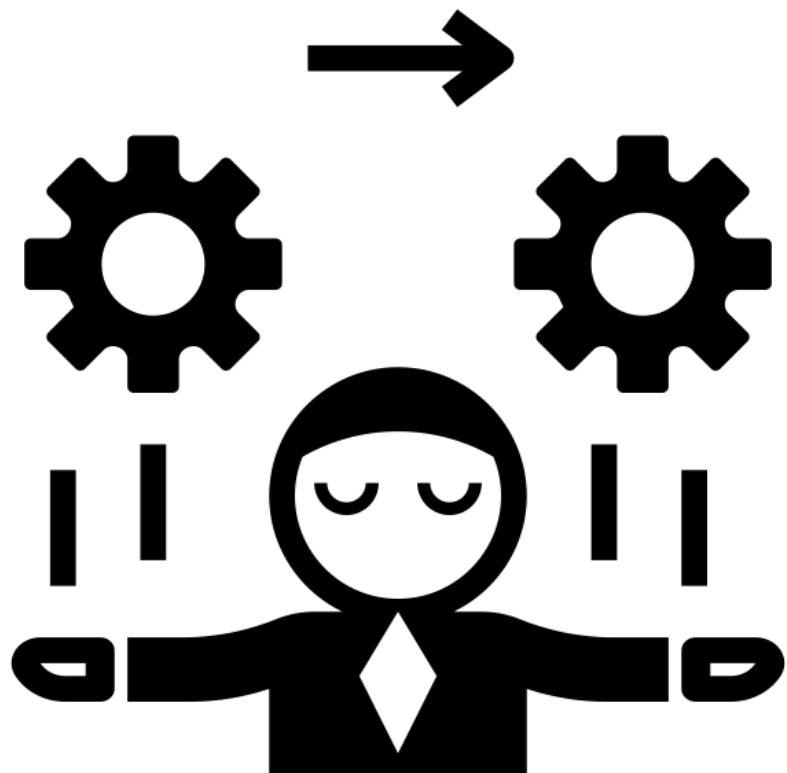


# How to Revise English Like a Boss



# THE EXAMS:

## English Language

### Paper 1: Explorations in Creative Reading and Writing

- 1:45
- 50% of GCSE

4 mark comprehension question - list

8 mark question on language analysis

8 mark question on structure

20 mark evaluation and response question

Writing (50% of this paper)

### Paper 2: Writer's Viewpoints and Perspectives

- 1:45
- 50% of GCSE

4 mark comprehension question - T/F

8 mark question using summary skills

12 mark question on language analysis

16 mark question comparing sources

Writing (50% of this paper)

## English Literature

### Paper 1: Shakespeare and the Nineteenth Century Novel

- 1 hour 45 mins
- 40% of GCSE

#### Macbeth/ Romeo and Juliet (52.5 mins)

Extract and question. Write about the extract and the play as a whole.

#### A Christmas Carol (52.5 mins)

Extract and question. Write about the extract and the novel as a whole.

### Paper 2: Modern Texts and Poetry

- 2 hours 15 mins
- 60% of GCSE

#### An Inspector Calls (45 mins)

No extract, choice between two questions on either character or theme.

#### Power and Conflict (45 mins)

One poem provided in full, compare it to any other from the 15 in the anthology.

#### Unseen Poetry (45 mins)

Analyse the provided poem in depth, then answer a shorter question comparing it to a second, provided poem.

PAPER	TOPIC	MADE REVISION RESOURCES	REVISION/PRACTICE TALLY	CONFIDENCE
L1	Reading section			
L1	Q5: creative writing			
L2	Reading section			
L2	Q5: persuasive writing			
LIT 1	Macbeth plot			
LIT 1	Ambition			
LIT 1	Masculinity			
LIT 1	Supernatural			
LIT 1	Guilt			
LIT 1	Power			
LIT 1	Appearance Vs. Reality			
LIT 1	Fate Vs. Free will			
LIT 1	Macbeth			
LIT 1	Lady Macbeth			
LIT 1	Duncan			
LIT 1	Banquo			
LIT 1	Macduff			
LIT 1	Witches			
LIT 1	Malcolm			
LIT 1	Context			
LIT 1	ACC plot			
LIT 1	Greed			
LIT 1	Social justice			
LIT 1	Christmas			
LIT 1	Scrooge			
LIT 1	Marley			
LIT 1	Belle			
LIT 1	Fanny			
LIT 1	Bob Cratchit			
LIT 1	Tiny Tim			
LIT 1	Cratchit family			

PAPER	TOPIC	MADE REVISION RESOURCES	REVISION/PRACTICE TALLY	CONFIDENCE
LIT 1	Fezziwig			
LIT 1	Fred			
LIT 1	Charity collectors			
LIT 1	Context			
LIT 2	AIC plot			
LIT 2	Capitalism/Socialism			
LIT 2	Responsibility			
LIT 2	Gender			
LIT 2	Class			
LIT 2	Pre & post war Britain			
LIT 2	Birling			
LIT 2	Mrs Birling			
LIT 2	Sheila			
LIT 2	Gerald			
LIT 2	Eric			
LIT 2	Inspector			
LIT 2	Eva/Daisy			
LIT 2	Context			

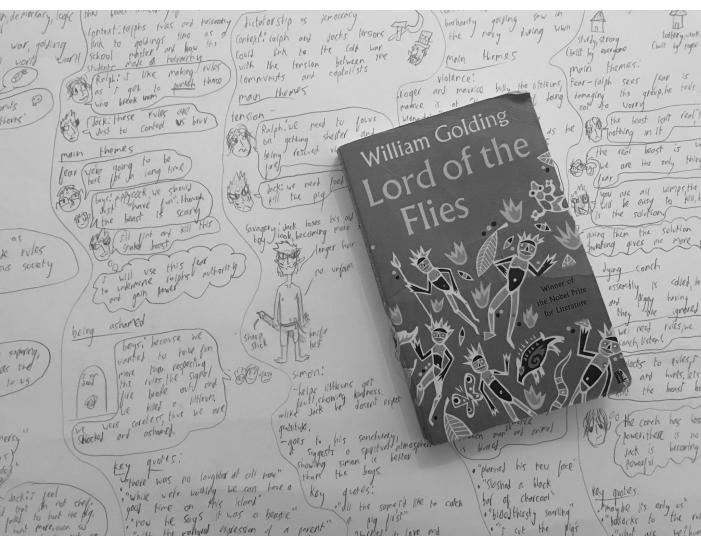
PAPER	TOPIC	MADE REVISION RESOURCES	REVISION/PRACTICE TALLY	CONFIDENCE
LIT 2	Remains			
LIT 2	War Photographer			
LIT 2	Exposure			
LIT 2	Bayonet Charge			
LIT 2	Kamikaze			
LIT 2	Storm on the Island			
LIT 2	Extract from 'The Prelude"			
LIT 2	Ozymandias			
LIT 2	London			
LIT 2	Checking Out Me History			
LIT 2	Poppies			
LIT 2	The Emigree			
LIT 2	Tissue			
LIT 2	My Last Duchess			
LIT 2	Charge of the Light Brigade			
LIT 2	Unseen Poetry			

# Keys to success:



Get stuck in and **play with** information.

Put it into different formats:  
graph it, mind map it, knowledge  
organise it, flashcard it, post-it  
note it, interpretive dance it...



Why? These are the most effective ways to make our brains remember things:

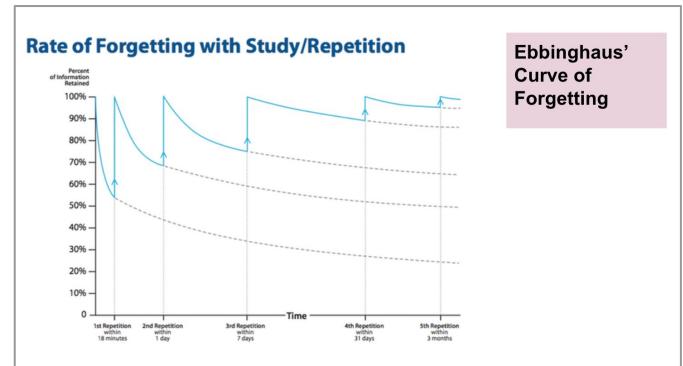


# Keys to success:

## Retrieval Practice

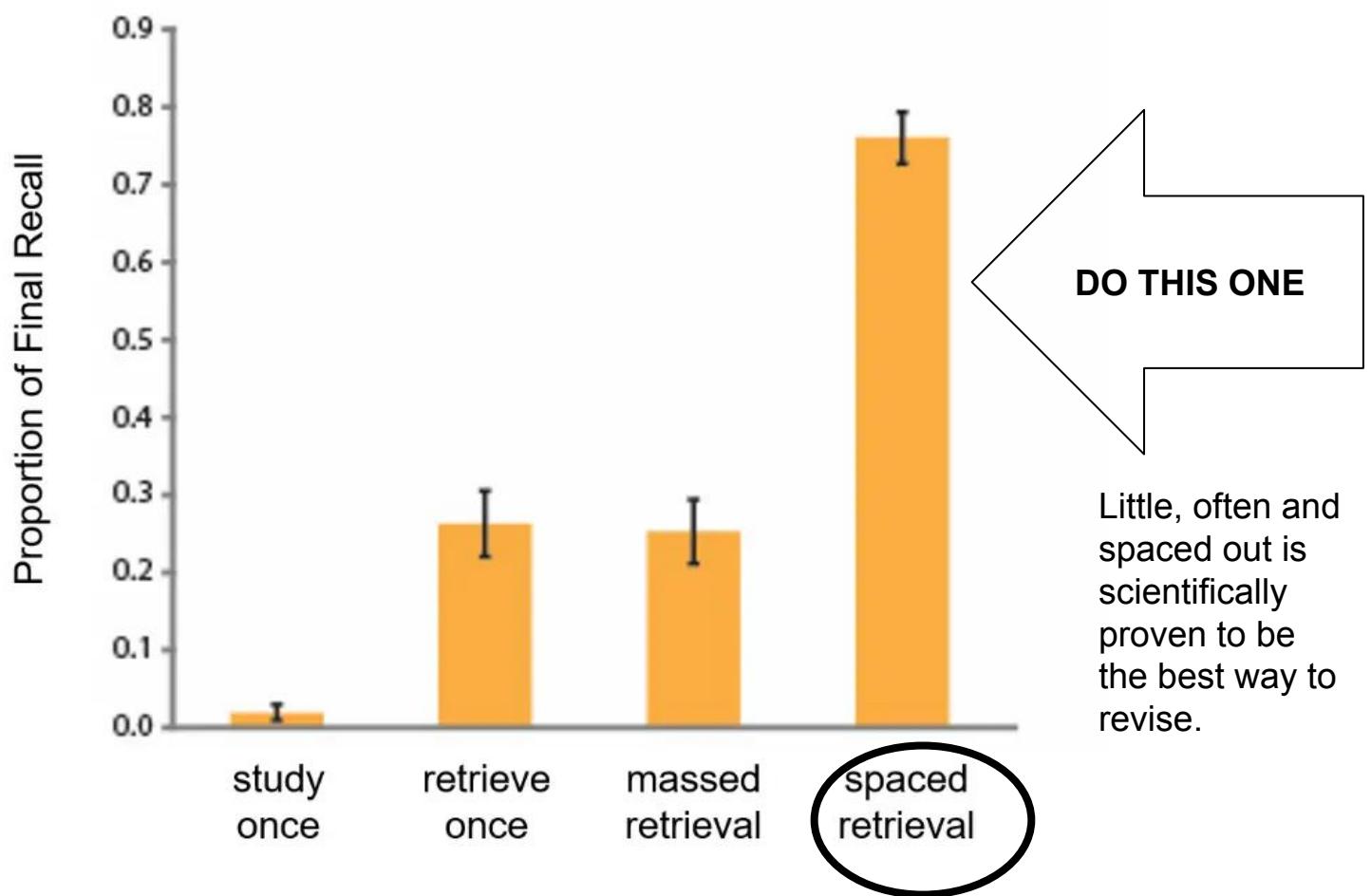
Science shows that:

1. If we don't revisit information, it is harder to retrieve it from our memories.

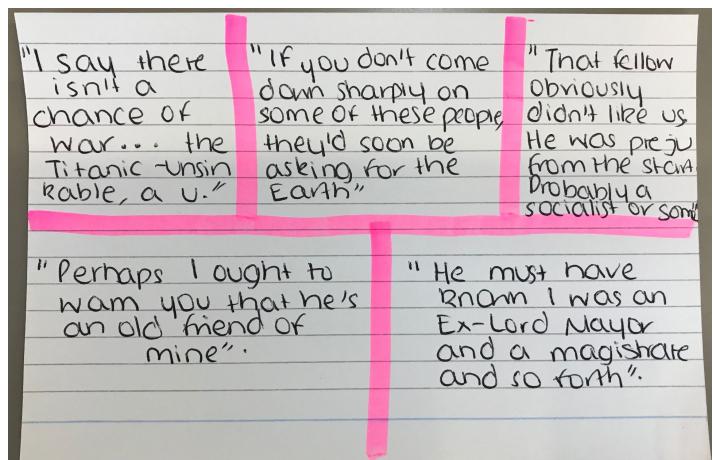
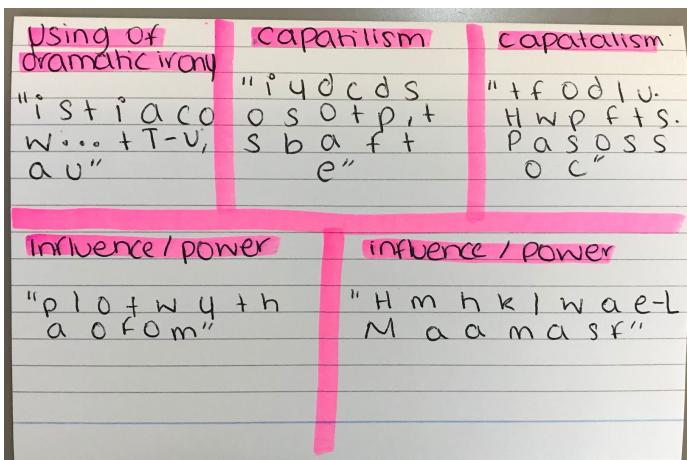


2. That revisiting information regularly, in a spaced out way, is more effective than cramming it all the night before.

Create revision resources and then revisit them.



# Examples of flashcards:



Use the first letters of key quotes as a prompt. ↑

Why is Banquo an important character in 'Macbeth'?

1. He is Macbeth's best friend so knows him well.
2. He acts as a literary foil to Macbeth's ambition
3. He is kind, loyal and trustworthy – the opposite to Macbeth
4. He sees the witches as evil whereas Macbeth is quick to believe their lies

Three key Mr Birling quotes

1. "I'm talking as a hard-headed practical man of business"
2. "It's my duty to keep labour costs down"
3. "I can't accept any responsibility"

Three A03 context points about Sixteenth century attitudes to love

1. They thought being deeply in love was a kind of illness or madness.
2. Marrying for love was a new fashion, as was the art of wooing - it unsettled those who wanted the status quo undisturbed.
3. People at that time normally got married in their 20s, after apprenticeships - the age of R&J would have been shocking.

*Was Shakespeare being provocative, knowing the idea of romantic love made some people nervous? Writing a play that he knew would appeal to a new fashion? Celebrating true love?*

**DON'T FORGET:** Link any context to the message and purpose of the text.  
This information should help you to analyse the writer's decisions. It's not a history test!

# Examples of flashcards:

“Running children in a nightmare heat”

*Emotive: makes us consider the innocent victims of war*

“Running children in a nightmare heat”

*Allusion to very famous ‘Napalm Girl’ photo which changed tide of opinion about Vietnam War. Reminds us of power and purpose of war photography.*

*Hell of war. Strong adjective, connotations of children’s bad dreams. Distinctive because heat is normally pleasant.*

“When our actions do not, Our fears do make us traitors.”  
Lady Macduff

“False face must hide what the false heart doth know.” Macbeth



‘Will all great Neptune’s ocean wash this blood clean from my hand? No, this my hand will rather the multitudinous seas incarnadine, making the green one red’

Note: Research has shown that using images alongside text is really powerful for retaining information. Try turning your quotes into images and then use them as prompts.

## **Examples of flashcards:**

The smell of blood on her hands is overpowering, she's fallen to guilt.

"All the \_\_\_\_\_ of Arabia will not \_\_\_\_\_ this little \_\_\_\_" Lady Macbeth

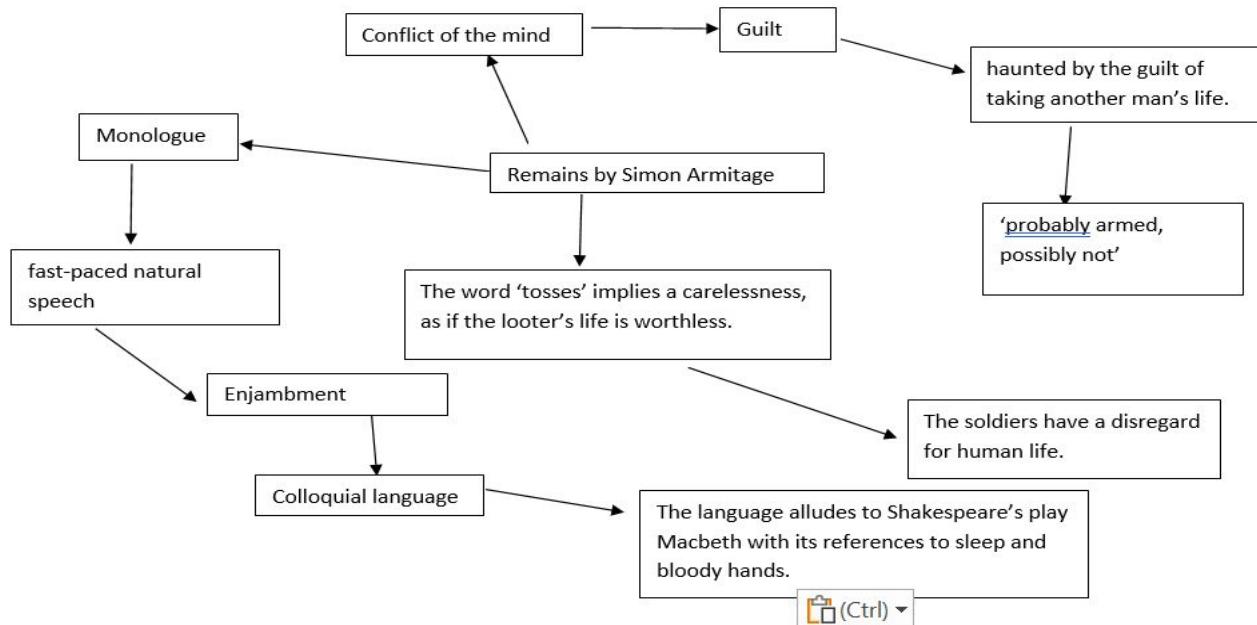
You can use these both ways!

## **Making the best use of flashcards:**

- Give yourself a decent pause before flipping straight over to the answer. The work your brain does during this moment actually strengthens your brain, even if you don't get it right!
- Prioritise the ones you cannot do. If you don't get the answer, revisit that card again at the end of your revision session, have another try at recalling the answer.
- Do keep going over all your cards, even the ones you are best at. Revisiting this information is still valuable.
- Get other people to test you!

# Knowledge dumps

A knowledge dump is when you write down everything you can remember about a topic. They are a useful tool for finding out what you know and where the gaps are in your knowledge.



## When writing knowledge dumps:

### Do:

- ✓ ...write from memory.
- ✓ ...check what you have written against a textbook or knowledge organiser.
- ✓ ...connect information together in a spider diagram format (see below). This will allow you to remember more.

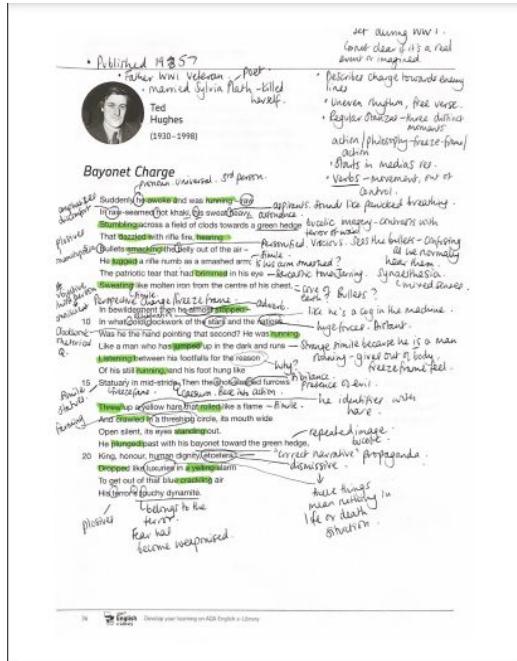
### Don't:

- X ...copy information from textbooks and knowledge organisers.
- X ...assume that everything you have written is correct.
- X ...write a list (see below).

## How to write a knowledge dump:

1. Use an empty piece of paper.
2. Write the date at the top of the page.
3. Without any support, write down the first thing you can remember about the topic you have chosen. Use single words or phrases.
4. As this fact triggers more information, write those facts down. Connect the facts together with lines or arrows.
5. Once you can't remember anything else about the area you started writing about, try to remember another fact to start another 'web' of knowledge. Stop once you can't remember anything else.
6. Using a knowledge organiser or textbook, check and correct your knowledge using a different coloured pen.
7. Keep your knowledge dump. This will allow you to compare knowledge dumps over time so you can see your success.
8. Note down what you corrected or added. Practise these gaps using flashcards or quizzing.

# Annotation as Revision:



- Print out two copies of a poem.
- Annotate it once using your notes and/or a revision guide.
- Cover it over.
- Annotate a fresh copy **from memory**.
- Compare and add in anything you missed in a different colour.
- Revisit after a few days/weeks.

# Creating Timelines:

Macbeth  
meets the  
witches

Lady Macbeth  
plots Duncan's  
murder

Macbeth  
murders  
King Duncan

Macduff  
asks  
questions

Create a timeline of  
the key plot points.

Then make one  
using only  
**symbols** to  
represent key  
events.

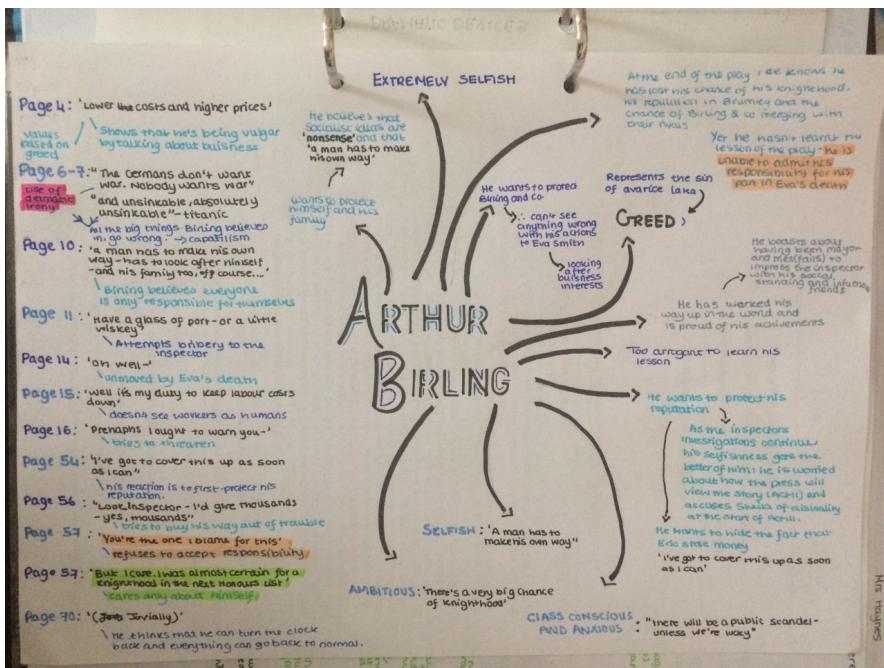
Repeat from  
memory.

# Using Knowledge Organisers for Revision:

MAIN CHARACTERS	
Romeo	Montague son; romantic; passionate; strong friendship group; level of conflict with Capulet; tries to keep peace; true to his word.
Montague	Romeo's father; powerful.
Lady Montague	Romeo's mother; dies of grief (suicide) after Romeo's exile.
Benvolio	Great friends with Romeo; tries to keep peace when fighting breaks out.
Balthasar	Romeo's servant.
Juliet	Beautiful, young and isolated but knows her own mind; Mercutio refers to her as pure and above immediate loyalty to family; loves Romeo the more her cousin.
Capulet	J's father; powerful; keen to use Juliet's marriage alliance to strengthen his position in the city; a bully at times but has a softer side; tried to offer reconciliation at the close of the play.
Lady Capulet	J's mother; tries to persuade Juliet to marry Paris; brutal stick inside on Romeo's execution after Tybalt's murder and reveals that she plans to have Romeo murdered whilst he is in exile.
Tybalt	Juliet's cousin; hot-headed; provocative and quick to fight; killed by Romeo in Act 3 after he kills Mercutio.
Nurse	Juliet's nurse; an affectionate and witty character; often bawdy; she genuinely loves Juliet and helps her fulfill her ambitions; Romeo (confirms the infatuation she has with J with Lady Capulet). However, their relationship breaks down when she suggests that Juliet goes along with the marriage to Paris.
Prince Escalus	Prince of Verona who has authority over civil matters in the city; it is he who makes the decision to exile Romeo; He is kinship to both Mercutio and Tybalt.
Paris	Ambitious young man who expects to marry Juliet; he is obsequious and a bit creepy but then does seem to show some true affection whilst gazing at J's tomb; he and Romeo get into a fight and kill him; Note: this part is left out of all texts except Verona.
Mercutio	Romeo's friend - charismatic; witty and bawdy; in many ways the midpoint of the play; gets into trouble in Act 3 when he gets into a fight with Tybalt; displays many characteristics that we would now describe as "toxic masculinity" - e.g. derision of women who do not return affection and make love feelings with banter.
Friar	Friar Friar - friar and apothecary who marries ROM in secret and comes up with the plan to let the wedding of Juliet and Romeo go ahead; he has a secret life and has to use another form of paternal authority in the play. Often gives wise advice even if it does come up with crazy plans!

ACT	MAIN ACTION
1	<ul style="list-style-type: none"> <li>Montague and Capulet brawl. They are long-standing enemies and powerful families. Capulet agrees to try to get his daughter, Juliet to marry Paris – the kinsman of the Prince of Verona. He invites Paris to their feast.</li> <li>Romeo is lovesick and his parents and friends are concerned. Romeo and his friends sneak their way into the Capulet's masked ball. Tybalt sees them but is told not to act on his rage by Mercutio.</li> <li>Romeo and Juliet meet, it is love at first sight – once smitten, they discover each other's true identities.</li> </ul>
2	<ul style="list-style-type: none"> <li>Romeo sneaks back to the Capulet mansion to see Juliet. He overhears her professing her love for him. Once he makes his presence known, and confesses his love too, they agree to marry.</li> <li>Romeo goes to see Friar Laurence and arranges the wedding.</li> <li>After running the gauntlet of the Montague gang, the nurse meets Romeo in secret to confirm the plan.</li> <li>Romeo and Juliet are secretly married by the Friar.</li> </ul>
3	<ul style="list-style-type: none"> <li>Tybalt is seeking revenge because the Montagues struck into the Capulet feast. He challenges Romeo, who, now married to a Capulet, is submissive and tries to keep the peace. Mercutio is angered and he and Tybalt fight. Mercutio is killed and curses both the Montagues and the Capulets. In a fit of rage after his friend's death, <b>Romeo kills Tybalt</b>.</li> <li>Juliet finds out and wrestles with her grief and mixed loyalties, ultimately choosing Romeo.</li> <li>The Prince exiles Romeo. Romeo seeks comfort from the Friar who tells him to go to Mantua and await a reversal of fortune. The nurse comes to ask Romeo to go to confront Juliet.</li> <li>Capulet decides that Juliet will marry Paris and swiftly.</li> <li>RJ talk the morning after consummating their marriage. RJ flees for Mantua. The Capulets inform Juliet of her forthcoming wedding and she protests, they argue. Her nurse counsels her to go along with their plan and this causes a breach in their relationship.</li> </ul>
4	<ul style="list-style-type: none"> <li>JULIET GOES TO SEE THE FRIAR, ESPECIALLY TO MAKE CONFSSION. After an awkward encounter with Paris, who is at the church making wedding arrangements, Juliet pleads for help and threatens suicide. The Friar proposes the plan to save Juliet's death using a potion and she agrees.</li> <li>With wedding preparations underway, Juliet pretends to be penitent and obedient to her parents.</li> <li>The night before the wedding, she takes her death. Her body is taken to the family tomb.</li> </ul>
5	<ul style="list-style-type: none"> <li>Meanwhile, Romeo is feeling guilty in Mantua. However, Balthasar arrives and tells him of Juliet's death. Romeo is distraught and buys poison from an apothecary.</li> <li>The Friar realises that his letter, informing Romeo of the plan, was undelivered because of a plague outbreak. He decides to hide Juliet in his quarters until the pair can be reunited.</li> <li>Both Paris and Romeo arrive at the Capulet tomb to mourn Juliet. Paris challenges Romeo, assuming villainy, they fight and Romeo kills Paris.</li> <li>Romeo flees again.</li> <li>Friar Laurence and Balthasar arrive and find Romeo and Paris' bodies. Juliet awakes and the Friar tells her to hurry to him, hearing people coming, they flee. Juliet however, cannot bear to live without Romeo and kills herself with Romeo's dagger.</li> <li>Balthasar and the Friar are apprehended by watchmen. The families and authorities arrive. Prince Escalus arrives and condemns and Balthasar corroborates this by showing them a letter Romeo wrote to Montague.</li> <li>The Prince comments on all the MSC hatred has reaped. The tone is bleak but the two houses make peace. The Prince closes the play, commenting on how sadly the story of RJ ended.</li> </ul>

# Using Mind Maps for Revision:



Use these to make sure you have the key bits of information covered.

Cover sections and test yourself.

Print a blank copy and fill in as much as you can from memory.

Create a mind-map for a character or a theme.

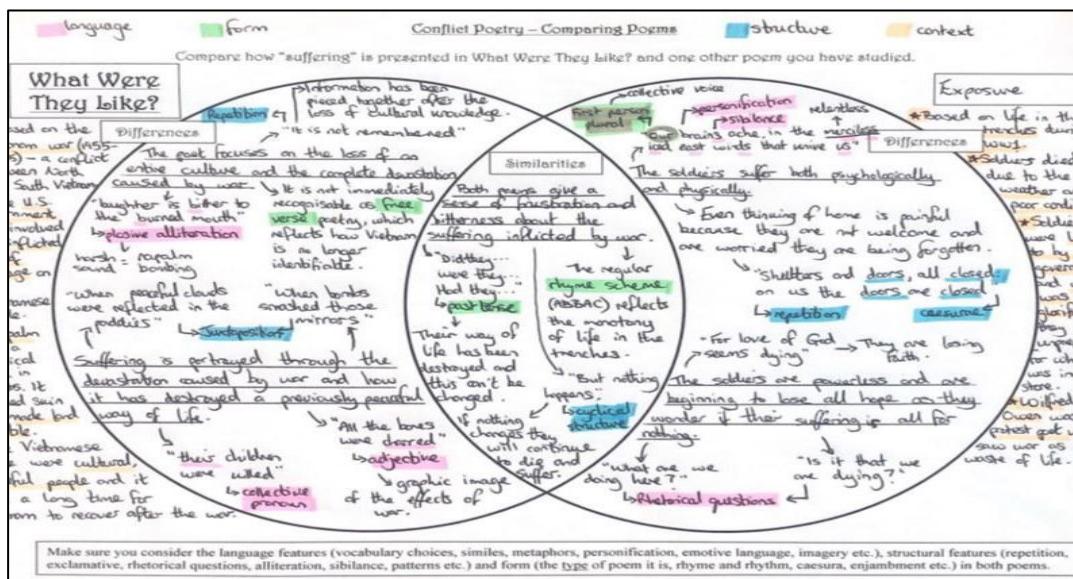
Cover key parts and test your memory.

Re-create it from memory.

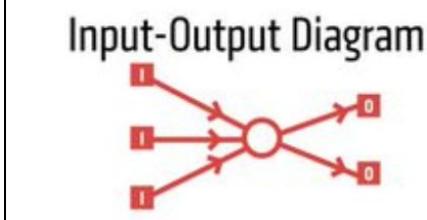
# Graphic Organisers:

Mindmaps and timelines are one type of graphic organiser but here are some others you might like to try.

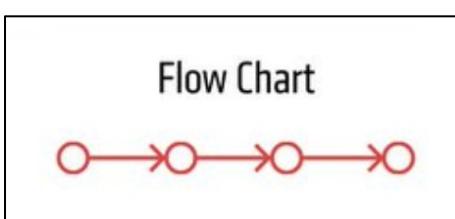
Graphic organisers are good for active thinking: they make you consider the information carefully. **This, in itself is great revision.**



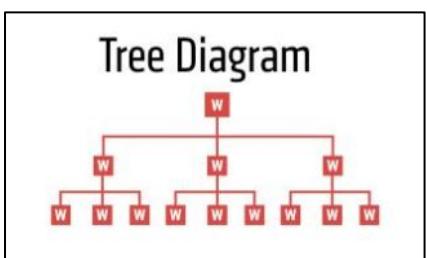
Venn diagrams are useful for comparing poems.



Use this one for cause/effect. For example, what caused Eva Smith's death?



Use this one to map a sequence of events.



Use this one to group concepts or explore the hierarchy of ideas.

# Self-Quizzing:

## AN INSPECTOR CALLS: ACT ONE

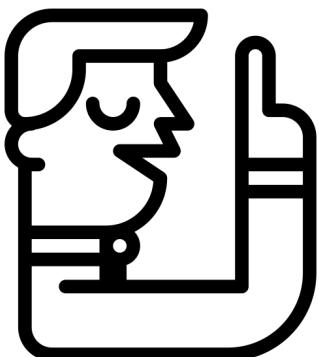
1. According to the stage directions the house should be heavily comfortable but not \_\_\_\_\_?
2. What “h\_\_\_-s\_\_\_ h\_\_\_-p\_\_\_” in the stage directions describes Sheila as she mentions how absent Gerald was last summer?
3. What ‘s’ does Sheila accuse Eric of being?
4. What ‘f’ does Birling say to the prospect of war?
5. What three things does Birling point to as markers of progress?
6. What simile does Mr Birling use to describe community?

Read a section of the play and create quiz questions for yourself which you can drill.

This is a great way to get to know the text.

# Be the Teacher:

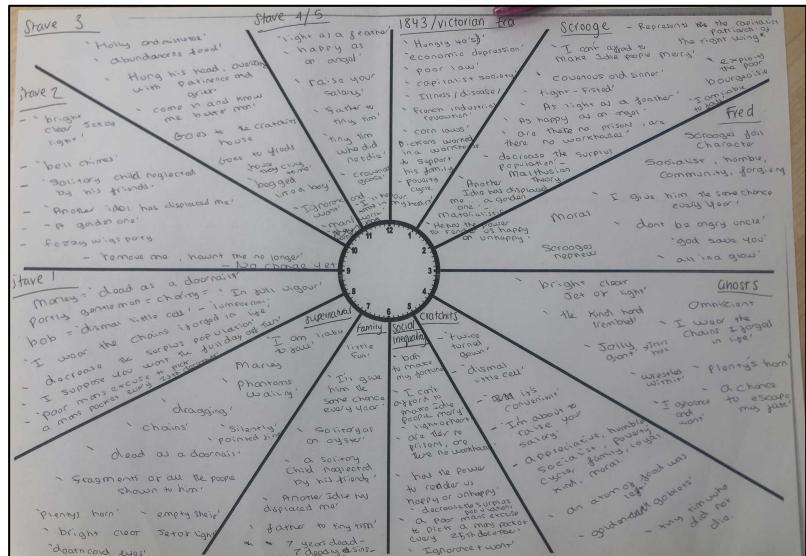
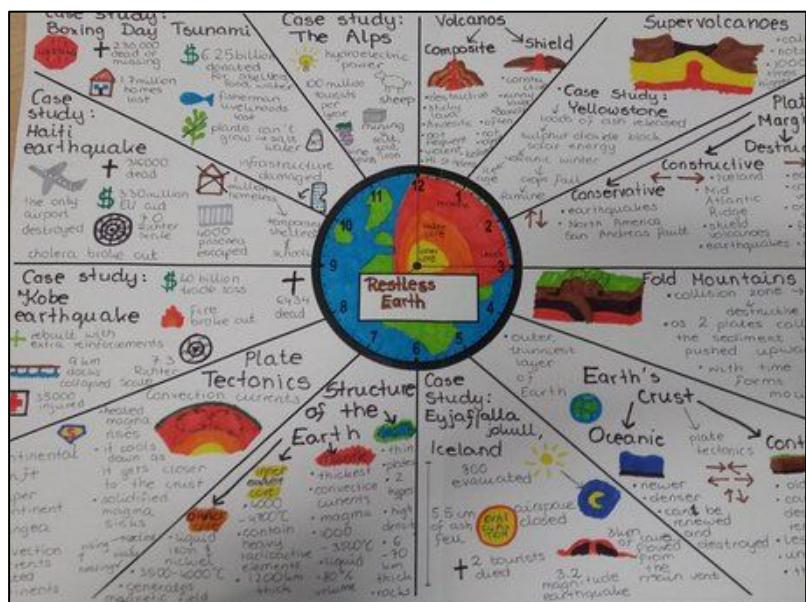
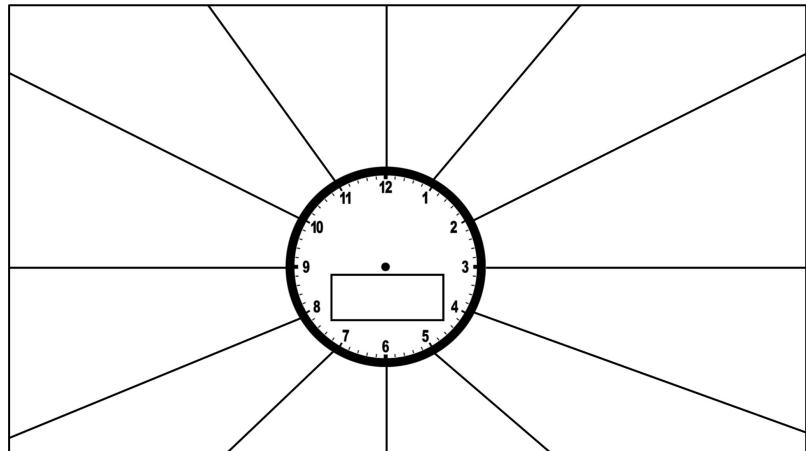
Preparing to teach on something is a **great** way to learn it really deeply.



Pick a topic, for instance a poem from “Power and Conflict”, and prepare a 15 minute lesson on it.

You could do this with a study buddy (perhaps both prepare different poems), or find a willing friend or family member.

# Revision Clock:



Complete each section of the clock on character or theme. Add as much detail as possible. Creating this will give you a great overview of the text.

You then revisit it, revise a section for ten minutes and test yourself on it.

# Using Cornell Notes for Revision:

## How to take Cornell Notes

**JERRY BROTTON - THE RENAISSANCE. A BRIEF INTRODUCTION Chapter 1 - Introduction (An Old Master)**

How was Renaissance different from Medieval?

- Art is the first place to look - 'questioning self-awareness' → 'the emergence of modern identity and individuality'. Diff. from medieval art.
- Studia humanitatis → **HUMANISM**: most young men would study classical philosophy, literature, history, and moral philosophy.
- HOWEVER, there was religious debate and discord - printing press allowed for new ideas but spread anxiety about people's place in the world.
- In the Renaissance **Business + Finance** were inevitably linked to culture and art.
- Women were denied the benefits of many of the cultural + social developments of the Renaissance, but were key to its functioning as keepers of male heirs.
- 'Renaissance' comes from French - **REBIRTH**.
- 'Renaissance' - upturn and transformation in arts, culture, politics + society in Europe 1400 - 1600 to rebirth of intellectual and artistic appreciation of Greek + Roman culture led to the modern individual as well as social + cultural institutions.
- **LITERATURE** - **renaissance** English literature is the drama of Shakespeare, Spenser + Milton.
- Stephen Greenblatt - 16<sup>th</sup>C interest in increased self-consciousness about the following of human identity; self-consciously reflect on + manipulate identity.
- Central to these ideas was Hans Holbein's **The Ambassadors** painting.
- △ **TRIUMV** - grammar, logic, rhetoric
- **QUADRIVIUM** - arithmetic, music, geometry, astronomy

What is Humanism?

What is the darker side of the Renaissance?

What is the Renaissance?

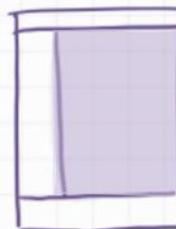
**GRAECO-ROMAN VERNACULAR**

What were the seven liberal arts?

The Renaissance was a rebirth of education, culture, politics and society transforming how man thought about themselves. People were more aware of identity and how it can be fabricated and manipulated to transform individuals.

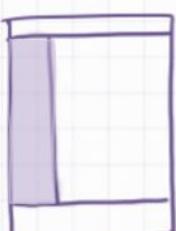
grammar logic  
rhetoric  
**TRIUMV**  
arithmetic  
music

**astrolabio**  
**QUADRIVIUM**



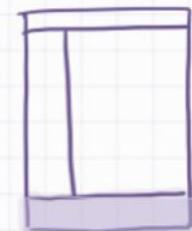
### Notes Column:

- Bullet point notes as you study
- Add diagrams / sub-bullets as appropriate
- Highlight key information



### Cue Column:

- Write retrieval questions linking to the notes. These help organize your notes, and you can quiz yourself when revising
- Note key vocabulary in another colour.



### Summary Section:

- Complete this at least a day after your main notes
- Summarise the key points very simply - when revising you can use these summaries to navigate your notes

**IN OUR TIME: Revenge Tragedy Podcast**

→ BBC Sounds (Melvyn Bragg, Jonathan Bate, Julie Sanders, guest: Clare)

Which play triggered the RT Host?

Why was revenge such a poignant Elizabethan / Jacobean theme?

Why were revenge tragedy PLAYS so successful?

**MACABRE**

How were the plays influenced by Seneca?

**STOIC PHILOSOPHY**

How does Hamlet long-term revenge magnifies?

Influenced by Roman Philosophers' Seneca's play, **Revenge Tragedies** questioned the ethics of revenge: should it be a PERSONAL PRIVATE vengeance (Medieval code) or a PUBLIC STATE issue about the law? The play also questions the ethics of revenge about the ethics of revenge.

Thomas Kyd, **The Spanish Tragedy** - revenge 1592

- Code of divine revenge replaced by Tudor legal systems: mirroring + monitoring the past.
- Popularity, influential - highly successful for public audience in the public eye. Hugely imitated.
- Begins with a **GHOST** (links to Hamlet).
- If someone commits a crime, should it be a **PUBLIC STATE** vengeance or **PERSONAL PRIVATE**?
- Francis Bacon - a kind of wish gratified (Revenge) is larger - state trying to take over - Elizabethan project of state-building
- Shakespeare's **Titus Andronicus** - coup de théâtre, based in a pie → moral and ethical questions.
- Chain of multiple revenges
- Moment of spectacle / macabre / madness are key themes
- SENCEA: academic / aristocratic influence (moral seriousness / lofty style / rhetoric)
- to notion of revenge crime surpassing original crime (to STOIC PHILOSOPHER against anger/the most poisonous of emotions)
- Shakespeare: Hamlet - based on an old rewriting. Believed it was **antithesis** RT, but in Shakespeare, he starts doubting the morality of revenge - chain of consciousness
- to traditional elements (how I could drink hot blood, Kyd soliloquies, ghost, play in play)
- to interpretation of ethics of revenge
- Soliloquies - relationship with the audience?

Cont.

What religious / legal / political ideologies are explored in RT?

What religious / legal / political ideologies are explored in RT?

RETRIBUTION

How do the plays juggle multiple audiences / classes?

How do RT's develop?

TRANSGRESSIONS

Are RT's cathartic?

Thomas Kyd's **The Spanish Tragedy** (1592)

- Started the trend
- moments of spectacle +
- chain of events by revenge

William Shakespeare's **Titus Andronicus** (1594)

- moments of spectacle +
- chain of events by revenge

William Shakespeare's **Hamlet** (1601)

- Traditional elements of RT
- soliloquies
- ghosts
- revenge

WILLIAM SHAKESPEARE'S **Measure for Measure** (1604)

- moments of spectacle +
- chain of events by revenge

Traditional elements of RT

soliloquies

ghosts

revenge

**QR CODE**

Watch a video on how to take Cornell Notes here.

# Memory Hacks: Use an order such as ABC to help you

**A:** “A hard headed businessman”

**B:** “Bees in a hive -- community and all that nonsense”

**C:** Capital: “We employers are coming together to see that our interests – and the interests of Capital – are properly protected.”

**S:** sunlight “ I am branded by an impression of sunlight” *The Emigree*

**S:** Squat “ we build our houses squat” *Storm on the Island*

**S:** Suddenly “suddenly he awoke and was running” *Bayonet Charge*

**S:** Sneer “sneer of cold command” *Ozymandias*

## Memory Hacks: Our brains LOVE stories!



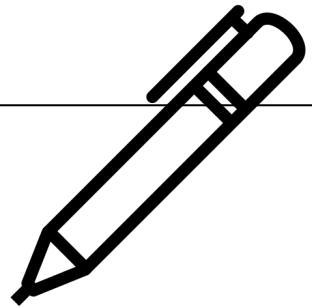
**Put the information into a story.**



Mr Birling woke up angry because he was in a bee-hive. He went to find the queen and shouted at her “I hate this! Community and all that nonsense!”.

The queen won him over by telling how efficient her honey factory was, how obedient all the bees were, how she was able to “keep labour costs down”. Mr Birling was very impressed and said that as a “hard-headed businessman” he would like to collaborate with the queen. She agreed and they danced the night away, planning their new factory, where no worker would ever have “far too much” to say.

# Literature Essay Practice



Most Literature essay questions will be on character or theme.

**How does writer present character/theme in text?**

Generate different essay titles using this skeleton. For example:

How does Shakespeare present Lady Macbeth in  
*Macbeth*?

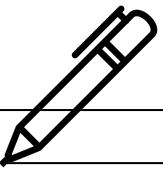
How does Priestley present the theme of responsibility in  
*An Inspector Calls*?

How do Blake and Shelley present the theme of power in  
*London* and *Ozymandias*?

Use this to create essay plans of four/five paragraphs  
(including quotes).

Practise writing paragraphs in response to these questions.

# Language Analysis Practice



## How does the writer use language to create a certain effect?

Generate different questions using this skeleton. You can use extracts of any text, or apply to it to your literature texts. For example:

How does Shakespeare use language to show Lady Macbeth's character in Act 1, Scene Five?

How does Armitage use language to show the effects of war in *Remains*?

Practise writing two or three paragraph answers in response to these questions.

# Structure Analysis Practice

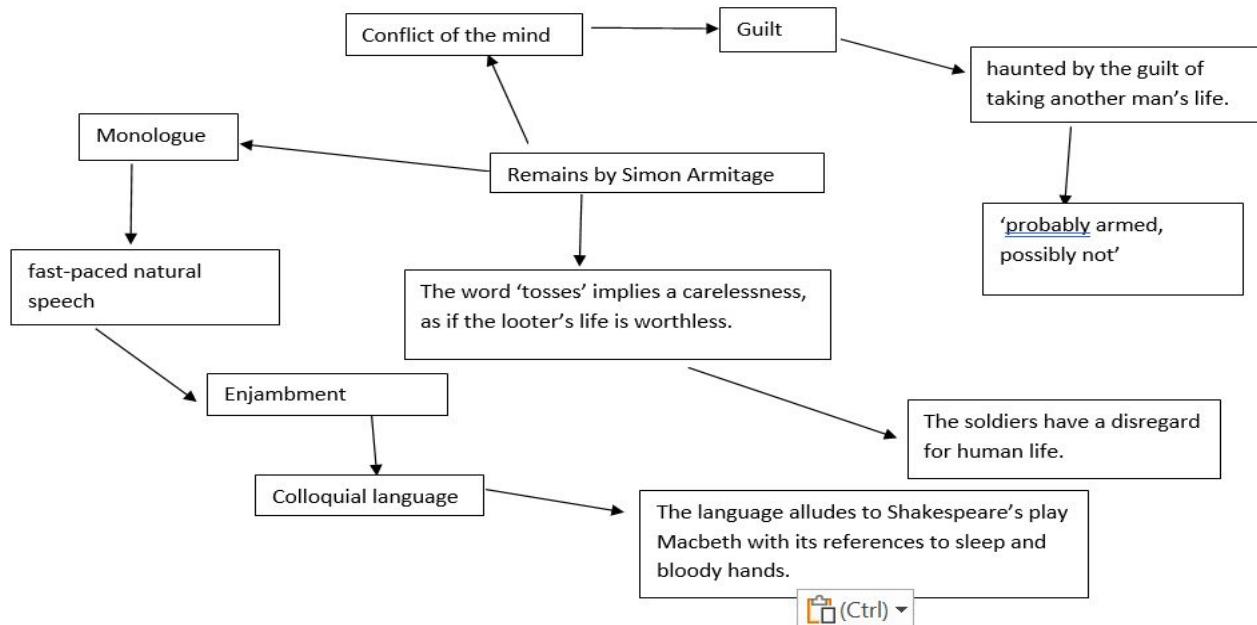
## How has the writer structured this text to interest you as a reader?

Practise writing two or three paragraph answers in response to this question. You can use extracts from any fiction text or it is great revision to apply this to the poems, or to any of the other texts you study.

Try to write two or three paragraphs in response.

# Knowledge dumps

A knowledge dump is when you write down everything you can remember about a topic. They are a useful tool for finding out what you know and where the gaps are in your knowledge.



## When writing knowledge dumps:

### Do:

- ✓ ...write from memory.
- ✓ ...check what you have written against a textbook or knowledge organiser.
- ✓ ...connect information together in a spider diagram format (see below). This will allow you to remember more.

### Don't:

- X ...copy information from textbooks and knowledge organisers.
- X ...assume that everything you have written is correct.
- X ...write a list (see below).

## How to write a knowledge dump:

1. Use an empty piece of paper.
2. Write the date at the top of the page.
3. Without any support, write down the first thing you can remember about the topic you have chosen. Use single words or phrases.
4. As this fact triggers more information, write those facts down. Connect the facts together with lines or arrows.
5. Once you can't remember anything else about the area you started writing about, try to remember another fact to start another 'web' of knowledge. Stop once you can't remember anything else.
6. Using a knowledge organiser or textbook, check and correct your knowledge using a different coloured pen.
7. Keep your knowledge dump. This will allow you to compare knowledge dumps over time so you can see your success.
8. Note down what you corrected or added. Practise these gaps using flashcards or quizzing.

# Unseen Poetry Practice.

Find a poem online and use this sheet to help you to write about it. The question will always be along the lines of “how does the poet present their ideas about [THEME]?

1. First, try to get an idea of the meaning and the message.

**Do not panic** if you are not sure of the meaning: a lot of poems are deliberately written so that they can be interpreted in different ways.

**Do** try to get a sense of the message of the poem.

- If you are stuck, start with: is the tone positive or negative?
- What emotions can you sense: happiness, sadness, anger, joy, fear, love?

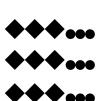
1. Look for **peaks, patterns and problems**.

## Peaks:



- What words or phrases jump out at you?

## Patterns:



- Is there a word or phrase that is repeated?
- Is there an idea that the poet keeps returning to?
- Does each stanza end or begin a certain way?

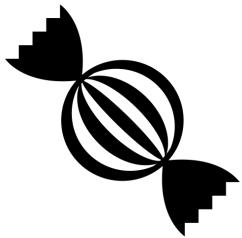
## Problems:



- Is there a line or word that doesn't seem to fit with the rest of the poem?
- Is there a moment in the poem that surprises you, or that seems to change the tone?

1. Find **three things** to write about. The key to success in this question is to comment on **effect**.

'The speaker of the poem remembers her relationship with her son when he was young, saying they rubbed noses "like Eskimos". This is a tender and playful image and suggests how close their relationship is. It gives the reader an insight into how painful it is to see her son leave.'



# 50 Short and Sweet Activities to Revise English Language

1. Write the opening of a short story about a man who is incredibly lonely. Use pathetic fallacy and description of character, setting and action to convey his emotions. You are not allowed to tell the reader directly that he is lonely.
2. Look around you, write down five adjectives. Mind map as many alternatives as you can.
3. Finish this sentence three different ways using the words because, but and so: *School uniform should be banned...*
4. Write three sentences using colons to introduce lists. *She wanted three things: her own car, her own house, and revenge.*
5. Read a section from any fiction book. Write down three adjectives to describe the tone.
6. Pick three household objects. If they had human characteristics, what would they be? Practise writing about them using personification. *The toaster was reluctantly always open for business, he had no choice. People would rudely interrupt his sleeps by sticking bread into him and he would burn with rage until he gained the strength to push the bread back out in protest. This took all of his energy and he would go back to sleep again, grumbling and fuming.*
7. Read a section from any fiction book. What effect or impression is being created? Select the key quotation(s) that achieve this.
8. Select one of the characters from our literature texts (Birling, Lady Macbeth, Scrooge, Eva Smith, the soldier from 'Remains'...) and write their response to the statement 'power breeds evil'.
9. Write a review of something you have recently watched. Try to limit yourself to 200 words.
10. Read the opening of a fiction book of choice. Consider, how does it begin and why?
11. Write an answer to the following statement: "School uniforms stifle creativity and individuality." Write a speech for your school assembly, stating whether or not you think school uniforms should be worn.
12. Use a whole page of A4 and write down as many non-fiction topics as you can that could be asked of you for GCSE paper 2 question 5. E.g. zoos are evil, capital punishment should be banned, young people need to play outside more...
13. Write a review of something you have recently done/ a place you have visited. Try to limit yourself to 200 words.

14. Read an article online or in a newspaper. What was the article about? How did the writer get across their view? What are your thoughts on the topic? (10 minutes)
15. Define the following words: quaint, serendipity, naive. Use each of them in a sentence.
16. Read the ending of a fiction book of choice. Or the end of a chapter. Consider, how does it end and why?
17. Look around you, write down five verbs and adverbs to describe something you can see. Write them into some interesting sentences.
18. Define the following difficult words: lurid, obnoxious, foetid. Use each in a sentence.
19. Start five sentences with adverbs e.g. *Reluctantly, the man walked down the long corridor to see his boss.*
20. Head a page with the title: Paper One. Divide the page into four and label each section: Q1, Q2, Q3, Q4. Watch the Mr Bruff videos online and make sure you know what is expected of you in each question.
21. Head a page with the title: Paper Two. Divide the page into four and label each section: Q1, Q2, Q3, Q4. Watch the Mr Bruff videos online and make sure you know what is expected of you in each question.
22. Write a diary about an interesting thing you have done recently.
23. Make a note of things you have found difficult in English. Can you specifically tackle any of them?
24. Find a picture of any event or scene online and make a list of imagery. Focus on the five senses: seeing, hearing, touching, smelling and tasting.
25. Write the opening of a short story about a girl who is really excited. Use pathetic fallacy and description of character, setting and action to convey her emotions. You are not allowed to tell the reader directly that she is excited.
26. Walk through your home and randomly pick up three items. Plan a story that links them.
27. Pick a random person (a celebrity, another student, a teacher, a stranger in the street, a neighbour...) and create a back-story for them. Practise writing a description of them. *He always wore a light blue shirt and rolled up the sleeves. He liked it that way because his mother had always said that he had fine, strong arms. He was not a tall man, but he was broad chested and loud, which gave him a presence beyond his stature.*
28. Turn on the TV and pick an actor or presenter. Now write a story about what they are like off-stage and behind the scenes.

29. Write a piece where you explain what you feel strongly about. Decide on your own audience, structure and tone.
30. Write a letter to a Year 7 student giving them your best life advice about how to get through secondary school.
31. Plan an answer to the following statement: 'Both men and women should feel free to be sensitive. Both men and women should feel free to be strong.'
32. Write three of your own appositive sentences. An appositive sentence uses a noun (or noun phrase) to restate or clarify a noun (or noun phrase). E.g.

*The cockroach, an insect, can survive almost anything.*

*Dickens, a master of descriptive prose, wrote Oliver Twist.*

29. Decide on something you feel strongly about. Research it and find 5 reasons/evidence for or against.
30. Describe the scene: a crowded train station. Include characters and imagery. Use words to evoke the sounds e.g. *clattering trains arriving*.
31. Write three sentences starting with –ing. *Laughing, she took the last doughnut from the plate.*
32. Read a short story online. Search for: "famous short story".
33. Define the following terms: gluttony, haughty jubilant. Use each word in a sentence.
34. Use 'just as...so too' to frame your thoughts about a topic. For example: *Just as Sheila is portrayed as being willing to face responsibility for her actions, so too....* Write five 'just as...so too' sentences.
35. Select a film or show you have watched recently and summarise it in fifty words.
36. Describe the concept of school, sport, friendship, or holidays to an alien who is struggling to comprehend human behaviour.
37. Pick a random celebrity and write a description of them. Try to use a simile.
38. Imagine you are rowing a boat into the middle of a beautiful lake on a sunny day. Make a list of imagery. Focus on the five senses: seeing, hearing, touching, smelling and tasting. Make a list of adjectives. Have a go at writing a simile about how it feels.
39. Write the opening of a short story about a boy who is really angry. Use pathetic fallacy and description of character, setting or action to convey his emotions. You are not allowed to tell the reader directly that he is angry.

44. Write a letter to your future self. What do you want to remember when you are older? Perhaps you will be the parent of a 15/16 year old by then: how would you advise your future self?
45. Define the following terms: abhor, chide, diligent. Use each word in a sentence.
46. Select one of the characters from our literature texts (Birling, Lady Macbeth, Scrooge, Eva Smith...) and write their diary, a descriptive piece inspired by them, or a story about them.
47. Pick a household appliance and write a piece from its point of view. You are not allowed to tell the reader what you are.
48. Look around the room you are in. Imagine you had to describe it in detail to someone blindfolded, who had been asked to draw it from what you say. Write the description (10 mins).
49. Write some snapshot accounts of a typical day in your life right now.

Don't just list boring facts: "then I go to school". Use imagery to bring it to life, focus on your senses. What tastes do you experience? What colour is your school tie? What does your bedspread look like? Is your uniform scratchy or soft? What music is playing on your headphones? What is your best friend's voice like? How does the food in the canteen smell? Do you go to the gym after school? How does that feel in your body? Do you like to lie on the grass in the summer at lunchtime? How do the sun and ground feel?

44. Practise using semicolons to link two short sentences.

You use a semicolon when the meaning follows on: semicolons often replace words such as 'therefore', 'as a result', 'in light of this'.

*I hate the sound of鸟song; I live in a basement in the middle of the city.*

*Vet bills are extortionate; I have a fish.*

*Mint humbugs are my weakness; I could never work in a sweet shop.*

*I love seeing the countryside; I travel out of the city most weekends.*

Write at least **three** examples of your own.

To check that you have got it right, check that if you replaced the semicolons with a full stop, both clauses would still work as sentences.

# Other Sources of Revision Help:

**QUIZLET**  
*Quizlet.com*

**SENECA LEARNING**  
*senecalearning.com*

**BBC  
BITESIZE**

*https://www.bbc.co.uk/bitesize*

**RSC LEARNING  
ZONE**

*https://www.rsc.org.uk/  
shakespeare-learning-  
zone*

**MR BRUFF**

*https://www.youtube.com/user/mrbruff*

**NO FEAR  
SHAKESPEARE**

*https://www.sparknotes.com/  
shakespeare/*

**REVISION GUIDES**  
CGP, Collins

**Book:** You can't revise  
for GCSE 9-1 English!  
Yes you can, and Mark  
Roberts shows you how  
by Mark Roberts



**AIM HIGH  
FURTHER  
READING:**

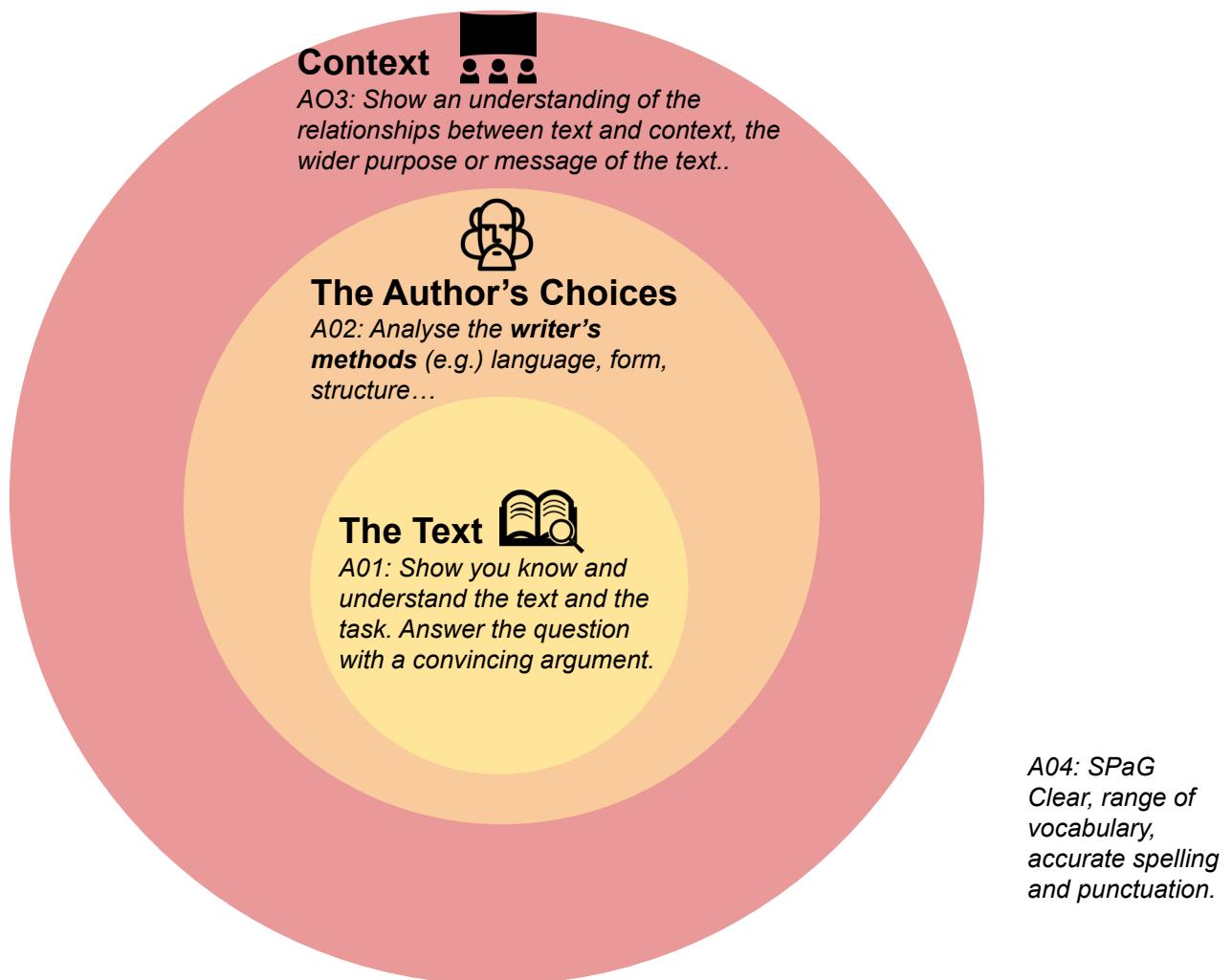
- British Library  
*https://www.bl.uk/*
- Connell Guides  
(these are excellent)
- Neil Bowen's 'The Art of..'  
books.

**Understanding What the Examiners  
Are Looking For:**

**English Literature.**

# Assessment Objectives for GCSE English Literature

These are the key skills you are expected to demonstrate in your literature essays.



	<p>30 marks</p> <p>AO1: Read, understand and respond. Use references.</p> <p>AO2: Analyse use of language, form and structure to create effects. Relevant subject terminology.</p> <p>AO3: Understanding relationship between text and context</p>
Convincing, critical analysis and exploration	<p>Band 6 (26-30 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: critical, exploratory, conceptualised response to task and whole text and judicious use of precise references to support interpretations</li> <li><input type="checkbox"/> AO2: Analysis of writers methods, including effect of the reader, with judicious use of subject terminology</li> <li><input type="checkbox"/> AO3: Exploration of ideas/ perspectives and contextual factors shown through detailed of links</li> </ul>
Thoughtful, developed consideration	<p>Band 5 (21-25 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: Thoughtful, developed responses to task and whole text with apt integrated references to interpretations.</li> <li><input type="checkbox"/> AO2: Examination of writer's methods, including effect on the reader, with effective use of subject terminology</li> <li><input type="checkbox"/> AO3: Thoughtful consideration of ideas/ perspectives and contextual factors shown through examination of links</li> </ul>
Clear understanding	<p>Band 4 (16-20 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: Clear explained response to task and whole text supported by effective references</li> <li><input type="checkbox"/> AO2: Clear explanation of writers methods with relevant subject terminology understanding the effect on the reader</li> <li><input type="checkbox"/> AO3: Clear understanding of ideas/ perspectives and contextual factors shown through specific links</li> </ul>
Explained, structured comments	<p>Band 3 (11-15 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: Some explained response to task and whole text reference used to support relevant comments</li> <li><input type="checkbox"/> AO2: Explained and relevant comments with relevant subject terminology on writer's methods.</li> <li><input type="checkbox"/> AO3: Some understanding of implicit ideas/ perspectives subject terminology</li> </ul>
Supported, relevant	<p>Band 2 (6-10 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: Supported response and comment on references</li> <li><input type="checkbox"/> AO2: Identification of writer's methods and reference to subject terminology</li> <li><input type="checkbox"/> AO3: Some awareness of implicit ideas and contextual factors</li> </ul>
Simple, explicit	<p>Band 1 (1-5 marks)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> AO1: Simple relevant comments and reference relevant details.</li> <li><input type="checkbox"/> AO2: Awareness of writer making choices and possible reference to subject terminology</li> <li><input type="checkbox"/> AO3: Simple comments on explicit ideas</li> </ul>

# A mark scheme for a literature essay.

You are marked on how well you achieve each assessment objective.

Have a look at how A01, A02 and A03 look at each different level.

Find the key things that you must include and highlight them.

See the next page for a student friendly version of what a candidate in each of the levels looks like.

## Literature essays: what does my level mean?



### A student in **level 6**:

- AQA description: “convincing, critical analysis and exploration”.
- They use the focus of the question to explore ideas about the text.
- They explore alternative ideas.
- They evaluate and consider perspectives.
- They are detailed and confident in their discussion of context, message and purpose.
- They are detailed and confident in their analysis of writer’s methods and can use sophisticated subject terminology appropriately.
- Their writing has a confidently academic tone.

### A student in **level 5**:

- AQA description: “thoughtful, developed consideration”.
- They offer alternative interpretations.
- They make clear connections between writer’s methods and the ideas, message and purpose of the text.
- Their writing has a more academic tone. For example, using tentative language.



### A student in **level 4**:

- AQA description: “clear understanding”.
- They have an awareness of ‘text as construct’: the text has been deliberately crafted by the writer to express a certain message.
- Both A02 and A03 are present: the context and purpose of the text is explained; writer’s methods and their effects are clearly explained.
- They show they understand more abstract themes and ideas and their answer is not only centred on characters. For instance: if Scrooge is greedy, what is Dickens trying to say about greed?

### A student in **level 3**:

- AQA description: “explained, structured comments”.
- They answer the focus of the essay and know the text.
- They use examples from the text to support their point of view, making relevant comments using subject terminology.
- More abstract themes and ideas may be mentioned but they are a bit under-developed.



### A student in **level 2**:

- AQA description: “supported, relevant”.
- They answer the focus of the essay and select some examples from the text.
- They show some awareness of writer’s methods e.g. *these words create a gloomy feeling*.
- They are mainly focused on the story and characters but do not explore the themes and ideas of the text.



### A student in **level 1**:

- AQA description: “simple, explicit”.
- They describe but do not analyse.
- They don’t really answer the focus of the essay.
- They do not really give a sense of a writer making deliberate decisions.

**Understanding What the Examiners  
Are Looking For:**

**English Language**

# ENGLISH LANGUAGE PAPER ONE

## Reading: 15 mins

- Note down the focus of Q4 and Q2 at the top of your extract and note which sections they address (e.g. from line 31 to the end).
- Spend 15 minutes reading and planning.
- Do a final skim with a Q3, structure lens.

## Q1: Identify Explicit Information, 5 mins

Explicit information only! Take only what you are told directly. No interpretation or inference.

## Q2: Language Analysis, 10 mins

- Go into lots of detail, squeeze the juice out of the writer's choices of words and devices and thoroughly explore the effects that they create.
- Think about what we would normally associate words with e.g. striding: purposeful, powerful, not intimidated; rose: romance, femininity, fragrance, luxury; watchmaker: precise, clinical, skilled, used to intricate work.
- Say what the use of language suggests, not what it means.

## Q3: Structure Analysis, 10 mins

- Keep it simple and confident: find three structural features and comment on their effect.
- Structural features include: *shift in focus, turning point, in medias res, dialogue, flashback, flashforward, chronological, repetition, perspective, change, juxtaposition, contrast, foreshadowing, tense change, echoing/mirroring, inner thoughts/external action, sequence, cliffhanger, climax, surprise, revelation, suspense, short/long sentences*.
- Don't retell the story.

## Q4: Evaluation of Statement, 20 mins

- You will be given a statement to evaluate: "A student said..."
- Express your opinion.
- It will be a plausible (believable, sensible) point of view, approach it with a "yes, but..." attitude. Find what supports the statement and perhaps a couple of 'buts'.
- AQA say that 'text as construct' is key for this question. It is not just asking you what you think but **how** the writer has made you think it.
- Comment on any writer method: language, structure, characterisation, tone....

Note:

- You can recycle anything from previous questions in your Q4 answer, you won't get penalised for repeating yourself.
- You don't get marked up or down for agreeing/disagreeing/mixture.

# Paper 1, Question 5



Create a cyclical structure where your story starts and ends at the same place.

**Drop** the reader into the character's present

**Shift** flashback to the events leading up to this point

**Zoom In** to a small detail remembered in the flashback

**Shift** back to the present. How do these memories affect the character's next actions?

**Zoom In** If time, zoom in on the focal point of the character's next action.



← Some students find this method helpful when responding to an image prompt.

Draw five circles. Most of them zoom out and one focuses on something else in the picture. Use these to base your paragraphs on. You will notice that the last paragraph (5) ends up at the starting point, giving a cyclical structure.

## Q5 Check Your Work:

- Capital letters.
- Apostrophes.
- Paragraphs.
- Punctuation: colons, semi-colons, em dash --, ellipsis.

Have you varied sentences?

- Short, compound and complex. Appositives. Relative clauses.
- Adverb start: *Quickly, he left through the door...* ;
- Simile start: *Like a swarm, the students began to move as one...*
- Start with an --ing: *Laughing, my aunt told me the news....*

Have you demonstrated that you can use literary devices? Similes, metaphors, allusion, pathetic fallacy, personification... Beware of overuse but do include some if they enhance the effect.

Anywhere you need to edit to show not tell?

Instead of telling the reader what a character is thinking or feeling or what has happened, use these things to do the work for you:

- Description of character, setting or action.
- Pathetic fallacy.
- Skillfully chosen words that create an effect.

Anywhere you need to edit for less is more? Turn down the extremity level - this is often more powerful. Choose high quality, descriptive writing over an exciting story.

Characterisation: have you given the reader reason to care about your character? This could be very subtle but is essential. Try:

- Giving your character an emotional response to what is happening: *something about the old lady's voice reminded me of my Grandma and I wanted to help, I just didn't know how.*
- Using flashback to help us to understand or care about the character a little more: *I hoped that one day, I would have a gold necklace. When I was little, my grandmother had sung me songs to get me to sleep. I had terrible nightmares back then and she was the only one who could soothe me. I would lie on her chest as she sang and hold on to the gold locket that she always wore around her neck. It contained a picture of Grandpa.*

# ENGLISH LANGUAGE PAPER TWO

## Reading: 15 mins

- Note down the focus of Q2 and Q4 at the top of your extracts.
- Note down the focus of Q3 and box off the section it deals with.
- Spend 15 minutes reading and planning.

## Q1: Identify and interpret Information, 5 mins

- True or false from one source.
- Read very closely.
- They are listed in chronological order.
- They may require you to infer.

## Q2: Summarise and infer, 10 mins

- Both extracts.
- Pay close attention to whether you are being asked for similarities or differences.
- You must infer (read between the lines).
- Go beyond explaining what things mean, **say what they suggest**.
- Do include quotes but **don't analyse language**.

## Q3: How do the writers use language to shape meaning? 12 mins

- One extract.
- Successful answers go into detail about the **effect** of language choices.
- **Squeeze the juice** about word or devices used! Be specific about what the words suggest or might be associated with. Be precise about the impact of devices such as alliteration, metaphors etc.

## Q4: How do the writers feel and how do they express that feeling? 18 mins

- Both extracts.
- AQA say that 'text as construct' is key to getting the higher marks in this question. This means that as well as identifying how the writer feels, **you must unpack how you know this from the text**.
- You can comment on any method e.g. language, structure, tone, use of humour...
- Pay close attention to whether you are being asked for similarities or differences.
- Remember it is the writer's perspective: not any of the other people mentioned in the source.
- Find three points of comparison and ping-pong between sources: AB AB AB

# Paper 2, Question 5

## NON-FICTION WRITING

### DESCRIBE

Imply what your view is by asking the reader to imagine a scene and describing it

### POSITION

Make your view explicit, offering an overview of why you think what you think

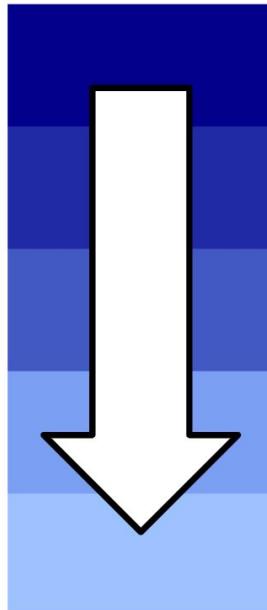
### RELEVANCE

Address why this issue is relevant to modern society and why we should be thinking about it

### NOW

Exhort your reader to take some kind of action or concrete steps to address the points you have made

### Dark to Light



Paragraphs presenting a bad scenario, acknowledging the problem.

Single sentence paragraph: *It doesn't have to be this way.*

Paragraphs presenting a solution or imagining a better way.

Have you shown the examiner that you clearly understand the **form** you have been asked to write in?

- **Letter:** Written to a specific, limited audience. *To Whom It May Concern, Dear Parents, Yours Sincerely, Yours Faithfully...*
- **Article:** Public audience. Journalistic tone. Can use subheadings.
- **Speech:** Audience. *Ladies and Gentleman; thank you for coming; I have gathered you here...*
- **Leaflet:** Public audience. Informative. Sections and headings.

Have you written appropriately for the specified audience? Think about the audience and what will convince *them*.

Is your piece lively and engaging? The best persuasive writing is full of character. If appropriate for the task, even play a part: be Mr Utterly Enraged from Caterham!

- Capital letters.
- Paragraphs!
- Punctuation: colons, semi-colons, em dash --, ellipsis, apostrophes.

Have you varied sentences?

- The contrast sentence: *whilst we...., they.....*
- *For too long,...*
- *Now more than ever....*
- *If this....then.....*
- *I understand....., however....*
- *Imagine....*
- *There are three reasons this doesn't work: firstly,...; secondly,.....; thirdly,.....*
- *Apparently,....*
- *I, for instance, am....*

# Language Papers Q5

## Language Paper 1: What a candidate looks like in each level.....



### Level 2

- The structure is sometimes a bit hard to follow.
- It doesn't always make sense.
- Some attempts made to deliberately use vocabulary or literary devices for effect.

- The writing is structured and makes sense, there is a shaped sequence of events.
- A clear mood or atmosphere is established.
- Vocabulary and literary devices used for effect.
- Development of character and setting.

### Level 3



### Level 4



- Reading it is a pleasure.
- It is confident and original.
- Vocabulary and literary devices used with success.
- Structured for effect: effectively uses features beyond chronology such as flashbacks, multiple perspectives or a cyclical structure.
- Includes abstract ideas: it can be said to explore an idea.

## Language Paper 2: What a candidate looks like in each level.....



### Level 2

- Some good ideas but can be a bit tangential, lacks a central thread.
- The register is a bit uneven, not always appropriate for the task or audience.
- Anecdotal rather than narrative.

- The tone and the register are generally appropriate.
- Language is chosen for effect.
- A clear point of view and joined up ideas which are realistic and credible.
- After reading, you could sum up their argument in one sentence.

### Level 3



### Level 4



- Confident, coherent.
- An original, clear voice.
- Deliberate use of language for effect.
- Concept driven.
- Links to abstract, wider ideas e.g. commercialisation, restorative justice, gender, the purpose of education.

# The Question 5 Mark Scheme for the Language Papers

Familiarise yourself with it and make sure you know what to work on to achieve success.

Student Name:

P1Q5/P2Q5

A06: Technical accuracy. Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Level	Marks	Sentences	Punctuation	Use of Standard English	Spelling	Vocabulary
1	1-4	Occasional demarcation, simple range	Some evidence	Occasional use, limited control of agreement.	Accurate basic spelling.	Simple.
2	5-8	Secure and sometimes accurate demarcation, attempts a variety of sentence forms.	Some control, a range.	Some use, some control of agreement.	Some accuracy of more complex words.	Varied.
3	9-12	Mostly secure and accurate demarcation, uses a variety of sentence forms for effect.	A range, mostly successful.	Mostly appropriate, mostly controlled grammar.	Generally accurate, including complex and irregular words.	Sophisticated.
4	13-16	Consistently secure demarcation, uses a full range of appropriate sentence forms for effect.	Wide range, high level of accuracy.	Consistent, appropriate, secure control of complex grammar.	Highly accurate, including ambitious vocabulary.	Extensive, ambitious.

A05: Content and Organisation. Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Content						
Level	Marks	Communication	Register and purpose	Vocabulary and language devices	Structural Features	Organisation
1 Simple, limited	1-3	Limited	Limited awareness of audience and purpose	Simple vocabulary	No paragraphs, limited or absent structure.	Unlinked ideas
	4-6	Simple	Simple awareness of audience and purpose	Simple vocabulary, simple linguistic devices	Random paragraphs, simple organisation.	One or two relevant ideas, simply linked.
2 Some success	7-9	Some success	Attempts to match register to audience and purpose	Begins to vary vocabulary, some use of linguistic devices	Attempts to use structural features, some paragraphs, some discourse markers, not always accurate	Some linked and relevant ideas
	10-12	Some sustained success	Some sustained attempt to match register to audience and purpose	Conscious use of vocabulary, some use of linguistic devices	Some use of structural features, some paragraphs, some discourse markers	Increasing variety of linked and relevant ideas
3 Consistent, clear	13-16	Generally clear	Register is generally matched to audience and purpose.	Vocabulary clearly chosen for effect, appropriate use of linguistic devices.	Usually effective use of structural features, usually coherent paragraphs, a range of discourse markers.	Connected ideas, engaging.
	16-18	Consistently clear	Register is consistently matched to audience and purpose	Increasingly sophisticated vocabulary and phrasing, chosen for effect. A range of successful linguistic devices.	Effective structure, coherent paragraphs, integrated discourse markers	Clear, connected ideas, engaging.
4 Compelling, convincing	19-21	Convincing	Register is convincingly matched to audience and purpose	Extensive vocabulary, conscious crafting of linguistic devices.	Variety and effective structure, consistently coherent use of paragraphs, integrated discourse markers	Highly engaging, a range of developed, complex ideas.
	21-24	Convincing and compelling	Register is assuredly, compellingly matched to audience and purpose	Extensive and ambitious vocabulary, sustained crafting of linguistic devices.	Varied and inventive structure, fluently linked paragraphs, seamlessly integrated discourse markers	Writing is compelling, incorporating a range of convincing and complex ideas.