

English



HECKMONDWIKE
GRAMMAR SCHOOL

Parent Information Evening

The Exams at a glance:

English Language			
Paper 1 (1hr45) - fiction reading & writing		Paper 2 (1hr45) - nonfiction reading & writing	
Section A (1 hr)	Section B (45 mins)	Section A (1hr)	Section B (45 mins)
Q1-4 (reading)	Q5 (writing)	Q1-4 (reading)	Q5 (writing)
Q1: 4 marks (identify) Q2: 8 marks (analyse language) Q3: 8 marks (analyse structure) Q4: 20 marks (evaluate & analyse)	Content & Organisation: 24 marks Technical Accuracy: 16 marks	Q1: 4 marks (identify) Q2: 8 marks (synthesise & summarise) Q3: 12 marks (analyse language) Q4: 16 marks (synthesise & analyse)	Content & Organisation: 24 marks Technical Accuracy: 16 marks
40 marks	40 marks	40 marks	40 marks
80 marks		80 marks	
The aim of this paper is to engage you in a creative text and inspire you to write creatively by yourselves through: Section A: reading a literature fiction text in order to consider how established writers use narrative and descriptive techniques to capture the interest of readers. Section B: writing your own creative text, inspired by the topic that you have responded to in section A to demonstrate your narrative and descriptive skills in response to a written prompt, scenario or visual image.		The aim of this paper is to develop your insight into how writers have particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives. It will encourage you to demonstrate your skills by: Section A: reading two linked sources from different time periods and genres in order to consider how each presents a perspective or viewpoint to influence the reader. Section B: producing a written text to a specified audience, purpose, and form in which you give your own perspective on the theme that has been introduced in section A.	
160 marks			

English Literature				
Paper 1 (1hr45)		Paper 2 (2hr30)		
Section A	Section B	Section A	Section B	Section C
Shakespeare: <i>Macbeth</i>	19 th Century: <i>Jekyll and Hyde</i>	Modern: <i>An Inspector Calls</i>	Poetry: Power and Conflict	Unseen Poetry Part 1 & Part 2
You will answer one question about <i>Macbeth</i> . You will be required to write in detail about an extract from the play and then to write about the play as a whole.	You will answer one question about Jekyll and Hyde. You will be required to write in detail about an extract from the novel and then to write about the novel as a whole.	You will answer one essay question from a choice of two on <i>An Inspector Calls</i> .	You will answer one comparative question on a named poem from the ‘Power and Conflict’ anthology (printed in the paper) and compare to a second of your choice (from memory).	You will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.
30 marks + 4 marks (AO4)	30 marks	30 marks + 4 marks (AO4)	30 marks	24 marks (Part 1) + 8 marks (Part 2)
64 marks		96 marks		
160 marks				

Approaches to revision:

English Language

- Complete practice questions for Section A using directed sources, in timed conditions.
- Complete plans and drafts for Section B descriptive and narrative tasks using a variety of prompts from directed sources. These prompts include:
 - an image or picture;
 - a brief providing instructions on what you should write about;
 - a heading on which you should base your piece;
 - an opening or ending which should be incorporated into your piece.
- Complete plans and drafts for Section B non-fiction writing tasks (letter, speech, article) following instructions from directed sources.
- Where possible, all writing practice should be completed in timed conditions.
- Directed sources will be provided by subject teachers – either in hard-copy, or electronically on Teams.

English Literature

- Re-read the text/s.
 - Research or recap the context of the text/s.
 - Create mind-maps for key scenes/characters/themes, detailing ideas and quotations.
 - Create quotation mats for key characters and themes.
 - Create flashcards with key quotations and accompanying analysis.
 - Create knowledge organisers, consolidating all key information about the text/s.
 - Using directed resources, devise essay plans for past paper questions.
 - Complete practice questions in timed conditions.
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Available resources:

English Language & Literature

In school:

- You will have access to past papers, made available to you by your subject teachers.
- Your teachers will disseminate materials via hard-copy or on Teams.
- You will be provided additional specimen exam papers.
- You will be continually provided exemplars during curriculum delivery.

Beyond:

- There are a number of revision resources available from different publications and in a variety of editions – these are displayed at the back of the hall:
 - Language:
 - Collins 'Snap Revision' series for AQA GCSE English Language
 - CGP AQA GCSE English Language series – past paper practice
 - Pearson AQA GCSE English Language series
 - Oxford AQA GCSE English Language series (recommended)
 - Cambridge 'Progress/Progress Plus' series for AQA GCSE English Language
 - Literature:
 - Collins 'Snap Revision' series for AQA GCSE English Literature
 - CGP AQA GCSE English Literature series – for plot recall
 - Cambridge series for AQA GCSE English Literature
 - Scholastic series for AQA GCSE English Literature
 - York Notes series for AQA GCSE English Literature
 - 'The Art of...' series for various English Literature texts
- Various website may prove useful for revision, including:
 - <https://www.bbc.co.uk/bitesize/examspecs/zxqncwx>
 - <https://www.bl.uk/shakespeare/articles>

What does a high-level descriptive response look like?

Stimulus:



The Tree

I once stood on the forest floor: a towering scaffold of skeletal limbs, each branch gnarled and contorted, navigating its way through the knotted canopy far above my base. My base was my stronghold. I stood firm, anchored and resilient against the most turbulent of climates – the inexorable winds that pierced through the gaps in my limbs, the salvo of rain that fired down from above, the unyielding frost with its tenacious grip on my skin – for I have conquered them all. I had conquered them, until that one almost-fatal night. The wind had screamed with such abject cruelty - a penetrating wind consumed with anger, a remorseless wind intent on tearing down whatever unprepared victim it could. It worked in unison with the billowing and churning darkness that came from far out on the horizon: a maddening tempest. A thunderous army could be heard, feet stamping, voices roaring, followed by blinding flashes of light hungry to strike and sever and slaughter. In perfect harmony, creating perfect discord. And then hell itself arrived.

I now lie in the floor of the forest, my weight and the impact of the fall having embedded me, half-buried, half-exposed. There I am, having been slaughtered, having surrendered. For, at my base I am severed, torn from the Earth at my roots, half of them exposed and dried – a nest of vipers all frozen and stiff – the rest still furrowed in the soil below. It is from these roots that I am able to absorb the nutrients that help me yet prosper, because, although I have been slain, I have survived to this very day. My branches stretch out on the forest floor, grasping to explore a world undiscovered; with curiosity, they twist and turn, wrapping their way round and through and between the trunks of my brethren surrounding me. I have found new purpose here on the forest floor, and although I yearn to reach the thick and mysterious canopy of green far above - allowing my leaves to breathe the sweet air of the blue expanse - I am newly born in the darkness of the forest bed: it is another world altogether.

It is another world altogether. I have seen - for the first time - all manner of creatures scurrying through the dried leaves on the forest floor, darting this way and that and scrambling over my fallen body. I am now a part of their lives: home to some, hideout to others. I have been cloaked too in a thick and spongy green – a veil that seems to grow and expand, keeping me warm, keeping me hidden. From this second skin I have sprouted an array of weeds and plants and flowers and foliage: I am land to a dense and varied forest, in which an entire ecosystem thrives. Unlike my naked brethren, I am adorned and embellished. Land-walkers use me too: on the parts of my exposed trunk, they sit in huddles, hammering circlets of bronze into my skin. I am bejewelled. And, of course, I still grow – my roots drinking the nutrients I need for my branches to feel the forest floor, for my leaves to grow and colour in all their vividity. Although I was slaughtered, although I surrendered, I have now prospered.

This response achieved 24/24 for content and organisation, and 16/16 for technical accuracy

(see mark-schemes on the next two pages)

Level		Content & Organisation: Skills Descriptors	Mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content - Register is convincing and compelling for audience - Assuredly matched to purpose - Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation - Varied and inventive use of structural features - Writing is compelling, incorporating a range of convincing and complex ideas - Fluently linked paragraphs with seamlessly integrated discourse markers	At the top of the range, a response will meet all skills descriptors.
	Lower Level 4 19-21 marks	Content - Register is convincingly matched to audience - Convincingly matched to purpose - Extensive vocabulary with conscious crafting of linguistic devices Organisation - Varied and effective structural features - Writing is highly engaging with a range of developed complex ideas - Consistently coherent use of paragraphs with integrated discourse markers	
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	Content - Register is consistently matched to audience - Consistently matched to purpose - Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices Organisation - Effective use of structural features - Writing is engaging, using a range of clear connected ideas - Coherent paragraphs with integrated discourse markers	
	Lower Level 3 13-15 marks	Content - Register is generally matched to audience - Generally matched to purpose - Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation - Usually effective use of structural features - Writing is engaging, with a range of connected ideas - Usually coherent paragraphs with range of discourse markers	
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content - Some sustained attempt to match register to audience - Some sustained attempt to match purpose - Conscious use of vocabulary with some use of linguistic devices Organisation - Some use of structural features - Increasing variety of linked and relevant ideas - Some use of paragraphs and some use of discourse markers	
	Lower Level 2 7-9 marks	Content - Attempts to match register to audience - Attempts to match purpose - Begins to vary vocabulary with some use of linguistic devices Organisation - Attempts to use structural features - Some linked and relevant ideas - Attempt to write in paragraphs with some discourse markers, not always appropriate	
Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	Content - Simple awareness of register/audience - Simple awareness of purpose - Simple vocabulary; simple linguistic devices Organisation - Evidence of simple structural features - One or two relevant ideas, simply linked - Random paragraph structure	

	Lower Level 1 1-3 marks	Content - Occasional sense of audience - Occasional sense of purpose - Simple vocabulary Organisation - Limited or no evidence of structural features - One or two unlinked ideas No paragraphs	At the bottom of a level, a response will have met all skills of the level below and at least one of the current.
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Level	Technical Accuracy: Skills Descriptors	Mark
Level 4 13-16 marks	- Sentence demarcation is consistently secure and consistently accurate - Wide range of punctuation is used with a high level of accuracy - Uses a full range of appropriate sentence forms for effect - Uses Standard English consistently and appropriately with secure control of complex grammatical structures - High level of accuracy in spelling, including ambitious vocabulary - Extensive and ambitious use of vocabulary	At the top of the level, a student's response will meet all of the skills descriptors.
Level 3 9-12 marks	- Sentence demarcation is mostly secure and mostly accurate - Range of punctuation is used, mostly with success - Uses a variety of sentence forms for effect - Mostly uses Standard English appropriately with mostly controlled grammatical structures - Generally accurate spelling, including complex and irregular words - Increasingly sophisticated use of vocabulary	
Level 2 5-8 marks	- Sentence demarcation is mostly secure and sometimes accurate - Some control of a range of punctuation - Attempts a variety of sentence forms - Some use of Standard English with some control of agreement - Some accurate spelling of more complex words - Varied use of vocabulary	
Level 1 1-4 marks	- Occasional use of sentence demarcation - Some evidence of conscious punctuation - Simple range of sentence forms - Occasional use of Standard English with limited control of agreement - Accurate basic spelling - Simple use of vocabulary	At the bottom of the level, a student will have at least one of the current skills descriptors.

What does a high-level Literature response look like?

Shakespeare presents fear throughout the play as a result of dire, dreadful deeds, deeds which one fears he will be exposed and shamed for. Fear is presented by Shakespeare as the route to death, both in absence and in presence. Consequently, it leads to reckless decisions and impulsive behaviour from Macbeth, who ultimately meets his untimely demise. Shakespeare portrays fear in this way to serve as a diatribe to the audience to refrain from committing evil deeds and interfering with fate, to escape the consequent eternal damnation to Hell.

In this extract, Macbeth is thinking about Banquo, considering Fleance as being obstacles to his sovereign rule. His fear lies with Banquo's suspicion of his interference with the prophecy, afraid that his evil deeds of regicide will be exposed and Fleance will overthrow him as King. Shakespeare presents Macbeth's fear of losing his own as a plaguing issue of the mind that 'sticks deep'. The verb 'stick' highlights how the fear is rooted at the centre of all his problems, solidified and unwavering as he is scared that light will be shone upon his treacherous acts. Macbeth is aware of his moral unscrupulousness, as it was common belief in the Jacobean era that killing the King was the ultimate offence against God, who was believed to have personally appointed the King. Though Macbeth is aware of this, he is less afraid of God's judgement, and more afraid of Banquo's suspicion and potential exposure. Shakespeare presents Macbeth's fear of being exposed as an issue that corrupts his judgement to criticise his greed to remain in power, but also to warn the audience of the dangerous consequences of committing sinful deeds: fear.

Macbeth's fear is presented as a result of his sinfully greedy nature through his desire to prevent Fleance from becoming King. The 'fruitless crown' and 'barren sceptre' are viewed as 'issue[s]' caused by Banquo that have 'filed [his] mind'. The contrast between nouns denoting luxury - 'crown' and 'sceptre' - and the adjectives connoting to ideas of insignificance 'fruitless' and 'barren' - truly capture the idea of how immense the burden of fear is on Macbeth's shoulders. His fear clouds his thoughts, his mind being chipped away at and fragmented, as alluded to by the verb 'filed', that he is unable to view temporary luxuries as rewarding or significant. Shakespeare presents Macbeth's fear in this way to criticise his sinful desires and warn the audience of how sin leads to constant fears. Later in the play, in Act 3, Scene 4, a state banquet is held to celebrate Macbeth coming to power as King. In the previous scene, Banquo had been murdered under Macbeth's command. When approaching the table, he is met by Banquo's ghost, who sends him into a frantic state. Shakespeare presents Macbeth's fear here as punishment to condemn him for his deeds – they are a consequence of the evil deeds he has committed. He commands the ghost to 'Avaunt and quit his sight!' describing it as an 'unreal mockery' that should leave and get thee 'Hence!' The use of exclamative imperatives emphasises the lamentable torture his fear subjects him to experience, the use of the noun 'mockery' conveying the belief that this punishment is an act of amusement. The ironic use of the adjective 'unreal' in this instance may also highlight the extent to which his fear tortures him as, although he is aware that the ghost is a hallucination, he still fears it to a large extent. Shakespeare presents fear as a torturous punishment to the immoral to warn the audience of the consequent effects evil deeds can lead to, but also, possibly to provide the Christian audience with a preview of their fate in Hell, should they continue to live in sin.

Towards the end of the play, Macbeth's fear is absent, as he is hardened to the dread of his crimes and has been moulded into an insensitive, recklessly ruthless tyrant. In Act 5, Scene 3, when confronted by his messenger about the English army coming to invade, he boldly proclaims that he should 'let them (the reports) fly all' for till Birnam Wood to Dunsinane he 'cannot taint with fear.' The word 'cannot' emphasises his lack of fear, as he is certain that he is unable to be swayed by any news. The verb 'taint' may suggest that he is so hardened to bad news and dreadful misfortune that no amount and no report can induce even the smallest anxieties within him. In Act 5, Scene 7, when he is faced with Macduff, he still portrayed as lacking fear for he claims to 'bear a charmed life' that 'does not yield' to one of 'woman born'. The verb 'bear' displays how he prides himself upon the apparitions' words, his certainty that he is protected by those words eliminating any speckle of fear. This lack of fear, however, leads to his downfall, just as how his wife met her downfall as a result of fear. Shakespeare presents the lack of fear as a path to one's demise to criticise Macbeth who had fled and abandoned God to follow a road to destruction and to warn the audience that behaving in this way will also sentence them to eternity in the murky depths.

To conclude, Macbeth's fears are presented as vices, born from the ignoring of the Divine Right of Kings, to commit regicide, to show how sinful acts cause fear, which dooms one to a life of anguish and suffering.

This response got a level 6 for all assessment objectives which equates to 30/30

(see mark-scheme on next page)

MARK	AO	TYPICAL FEATURES	HOW TO ARRIVE AT A MARK
Level 6 Convincing, critical analysis and exploration 21-24/26–30 marks	AO1	- Critical, exploratory response/comparison - Judicious use of precise references to support interpretation(s)	At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/interpretations. At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods.
	AO2	- Analysis of writer's methods with subject terminology used judiciously - Exploration of effects of writer's methods to create meanings	
	AO3	Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	
Level 5 Thoughtful, developed consideration 17-20/21–25 marks	AO1	- Thoughtful, developed response/comparison - Apt references integrated into interpretation(s)	At the top of the level, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives, possibly including alternative interpretations/deeper meanings. At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods.
	AO2	- Examination of writer's methods with subject terminology used effectively to support consideration of methods - Examination of effects of writer's methods to create meanings	
	AO3	Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	
Level 4 Clear understanding 13-16/16–20 marks	AO1	- Clear, explained response/comparison - Effective use of references to support explanation	At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives. At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods.
	AO2	- Clear explanation of writer's methods with appropriate use of relevant subject terminology - Understanding of effects of writer's methods to create meanings	
	AO3	Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task	
Level 3	AO1	- Some explained response/comparison - References used to support a range of relevant comments	At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from

Explained, structured comments 9-12/11–15 marks	AO2	- Explained/relevant comments on writer's methods with some relevant use of subject terminology - Identification of effects of writer's methods to create meanings	the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods.
	AO3	Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task	
Level 2 Supported, relevant comments 5-8/6-10 marks	AO1	- Supported response/comparison - Comments on references	At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices.
	AO2	- Identification of writers' methods - Some reference to subject terminology	
	AO3	Some awareness of implicit ideas/contextual factors	
Level 1 Simple, explicit comments 1-4/1–5 marks	AO1	- Simple comments relevant to response/comparison - Reference to relevant details	At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. At the bottom of the level, a candidate's response will show some familiarity with the text.
	AO2	- Awareness of writer making choices - Possible reference to subject terminology	
	AO3	Simple comment on explicit ideas/contextual factors	