

YORK NOTES for GCSE

AQA Language
& Literature

New for GCSE (9–1)



AQA ENGLISH LANGUAGE & LITERATURE REVISION AND EXAM PRACTICE





AQA ENGLISH LANGUAGE AND LITERATURE

REVISION AND EXAM PRACTICE

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THE ASSESSMENT OBJECTIVES

If you are studying the AQA course for GCSE English Language and English Literature, your work will be examined through the Assessment Objectives below.

ENGLISH LANGUAGE

AO1 to AO4 relate to the Reading sections of the exam, and AO5 and AO6 to the Writing sections:

A01	<ul style="list-style-type: none"> ● Identify and interpret explicit and implicit information and ideas. ● Select and synthesise evidence from different texts.
A02	Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
A03	Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
A04	Evaluate texts critically and support this with appropriate textual references.
A05	<ul style="list-style-type: none"> ● 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.
A06	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (20% of total marks.)

ENGLISH LITERATURE

A01	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> ● maintain a critical style and develop an informed personal response ● use textual references, including quotations, to support and illustrate interpretations.
A02	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
A03	Show understanding of the relationships between texts and the contexts in which they were written.
A04	Use a range of vocabulary and sentence structures, for clarity, purpose and effect, with accurate spelling and punctuation.

Look out for the AO labels throughout this book to help keep you on track!

CHAPTER 1: The basics: Spelling, punctuation and grammar

GRAMMATICAL TERMS

A06 **A04**

HOW'S YOUR SPaG?

We all make mistakes with our spelling, punctuation and grammar, so this section is designed to help you avoid the most obvious ones. But what is your SPaG like to begin with?

- 1 Here is one student's not very successful story opening. Can you identify the errors?

We was all siting on the harbor wall washing the boats sale bye suddenly a cry went up man overbord someone called, there was a terrific crack I saw a huge wooden mast fall from a yot it crashes into the see near wear a man in a yellow lifejacket floundered around what I call, in disbelieve, thats my dad!

WORD CLASSES

In English there are eight main word classes. A word can belong to more than one word class, depending on how it is used. For example:

- *She spread out the **plan** on the table.* (noun)
- *I **plan** to leave tomorrow.* (verb)

The table below lists the word classes and some sub-classes, with examples.

Nouns		Pronouns	Verbs		Adjectives
common	proper		auxiliary	main	
hat	London	I who	have	see	big

Adverbs	Determiners	Prepositions	Conjunctions	
			coordinating	subordinating
quickly	the	of	or	because

- 2 Copy the table, then add the words below to the correct column. Some words belong in more than one column.

while together table go himself his although happy you
my/your to will a/an but on responsible may sharply and if
in Saturday make tall Italy me soon April actor run book

DETERMINERS

When completing the table, you may have found it difficult to identify the **determiners**. Remember that a determiner shows a noun as **known** or **unknown**. For example, in the phrase 'this cat', the determiner 'this' refers to a specific, known cat.

Examples of determiners:

- Articles: 'the', 'a', 'an'
- Demonstratives: 'this', 'those'
- Possessives: 'my', 'your', 'his', 'her'
- Quantifiers: 'some', 'many'
- Certain question words: 'who', 'what'

MODIFIERS

When you modify something, you alter or adapt it. A **modifier** is not essential to a sentence, but it adds detail. It can make the meaning of a sentence more precise. For example, in the phrase 'the cream-cheese sandwich', 'sandwich' is modified by 'cream-cheese' to mean a particular type of sandwich. 'Cheese' is modified by 'cream' to mean a particular type of cheese.

TOP TIP



Remember, modifiers will make your writing more interesting.

- ③ Modify the words 'teacher' and 'tea' to give more precise detail.

NOUN PHRASES

A **phrase** is a group of words that modifies a particular word, called the 'head'. A **noun phrase** is a phrase that has a noun as its head. For example:

- **Grey parrots** can mimic. 'Grey' modifies 'parrots', so 'grey' belongs to the noun phrase.
- **Most African grey parrots** can mimic. All the words in bold help to modify 'parrots', so they all belong to the noun phrase.

- ④ Write down the noun phrases in these sentences. There may be more than one noun phrase in a sentence.
- *Uncle Ray's rabbit in the hutch is snoring.*
 - *The small boy was a lost and bewildered newcomer.*

PREPOSITIONAL PHRASES

When **prepositional phrases** modify nouns they are adjectival, telling you which one, what type, how much or how many. For example: *The trees **by the river** sway gently.*

When prepositional phrases modify verbs they are **adverbial**. They tell you when, where, why or how. For example: *The river is flooding **because of the downpour.***

- ⑤ Write down the prepositional phrases in these sentences. Note whether they are adjectival or adverbial phrases.
- *She's annoyed **because of the holiday cancellation.***
 - *It seems the robin **on the windowsill** visits daily.*

PROGRESS LOG [tick the correct box]

Needs more work ☐

Getting there ☐

Under control ☐

SENTENCE CONSTRUCTION AND CLAUSES

A06 A04

Depending on their construction, sentences are described as simple, compound or complex. All sentences contain a subject and a verb. The subject is who or what the sentence is about. The verb tells you what the subject is doing, how it is feeling or its state.

SIMPLE SENTENCES

A **clause** is a group of words built around a verb as its head. A **simple sentence** has one **main clause** and it may contain an object as well as a subject and verb:

Leon bought a guitar.

subject + verb + object

S V O

To find the object you can ask 'What?' So: 'Leon bought what?'

Sometimes a simple sentence may include an **indirect object**. To find this you could ask: 'Who or what received the direct object?'

Leon bought a guitar for Sally.

S V O indirect object

You can add phrases to a simple sentence and vary their position.

Leon sang a ballad in the recording studio.

adverbial phrase

In the recording studio, Leon sang a ballad.

GET IT RIGHT!



A simple sentence does not need to have a direct object. It can just be a noun and a verb: 'Will sang.' 'He sang.' 'The boy sang.'

TOP TIP



You can use **minor sentences** to create a sense of urgency or emphasis, such as 'On my way!' The verb in minor sentences is usually implied rather than stated: 'I am on my way.'

COMPOUND SENTENCES

A **compound sentence** is made up of two independent clauses joined with a **coordinating conjunction**. Each of the independent clauses should make sense on its own. For example:

- Rory turned his room upside down, **but** he couldn't find his mobile phone.
- Rory complained to his mother, **and** he shouted at his brother.

1 What type of sentences are these?

- The snake slithered.
- All in good time.
- Claire enjoys school, but she is always late for lessons.

COMPLEX SENTENCES

A **complex sentence** usually has a main clause and a **subordinate clause**, which is dependent on the main clause to make sense. It can be connected by a **subordinating conjunction**:

Niyusha loved Coco **because** he was a dog like no other.

The subordinating conjunction shows the kind of link between the main clause and the subordinate one. 'Because' is a conjunction of **reason**.

A complex sentence can also be formed using a present or past **participle**:

Having agreed with the plan, Hannah had second thoughts.

You could also say: 'Hannah, *having agreed with the plan*, had second thoughts.' 'Having agreed with the plan' is a **non-finite clause** that does not make sense on its own. To form a full sentence, the participle and **non-finite verb** 'having' must be linked to a **finite verb**. In the example, 'had' is the finite verb.

'Lena **played** the drums' is a **finite clause** because it has a finite verb ('played'). Finite clauses have a verb in the past or present tense and make sense on their own.

TOP TIP



Non-finite clauses are useful because they can be placed in different parts of a sentence, adding variety to your writing.

- A **noun clause** is a subordinate clause that acts like a noun. It begins with words such as 'what', 'when', 'where', 'whether', 'whatever'.
For example: *Whatever route you choose is fine with me.*
- A **relative clause** (sometimes known as an **adjectival clause**) is used to modify a noun or pronoun. It begins with a **relative pronoun** ('which', 'that', 'who', 'whose', 'whom') or sometimes a subordinating conjunction ('when' or 'where'). For example: *My neighbour, who loves soccer, never misses a match.*

ADVERBIAL CLAUSES

An **adverbial clause** functions as an **adverb**. It modifies the meaning of an **adjective**, verb or adverb. It asks a question: 'Why?', 'When?', 'Where?', 'How?', 'How much?', 'What condition?'

The adverbial clause is connected to the main clause by a subordinating conjunction, which comes at the beginning of the adverbial clause:

Commercial and illegal logging must be controlled, if rainforests are to survive.

Diagram labels:

- main clause**: Commercial and illegal logging must be controlled
- subordinating conjunction ('if')**: if
- adverbial clause**: rainforests are to survive

- ② Find the adverbial clauses in these sentences:
- *Poor squatters cut down trees because they need money.*
 - *In order to cultivate the coca plant, drug cartels use rainforest land.*
 - *While tribespeople use rainforest resources, they take care of the forest.*

APPLYING YOUR SKILLS



- ③ Combine these simple sentences to make complex ones. Use conjunctions and relative pronouns where you can.
- *Jake always ate well. He was a great chef. He cooked at home.*
 - *Sian had a strong singing voice. She didn't practise enough. She had too much to do.*
 - *Kai loved sky-diving. He had training. He finished work. He practised his skills.*

Remember:

- Vary the style of your sentences, i.e. dropping or replacing words, but you must keep the meaning!

PROGRESS LOG [tick the correct box]

Needs more work ☐

Getting there ☐

Under control ☐

SENTENCE TYPES AND TENSES

A06 **A04**

You can use four types of sentences to communicate your intentions:

- **Declarative:** Most sentences are declarative. They make a statement about someone/something: *'The mask was encrusted with fake diamonds.'*
- **Interrogative:** A question: *'Did you get the midday train?'*
- **Exclamatory:** Exclamatory sentences have an exclamation mark, which indicates strong feelings: *'The diamonds weren't real!'*
- **Imperative:** A command in which the subject (second person 'you', singular or plural) is left out: *'Try your best.'* ('**You** try your best.')

SUBJECT-VERB AGREEMENT

A singular subject in a sentence needs a singular verb. A plural subject needs a plural one. It is easy to make a mistake by wrongly identifying the subject:

- A **herd** of elephants **is** thundering across the plain. 'Herd' is the subject (not elephants) and there is only one herd.
- **Herds** of elephants **are** thundering across the plain. 'Herds' is the subject and there is more than one herd.

When used on their own in a sentence, 'either' and 'neither' are always the subject, so the verb must be singular:

- *Either of the two young footballers **is** ready to join the team.*
- *Neither of the singers **is** ready to perform yet.*

If you use 'either/or' and 'neither/nor', the subject nearest to the verb is the one that decides:

- *Neither the Farley twins nor **Jason has** won the prize.* (singular)
- *Either Jason or the **Farley twins have** won the prize.* (plural)

- 1 Write a sentence in the present tense, using each of the following words as the subject: 'geese', 'book of rules', 'Kate or Jack', 'either of the acrobats', 'neither of the clowns'.

TENSES

When you write about things that are **going** to happen, you need to use a present tense verb:

- *He **is** going on Tuesday.*

Many verbs follow similar spelling patterns when they change tenses or shift from singular to plural. For example:

- **Simple present tense:** 'I help', 'you help', 'he/she/it helps'
- **Simple past tense:** 'I helped', 'you helped', 'he/she/it helped'

However, there are also many irregular verbs, such as the verb 'to be':

- **Simple present singular:** 'I am', 'you are', 'he/she/it is'
- **Simple present plural:** 'we are', 'you are', 'they are'
- **Simple past singular:** 'I was', 'you were', 'he/she/it was'
- **Simple past plural:** 'we were', 'you were', 'they were'

GET IT RIGHT!



A common mistake when using the verb 'to be' is to confuse 'was' and 'were':

*You **was** late again!* ✗

*You **were** late again!* ✓

TOP TIP



Writers sometimes use the present tense to create particular effects, such as a strong sense of immediacy. For example, a story about a shipwreck might be more powerful written in the present tense than in the past tense.

The table below shows some irregular verbs in the third person singular.

Verb	Present third person singular	Past third person	Past participle
to blow	blows	blew	blown
to do	does	did	done
to draw	draws	drew	drawn
to eat	eats	ate	eaten
to fly	flies	flew	flown

THE ACTIVE AND THE PASSIVE

Verbs can be **active** or **passive**. In the active voice, the subject performs the action on the object:

Scruff *ate* *my homework.*
subject verb object

In the passive voice, the sentence is switched around. The active voice is more direct than the passive, but you might decide to use the passive if you want to focus on the item that is being acted on:

My homework *was eaten* *by Scruff.*
subject verb agent

TOP TIP



Try to avoid using dialect or colloquialism unless you are using it for characterisation though voice or speech. Even then it should only be used very sparingly.

② Change the following sentences to the passive. Decide whether or not you need to use 'by'.

- *The rapper performed a series of hits.*
- *She declared her intentions.*
- *Danny and Marlon anticipated the result.*

APPLYING YOUR SKILLS



③ Rewrite this paragraph, correcting the subject–verb agreements and the tenses.

I were the first to get home on Wednesday, so I makes myself a cup of cappuccino with our new coffee maker. It do you good to relax sometimes. It weren't for long though, because five minutes later there were a loud banging on the door. When I opens it I sees my little brother stood there, sinking under the weight of his schoolbag, with tears streaming down his face.

Remember:

- A singular subject in a sentence needs a singular verb; a plural subject needs a plural verb.
- Do not confuse past and present tense.

PUNCTUATION

A06

A04

Punctuation is extremely important as it helps to give meaning to writing. If used incorrectly, it may confuse your reader.

COMMAS

A comma separates the **main clause** in a sentence from the **subordinate clause**:

Bingley was by no means independent, but Darcy was clever.

independent (main) clause

subordinate clause

A comma can also be used to separate items in a list or a series of descriptions:

He was an odd mixture of light-heartedness and gloom, untidiness and fussiness, risk-taking and fear, so that even though she had lived with him for years, she felt she hardly knew him.

A comma should not be used to join two independent clauses (this is an error called a **comma splice**), because both clauses can stand on their own:

Lottie turned the ignition to get the car going, the car remained silent.

Instead you should do one of the following:

- Replace the comma with a full stop and a capital letter: *Lottie turned the ignition to get the car going. The car remained silent.*
- Add a conjunction: *Lottie turned the ignition to get the car going, but the car remained silent.*
- Add a **semicolon**: *Lottie turned the ignition to get the car moving; the car remained silent.*

COLONS

A **colon** is used to indicate a pause. It has several functions.

It is used before lists:

Beth waited discontentedly while Max dithered. Finally, Max drew up a list: tents, tent pegs, sleeping bags, water carrier, torch, ear plugs.

You can also use colons in play scripts to separate the name of the character from the words they speak:

Arjun: Hurry up, we'll be late.

Oli: Don't panic. I'm almost ready.

You can use colons to create impact in your writing. Look at this sentence:

Horror is one thing you can be certain to find in a Gothic tale.

Withholding a word until the end of the sentence gives it emphasis, so a more dramatic way of saying this would be:

There's one thing you can be certain to find in a Gothic tale: horror.

The clause before the colon is a main clause and can stand on its own.

GET IT RIGHT!



It is important to get basic punctuation right, as it can change the meaning of a sentence. What do these sentences mean with and without a comma?

- *Let's start baking, George!*
- *Let's start baking George!*

SEMICOLONS

A semicolon links two ideas, events or pieces of information:

Her difficulty in life was too little money; her comfort was good friendship.

Semicolons can also be used to separate items in a long list:

Giles always writes a lengthy list of travel items before he packs his holiday bag: toothbrush and toothpaste; floss; razor and shaving foam; shampoo; shower gel; soap; deodorant; corn plasters; insect repellent; bandages; blister pack; throat sweets and so on and so on!

DASHES

Dashes can be used to separate parts of a sentence, but they are mainly used for emphasis or additional explanation:

Help from strangers is not unusual – we see it daily.

BRACKETS

Round brackets () are used to include extra information or an afterthought without altering the meaning of the sentence:

Beth waited discontentedly while Max dithered. Finally, Max drew up a list: tents, tent pegs (spare ones), sleeping bags, water carrier, torch, ear plugs (two pairs).



TOP TIP



Square brackets [] are often used to clarify or inform within a quoted text. For example: *Smith notes that 'she [Jane Austen] often depicted women whose lives depended on marriage for economic security'.*

ELLIPSES

Ellipses (a series of three dots) show where words have been deliberately left out. They can be used to create an effect, such as suspense:

At last the horse began to trot, but only to go round in circles so that Matt was at his wits' end, until the sound of galloping made him turn ...

- 1 Add at least fifty words to the following paragraph starter. Include a semicolon, a dash, brackets and ellipses.

Once he knew the contents of the letter, he left early – before dawn – choosing the fastest route. As he drove away ...

DIRECT SPEECH

Direct speech refers to words that are actually spoken. They should be contained within speech marks. Direct speech also includes other punctuation features, which are shown on page 14.

TOP TIP



Ellipses and square brackets can also be used to show that words from a quoted text are missing: *As Smith comments, 'Charlotte Lucas in Pride and Prejudice is obliged to marry the ridiculous [...] Mr Collins'.*

Speech marks

Question mark within speech marks

Denotes who has spoken

Full stop within speech marks

A new line begins when someone else speaks

A word (other than a proper noun) that continues the speech is written in lower case

'What is his name?'

'Bingley.'

'Is he married or single?'

'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'

'How so? How can it affect them?'

'My dear Mr Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them.'

From *Pride and Prejudice* by Jane Austen

TOP TIP



You may find that older texts, such as nineteenth-century novels by Austen and Dickens, sometimes use different punctuation rules from modern texts. For example, in this passage Austen uses an exclamation mark instead of a question mark in the line, 'how can you be so tiresome!'

REPORTED SPEECH

Reported speech is an **account** of what has been said. It does not show the actual words spoken, and no speech marks are used, but it should keep the meaning and the spirit of the words. Look at this example of reported speech based on the extract above. Note how tense and point of view change, as well as other features:

Mrs Bennet replied to her husband with some exasperation that he was tiresome since he must know that she intended Mr Bingley to marry one of their daughters.

TOP TIP



Reported speech may need to include words that convey the feelings expressed in actual speech. Other information, such as nouns and proper nouns, may also be needed.

APPLYING YOUR SKILLS



- 2 Read this example of direct speech from *Pride and Prejudice*. Change it into reported speech, using suitable punctuation, tense and point of view. You could begin: *Mr Bennet told his family that ...*

'About a month ago I received this letter; and about a fortnight ago I answered it, for I thought it a case of some delicacy, and requiring early attention. It is from my cousin, Mr Collins, who, when I am dead, may turn you all out of this house as soon as he pleases.'

Remember:

- The tense and point of view will change.
- Read your finished paragraph to check that it is clear who or what is being referred to – for example, have you used suitable nouns?

PROGRESS LOG [tick the correct box]

Needs more work ☐

Getting there ☐

Under control ☐

PARAGRAPH ORGANISATION

A06 A04

Paragraphs give shape and structure to a piece of writing. They allow the reader to follow shifts in thinking.

SETTING OUT PARAGRAPHS

To indicate that you are beginning a new paragraph in your writing, you should indent the line:

Jimmy and his skateboard flew under the dilapidated railway bridge, along a series of concrete slabs made smooth by constant use. Skateboarding was Jimmy's main occupation. Usually, Tarik was with him, but today Jimmy was alone.

A new paragraph should be used to indicate a change of idea, topic, place or time.

- Idea: **However**, the theme of love is also important in ...
- Topic: **In contrast**, Source A is focused on ...
- Place: **Another** notorious place was the Clink ...
- Time: **Meanwhile**, a great deal had changed.

You should also use a new paragraph when a different person starts speaking (which is a rule of **direct speech**):

May looked disconcerted. 'But what have you done ...' 'With the key?' interrupted Jenny.

CONNECTIVES

When you begin a new paragraph you can signal the change using **connectives**, which link paragraphs and show the relationship between them. The connectives in the examples above are shown in bold. The table below shows some common connectives and how to use them.

TOP TIP



The **topic sentence** does not have to be the first sentence in a paragraph. You can create a preliminary sentence first.

TOP TIP



A paragraph can be any length. It can even be a single sentence if you want to create impact by setting a statement or question apart from the rest of the text.

TOP TIP



It is easy to fall into the habit of over-using certain connectives, such as 'then'. Try to use a variety of connectives in your writing.

Addition of ideas	Order or sequence	Examples	Cause and effect
In addition	Firstly	For example	Consequently
As well as	Secondly	For instance	As a result
Besides	Next	Such as	Since
Also	Later	As can be seen	Because

Compare & contrast	Qualify	Purpose	Sum up
Similarly	However	To this end	Finally
In the same way	Still	For this purpose	To sum up
In contrast	Yet	For this reason	In conclusion
On the other hand	Having said that	In order to	

APPLYING YOUR SKILLS



- 1 Find the start of new paragraphs in this report:

Exceptionally heavy rain over a prolonged period this morning caused flash floods and brought disruption to several areas in the West Midlands. Flood warnings were issued yesterday. Roads have been inundated and transport is at a standstill. Those most affected are to the south of Birmingham. In addition, rail and property has been affected. There are unconfirmed reports that lines have been closed in the South East. There are no reports of injury or major damage to property, but five hundred homes are without power. Three schools are closed. Finally, heavy rain is expected to continue today and tomorrow moving eastwards. The environment agency has issued further flood warnings.

Remember:

- Read the text through with expression to check you have started the new paragraph in the right place.

PROGRESS LOG [tick the correct box] Needs more work ☐ Getting there ☐ Under control ☐

SPELLING

A06 A04

You do not always spell English words as they sound, but there are some useful spelling rules that can help you remember how to spell certain words.

PLURALS

When you add 's' to nouns that end in 'y', change 'y' to 'ie' when there is a consonant before the 'y':

lorry → *lorries* *cherry* → *cherries* *memory* → *memories*

If there is a vowel before the 'y', just add 's':

donkey → *donkeys* *journey* → *journeys* *tray* → *trays*

Add 'es' to nouns that end in '-ch', '-s', '-sh', '-x', '-z':

peach → *peaches* *glass* → *glasses* *wish* → *wishes* *fox* → *foxes*
buzz → *buzzes*

(Exception: *stomach* → *stomachs*)

Nouns ending in 'f' or 'fe' often change to 'v' when 'es' is added:

wolf → *wolves* *knife* → *knives*

For most nouns that end in 'ff' or have two vowels before 'f', just add 's':
'cuffs', 'chiefs'.



PREFIXES AND SUFFIXES

Prefixes that end in a vowel do not change when added to a word. However, remember that double letters can occur.

ante → *antenatal* *un* → *unnecessary*

semi → *semicircle* *mis* → *misspell*

pre → *premeditate* *ir* → *irregular*

When you add a **suffix** beginning with a vowel to a word that ends in a silent 'e', you usually drop the 'e'. However, if the word ends in 'ce' or 'ge' you keep the 'e'.

adventure → *adventurous* *notice* → *noticeable*

excite → *excitable* *manage* → *manageable*

When you add 'all', 'full' or 'till' to a word, drop the second 'l':

all → *also, always, almost* *full* → *hopeful, fulfill* *till* → *until*

- ① Look at the following words. Which ones are spelt incorrectly? Are there any exceptions? Which are literary terms?

quays heros countrys sniffs vallies librarys loaves
parodies rooves quizzes motifs ironies dreadfull
misunderstood paradoxes irigation reversible outrageous
ambiguities advantagous misspoken

TOP TIP



Suffixes and prefixes build words, change meaning and can help to extend your vocabulary. They also change word classes. For example, adding 'ance' to the adjective 'resist' turns it into the noun 'resistance'.

HOMOPHONES

Words that sound the same but that mean different things are called **homophones**. There are many homophones and it is easy to make mistakes. Look at these homophones:

- **its** = shows belonging; **it's** = shortened form of 'it is'
- **their** = belonging to them; **there** = that place; **they're** = shortened form of 'they are'
- **whose** = belonging to someone; **who's** = shortened form of 'who is'

- ② Look at the following homophones. Copy down any that you confuse in your writing. Look up their meanings to help you remember the different spellings.

to, two, too fair, fare hare, hair right, rite, write, wright
weather, whether aloud, allowed accept, except missed, mist
stationary, stationery principal, principle

TOP TIP



Create your own spelling notebook A–Z. Record any words you are unsure of, particularly homophones.

IMPROVING YOUR SPELLING

Try recording a word with a similar pattern as a prompt:

Correct word	Reminder
<i>memento</i>	<i>member</i>
<i>tomatoes</i>	<i>toes</i>

Or, you can split complex words into sound sections that help visualise the spelling. Say each word out loud and listen to its rhythm to help you remember:

a-cco-mmo-date di-le-mma a-ppear-ance def-in-ite-ly

Mnemonics are phrases used as memory aids. For example, you can create a nonsense phrase to remind you how to spell a word or name:

Word	Phrase reminder
<i>ochre</i>	<i>Only carrots have radar eyes.</i>
<i>Arctic</i>	<i>All rabbits can talk in code.</i>

TOP TIP



If you find spelling difficult, the 'Look, Cover, Write, Check' method uses several senses to help you remember. Look at the word. Cover the word. Write the word from memory. Check your answer.

APPLYING YOUR SKILLS



- ③ Identify the spelling errors in this paragraph. How many are homophones? Which **homophones** are spelled correctly?

Loseing no time, he grabbed two peices of the tough, fibreous rope and tide them together with a complex not I had never scene before. He pulled the join untill it was tight enough not to brake. With one quick move he through it towards the stout branch above us. It missed. He threw it hire. It missed again.

Remember:

- You should recognise an error quickly; if you are unsure, leave it as it is.
- Record the correct spellings of any errors you did not identify.

PROGRESS CHECK FOR CHAPTER 1



GOOD PROGRESS

I can:

- Use different types of sentences to create effects ☐
- Use different types of sentences that are mostly grammatically correct ☐
- Use a range of punctuation successfully most of the time ☐
- Spell most words correctly including complex words and use an increasingly wide range of vocabulary ☐

EXCELLENT PROGRESS

I can:

- Use the full range of sentence types to create a variety of effects ☐
- Use a range of sentences including complex structures and to a high level of grammatical accuracy ☐
- Use different kinds of punctuation to create effects, and rarely make errors ☐
- Spell accurately to a high level and use an ambitious range of vocabulary ☐

CHAPTER 2: Paper 1, Section A: Reading fiction

WHAT'S IT ALL ABOUT?

In Paper 1, Section A, of your English Language exam you will answer four questions based on an extract from a modern novel (twentieth or twenty-first century), referred to as 'the source'.

TIMING AND APPROACH

You should spend about an hour on Section A, including up to fifteen minutes carefully reading the extract. You may find it helpful to read the extract once, then read the questions, then return to the extract and read it again, annotating it to help you answer the questions.

Each question will direct you to focus on a particular part of the extract, so another possible approach is to read the extract once, then read the questions, then reread and annotate the extract for each question in turn as you answer it.

TOP TIP



There are no marks for spelling, punctuation or grammar in Paper 1, Section A. However, if you express yourself clearly and accurately it will be easier for the examiner to understand your answers and credit you for them.

EARNING THE MARKS

There are 80 marks for the whole of Paper 1, and 40 marks are for Section A. The table below shows how these are allocated and gives an overview of what you need to do for each question.

PAPER 1, SECTION A

Question	Marks	What you must do
1	4	List four relevant facts from the extract, such as what the weather is.
2	8	Explain and analyse how the writer uses language for a particular purpose.
3	8	Analyse how the whole extract is structured.
4	20	Evaluate how well the writer has created a particular impression of some aspect of the text, such as character, setting or atmosphere. You will also be expected to give a personal response to the text – saying what you feel about it and why, supporting your ideas with evidence.

For Question 1, you simply have to list the facts. For Questions 2, 3 and 4 you need to support your claims with evidence and analysis.



FINDING EXPLICIT INFORMATION

WHAT IS EXPLICIT INFORMATION AND HOW DO YOU IDENTIFY IT?

A01

PAPER 1,
SECTION A, Q1

The simplest kind of information in a text is **explicit** information. This means information that is stated as fact. For example:

The bus stop was 200 metres away. Emily sprinted desperately towards it.

The most obvious fact here is 'The bus stop was 200 metres away.' This is stated explicitly. You might guess that Emily wants to catch the bus, but that is not stated explicitly.

The exam question will direct you to a section of the text, like this:

*Read again the first part of the source, lines 1–10. List **four** things from this part of the text about Emily's daily routine.*

Make sure you focus on the correct section. Underline or circle four facts in the extract, then list them.

- 1 Read this story opening. What explicit information can you find in it?

It was a hot afternoon, and the railway carriage was correspondingly sultry¹, and the next stop was at Templecombe, nearly an hour ahead. The occupants of the carriage were a small girl, and a smaller girl, and a small boy. An aunt belonging to the children occupied one corner seat, and the further corner seat on the opposite side was occupied by a bachelor who was a stranger to their party, but the small girls and the small boy emphatically² occupied the compartment. Both the aunt and the children were conversational in a limited, persistent way, reminding one of the attentions of a housefly that refused to be discouraged. Most of the aunt's remarks seemed to begin with 'Don't.' and nearly all of the children's remarks began with 'Why?' The bachelor said nothing out loud.



From 'The Storyteller' by Saki (H. H. Munro)

*sultry*¹ – hot and humid
*emphatically*² – very definitely

- 2 Why would it be incorrect to write 'The children and their aunt are going to Templecombe'?

GET IT RIGHT!



There are only 4 marks for this question – you will not earn more by listing more than four details. Also remember that you are being asked to list facts, not give your opinion.

EXAM FOCUS

Below are six points that a student might make about the extract. Look at the comments about each point:



1 'It was a hot afternoon.'

2. Correct – a simple sum

2 There are five people in the compartment.

1. Correct – you can make short quotes from the text if the meaning is clear

3 There is a fly in the compartment.

4. Correct – 'persistent'

4 The children and their aunt speak to each other often.

3. Incorrect – the conversation is compared with a fly

5 The children ask many questions.

5. Correct – 'Why?'

6. May turn out to be true – we cannot be sure yet

6 The bachelor is irritated by the children.

APPLYING YOUR SKILLS



- 3 Read this further extract from 'The Storyteller' and list four pieces of explicit information.

The child moved reluctantly to the window. 'Why are those sheep being driven out of that field?' he asked.

'I expect they are being driven to another field where there is more grass,' said the aunt weakly.

'But there is lots of grass in that field,' protested the boy; 'there's nothing else but grass there. Aunt, there's lots of grass in that field.'

'Perhaps the grass in the other field is better,' suggested the aunt fatuously.'

'Why is it better?' came the swift, inevitable question.

'Oh, look at those cows!' exclaimed the aunt. Nearly every field along the line had contained cows or bullocks, but she spoke as though she were drawing attention to a rarity.

'Why is the grass in the other field better?' persisted Cyril.

The frown on the bachelor's face was deepening to a scowl. He was a hard, unsympathetic man, the aunt decided in her mind.



fatuously' – stupidly, pointlessly

Remember:

- Only list points that are definitely correct.
- Do not mistake a character's opinion for a fact.

PROGRESS LOG [tick the correct box]

Needs more work ☐

Getting there ☐

Under control ☐

FINDING IMPLICIT INFORMATION

WHAT IS IMPLICIT INFORMATION AND HOW DO YOU IDENTIFY IT?

A01

PAPER 1,
SECTION A, Q1

Writers may imply information, suggesting or hinting at it with description or word choices rather than stating it explicitly. Identifying **implicit** information is a key skill in English Language and Literature. Consider these lines:

- *Sam's face was turning purple. His knuckles were clenched and white.*
- *Sam was furious.*

Most readers would find the first version more interesting and enjoy **inferring** (deducing) the implied information that is stated explicitly in the second version. They would identify the signs that Sam is furious.

Read this continuation of 'The Storyteller' and think about this question: 'What does the writer **imply** about the characters?'

The smaller girl created a diversion by beginning to recite 'On the Road to Mandalay'.¹ She only knew the first line, but she put her limited knowledge to the fullest possible use. She repeated the line over and over again in a dreamy but resolute and very audible voice; it seemed to the bachelor as though someone had had a bet with her that she could not repeat the line aloud two thousand times without stopping. Whoever it was who had made the wager was likely to lose his bet.

'Come over here and listen to a story,' said the aunt, when the bachelor had looked twice at her and once at the communication cord.²

From 'The Storyteller' by Saki (H. H. Munro)

*'On the Road to Mandalay'*¹ – a poem by Rudyard Kipling

*communication cord*² – a way for passengers to let a train driver know if there is an emergency

How would you approach this question?

- The question says 'characters' (plural), so try to find information about all three characters.
- Look only for **implied** information.

The table below shows some implied information and evidence.

Character	Implied information	Evidence
Girl	She is determined to keep repeating the line.	'resolute'
Bachelor	He is exasperated by the children, especially the girl.	It seems as if she will keep repeating the line 'two thousand times'. This hints at his exasperation by exaggerating his fears.
Aunt	She feels she ought to stop the children irritating the bachelor.	She decides to tell them a story after the bachelor 'looked twice at her and once at the communication cord'. This hints that he might pull the emergency cord rather than have to listen to the girl.

- 1 What other implied information can you find about the girl – for example, in the writer's choice of the phrase 'created a diversion'?
- 2 What could be implied about the bachelor by the particular way in which the writer hints at the man's worries about the girl?

TOP TIP

When giving implied information, add a *short* quotation or explanation to support your point.

EXAM FOCUS

Here are three further points that a student thinks are implied in the extract. Look at the comments about each point:

2. Correct – he appears to consider pulling the emergency communication cord to get someone to stop her!

1 The girl wants to irritate the bachelor.

2 The bachelor is irritated by the girl.

3 The aunt feels embarrassed by the children.

1. Not necessarily – she may just not care if she does

3. Correct – she responds to the bachelor's glances

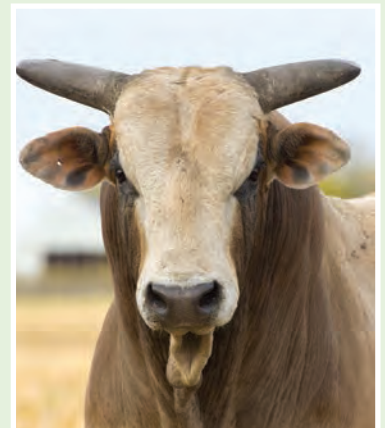
APPLYING YOUR SKILLS

- 3 Read this further extract from the story. Find four pieces of implied information about the characters.

The children moved listlessly towards the aunt's end of the carriage. Evidently her reputation as a storyteller did not rank high in their estimation.

In a low, confidential voice, interrupted at frequent intervals by loud, petulant questions from her listeners, she began an un-enterprising and deplorably uninteresting story about a little girl who was good, and made friends with everyone on account of her goodness, and was finally saved from a mad bull by a number of rescuers who admired her moral character.

'Wouldn't they have saved her if she hadn't been good?' demanded the bigger of the small girls. It was exactly the question that the bachelor had wanted to ask.



Remember:

- Look for information about **all** the characters.
- Look for clues in description and word choices.
- A writer's word choices may imply information.

PROGRESS LOG [tick the correct box]

Needs more work ☐

Getting there ☐

Under control ☐

QUOTING OR PARAPHRASING EFFECTIVELY

HOW CAN YOU QUOTE OR PARAPHRASE A TEXT EFFECTIVELY TO SUPPORT YOUR POINTS?

A01

PAPER 1,
SECTION A,
Q1, 2 AND 4

In all your English exams, you should give evidence and support your comments on a text by quoting or paraphrasing.

- **Quoting** means giving the exact words used, in quotation marks. You should quote if the exact word choice is important.
- **Paraphrasing** means putting information into your own words. It is useful to show you **understand** the text and to make your response more **concise**.

In Paper 1, Section A, Question 1 you might quote a simple statement without explaining it. If you are referring to implied information, give a short quotation (it can even be one word) to support your point. In other parts of the exam, you will need to explain the significance of your quotation or paraphrase.

TOP TIP



Select your evidence carefully. If there are several possible quotations you could use to make a point, choose the best one or two.

CHOOSING A QUOTATION

Read the extract below, then answer the question that follows.

She was a tall woman of imperious mien,¹ handsome, with definite black eyebrows. Her smooth black hair was parted exactly. For a few moments she stood steadily watching the miners as they passed along the railway: then she turned towards the brook course. Her face was calm and set, her mouth was closed with disillusionment. After a moment she called:

'John!' There was no answer. She waited, and then said distinctly:

'Where are you?'

'Here!' replied a child's sulky voice from among the bushes. The woman looked piercingly through the dusk.

'Are you at that brook?' she asked sternly.

For answer the child showed himself before the raspberry-canes that rose like whips. He was a small, sturdy boy of five. He stood quite still, defiantly.

From 'The Odour of Chrysanthemums' by D. H. Lawrence

*imperious mien*¹ – a commanding appearance

- 1 What words or phrases describing the woman's appearance suggest:

- A strong, decisive character?
- That she has some reason to be unhappy?

