

English Language

AQA Paper 1



Year 11

Revision Pack

Mock Exam: 14th November

1 hour 45 minutes

GCSE English Language AQA Examination Summer 2017

Paper 1 1 hour 45 mins 50% of your GCSE Date of Exam:	Explorations in Creative Reading and Writing	
	Section A: Reading Reading Extract from a Literature Text 25%	Section B: Writing Writing Narrative or Description based on a picture and linked to the reading theme in Section A 25%
	4 Questions to answer: 1 x 4 marks (short) Find 4 things 2 x 8 marks (longer) Language & Structure 1 x 20 marks (extended) Agree/Disagree Total Marks: 40	1 Question to write about: Extended Writing Based on a suggestion or photograph 24 marks for Content 16 marks for accuracy Total Marks: 40

Paper 2 1 hour 45 mins 50% of your GCSE Date of Exam:	Writer's viewpoints and Perspectives	
	Section A: Reading Reading two extracts – one non-fiction and one literary non-fiction texts. 25%	Section B: Writing Writing Non-Fiction to present a viewpoint linked to the theme of the texts in Section A 25%
	4 Questions to answer: 1 x 4 marks (short) True/False 1 x 8 marks (longer) Summary 1 x 12 (longer) Language 1 x 16 marks (extended) Comparison Total Marks: 40	1 Question to write about: Extended Writing Eg. Argue/Explain 24 marks for Content 16 marks for accuracy Total Marks: 40

Spoken Language: Not Classified Pass Merit Distinction	Deliver a prepared Speech or Presentation	
	<ol style="list-style-type: none"> Be audible Give a formal presentation or speech Respond to questions from an audience/assessor Use Standard English 	

Paper 1: Explorations in creative reading and writing

Assessment Objectives (AOs)

	GCSE English Language Assessment Objective	What this means
AO1	<ul style="list-style-type: none">Identify and interpret explicit and implicit information and ideas select and synthesise evidence from different texts	Identify means retrieving data or facts; interpret includes working with more complex material – reading for comprehension and inference. Select and synthesise include bringing material together to create new material and summarising with understanding.
AO2	<ul style="list-style-type: none">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	A notional hierarchy – simple descriptive statements, descriptions elaborated with reference to how they work, and linkages between writing and its results.
AO3	<ul style="list-style-type: none">Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts	Comparison of content and form. From identification of main similarities and differences to sustained, detailed and evaluative and interwoven responses.
AO4	<ul style="list-style-type: none">Evaluate texts critically and support this with appropriate textual references	Requirement for a personal judgement/opinion which is informed and evidenced through references to the text. Involves a degree detachment - taking an overview from a critical distance.
AO5	<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.	Write in different forms and for a range of purposes and audiences. Organise information and ideas using structural and grammatical features.
AO6	<ul style="list-style-type: none">Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	Write accurately without compromising creativity and risk taking.

Handy Hints for Paper 1: Explorations in creative reading and writing



Section A: Reading

Question	Suggested Timings	Handy Hints
1. List four things from this part of the text about X. (4 marks)	5 mins	<ul style="list-style-type: none"> • • • •
2. How does the writer use language here to describe X? (8 marks)	15 mins	<ul style="list-style-type: none"> • • • •
3. How has the writer structured the text to interest you as a reader? (8 marks)	15 mins	<ul style="list-style-type: none"> • • • •
4. A student said this: To what extent do you agree? (20 marks)	25 mins	<ul style="list-style-type: none"> • • • • • •

Section B: Writing

Question	Suggested Timings	Handy Hints
5. Descriptive/narrative writing <ul style="list-style-type: none"> • image or written prompt <p>40 marks (24 marks for content, 16 marks for accuracy)</p>	45 mins (inc. 5 mins planning and 5 mins checking)	<ul style="list-style-type: none"> • • • • • •

Language Features Toolkit

Language features	Purpose and/or Effect
adjectives/adverbs (vivid language)	Builds up a very full picture of the object/animal/person or the activity so that it becomes very clear in the reader's mind – the reader feels s/he can picture it or see it happening very precisely. <ul style="list-style-type: none"> ▪ Adjectives describe the noun e.g. the <i>tall</i> man ▪ Adverbs describe the verb e.g. he walked <i>quickly</i> away
alliteration	Makes the text catchy – quick to read – grabs attention.
direct speech	Makes the character come alive. We can “hear” the way s/he speaks – the actual vocabulary, grammar and tones.
emotive language	The attitude and emotions of the author are transferred or made clear to the reader.
first person pronoun	1 st person singular = <i>I, me, my, mine</i> , plural = <i>We, us, our, ours</i> . Gives immediacy to the text – the author or character makes a direct connection with the reader/audience. “We” in a speech involves the audience with the speaker (“We all know that violence is wrong”).
hyperbole	Hyperbole is the use of exaggeration for emphasis or effect. For example, it can act as an intensifier, such as saying ‘the bag weighed a ton’, or even be used to mock characters.
imagery – similes, metaphors	All imagery gives the person/animal/thing being described the characteristics of something else. It, therefore, enlivens descriptions by helping us to see these people/animals/things in a new light – in a way we may have never seen them or thought about them before. <ul style="list-style-type: none"> ▪ Similes compare two things using ‘like’ or ‘as’ ▪ Metaphors are more compact and tighter in their comparative description than similes – they describe it as if it is something else
nouns	Common nouns identify any of a class of people, places, or things. Proper nouns identify a specific individual person, place, or organisation, and are have a capital letter
onomatopoeia	This helps us hear the actual sound being named and therefore we understand it properly or it transports us to the place of the sound.
pathetic fallacy	Pathetic fallacy attributes human emotions and traits to nature or inanimate objects. It is often linked with the weather or the landscape and add atmosphere or mood to a narrative/description: smiling skies, sombre clouds, angry storm, or bitter winter

personification	<p>When an inanimate object is given human characteristics.</p> <p>Personification can connect readers with the object that is personified.</p>
repetition	<p>Repeating the same or nearly the same words for effect. This is used to emphasise whatever is being said or written.</p>
rhetorical questions	<p>To get the readers'/audience's attention and make them think about the answer before giving it.</p>
rule of three	<p>Provides rhythm as well as closure or finality along with that sense of balance.</p>
second person pronoun	<p>2nd person singular and plural = <i>You, your, yours</i>.</p> <p>Often used in speeches and adverts, this direct address to the listeners/viewers involves them and may challenge them to respond, even if only mentally.</p> <p>In narrative, the use of second person pronouns shows interaction between characters.</p>
sentences	<p>Varied sentence length and type (simple, compound, complex) adds interest and fluency to a text as well as creating particular effects.</p> <ul style="list-style-type: none"> ▪ Simple sentences are often used as topic sentences to introduce an idea or point. ▪ Compound sentences link two main ideas. ▪ Complex sentences expand ideas or add information. ▪ Short sentences add tension or drive home a point.
verbs	<p>Verbs are words used to describe an action, state, or occurrence.</p> <p>Verb choices can have an impact on the tone and atmosphere of a piece of writing, for example, imperative verbs are used to give commands.</p> <p>They may be written in different tenses and forms including past/past present/past progressive/present/future.</p>



Sentence Stems for Analysis

This suggests/shows/implies/connotes/indicates ...

From this, the reader can see that/infer ...

This gives the sense ...

By using the word ... the writer shows ...

Perhaps the writer is saying ...

This relates back to/foreshadows ...

This is similar to ...

This is used to show that ...

The connotations of this are ...

Some people may read this as ...

Conversely, this could be interpreted to mean ...

I'm the King of the Castle by Susan Hill (Chapter 3)

Sweat was running down his forehead and into his eyes. He looked up. The crow kept on coming. He ran.

But it wasn't easy to run down this field, either, because of the tractor ruts. He began to leap wildly from side to side of them, his legs stretched as wide as they could go, and for a short time, it seemed that he did go faster. The crow dived again, and, as it rose, Kingshaw felt the tip of its black wing, beating against his face. He gave a sudden, dry sob. Then, his left foot caught in one of the ruts and he keeled over, going down straight forwards.

He lay with his face in the coarse grass, panting and sobbing by turns, with the sound of his own blood pumping through his ears. He felt the sun on the back of his neck, and his ankle was wrenched. But he would be able to get up. He raised his head, and wiped two fingers across his face. A streak of blood came off, from where a thistle had scratched him. He got unsteadily to his feet, taking in deep, desperate breaths of the close air. He could not see the crow.

But when he began to walk forwards again, it rose up from the grass a little way off, and began to circle and swoop. Kingshaw broke into a run, sobbing and wiping the damp mess of tears and sweat off his face with one hand. There was a blister on his ankle, rubbed raw by the sandal strap. The crow was still quite high, soaring easily, to keep pace with him. Now, he had scrambled over the third gate, and he was in the field next to the one that belonged to Warings. He could see the back of the house. He began to run much faster.

This time, he fell and lay completely winded. Through the runnels of sweat and the sticky tufts of his own hair, he could see a figure, looking down at him from one of the top windows of the house.

Then, there was a single screech, and the terrible beating of wings, and the crow swooped down and landed in the middle of his back.

Kingshaw thought that, in the end, it must have been his screaming that frightened it off, for he dared not move. He lay and closed his eyes and felt the claws of the bird, digging into his skin, through the thin shirt, and began to scream in a queer, gasping sort of way. After a moment or two, the bird rose. He had expected it to begin pecking at him with his beak, remembering terrible stories about vultures that went for living people's eyes. He could not believe in his own escape.

He scrambled up, and ran on, and this time, the crow only hovered above, though not very high up, and still following him, but silently, and no longer attempting to swoop down. Kingshaw felt his legs go weak beneath him, as he climbed the last fence, and stood in the place from which he had started out on his walk, by the edge of the copse. He looked back fearfully. The crow circled a few times, and then dived into the thick foliage of the beech trees.

Kingshaw wiped his face with the back of his hand again. He wanted to go to his mother. He was trembling all over. But he never did go to her, he made himself cope alone, he would not go because of a stupid bird. Then his eye caught a quick movement. He looked up. Hooper stood in the window of his bedroom. He watched and watched.

Section A: Reading Questions

1. Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about Kingsaw.

[4 marks]

2. Look in detail at this extract from **lines 8 to 20** of the Source:

He lay with his face in the coarse grass, panting and sobbing by turns, with the sound of his own blood pumping through his ears. He felt the sun on the back of his neck, and his ankle was wrenched. But he would be able to get up. He raised his head, and wiped two fingers across his face. A streak of blood came off, from where a thistle had scratched him. He got unsteadily to his feet, taking in deep, desperate breaths of the close air. He could not see the crow.

But when he began to walk forwards again, it rose up from the grass a little way off, and began to circle and swoop. Kingshaw broke into a run, sobbing and wiping the damp mess of tears and sweat off his face with one hand. There was a blister on his ankle, rubbed raw by the sandal strap. The crow was still quite high, soaring easily, to keep pace with him. Now, he had scrambled over the third gate, and he was in the field next to the one that belonged to Warings. He could see the back of the house. He began to run much faster.

How does the writer use language here to describe how Kingsaw is feeling?

You could include the writer's choice of:

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

[8 marks]

3. You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to create tension?

You could write about:

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

[8 marks]

4. Focus this part of your answer on the second part of the Source from **line 14 to the end**.

A student, having read this section of the text said: "The writer makes Kingshaw seem weak and easily scared by the crow. "

To what extent do you agree?

In your response, you could:

- write about your own impressions of the character
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

What can the structure of a text reveal?

Whose views?

Who is telling the story? What *perspective* is it from?

What time is it?

How is time ordered in it? What sort of *sequence* do I see?

Where am I?

What's the place, *location, setting*? How did I find out?

Who is here?

What *character(s)* have I met and how were they introduced?

What's it made of?

What shapes, styles and patterns can I see in the sentences?



Strategies to Tackle Q4

1. Read the question carefully and highlight/underline the key elements of this question.
2. As you read the section of the Source again, ask yourself the questions:
Are the characters realistic i.e. brought to life? If so, how? If not, why not?
3. Then re-read the section underlining all the words/phrases that you think support your viewpoint. Or, if you are thinking of having a more balanced answer, highlight in different colours i.e. for and against.
4. From this you can (not necessary) create a brief plan/list/bullet points. Ideally you want the best point from each paragraph (including a quotation) – there will always be more in the text than you could possibly manage in the time allowed so there will be plenty to write about.
5. Aim for 4-6 good paragraphs (depending on ability).
6. You need to start your answer with an ‘umbrella statement’ – one sentence that summarises your line of argument e.g. ‘I agree with the writer ..’; ‘Overall, I agree ...’; ‘The overall impression is of completely unrealistic ...’
7. Make sure that you write about each point in detail – don’t just whizz through it - and ensure you consider the effect on the reader.
8. Use connectives/conjunctions to link your ideas and build your argument e.g. consequently, etc.
9. Round up with some sort of conclusion/summary which refer back to the original question – this shows that you are in control of the answer.



Connectives

Adding

and
also
as well as
moreover
too

Cause and Effect

because
so
therefore
thus
consequently

Sequencing

next
then
finally
first,
second.

Qualifying

however
although
unless
except

Emphasising

in particular
especially
significantly
indeed
notably

Illustrating

for example
such as
for instance
as revealed by
in the case of

Comparing

equally
similarly
in the same way
likewise
like

Contrasting

whereas
alternatively
instead of
otherwise
unlike
on the other hand

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

5. You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture:



Or: Describe a time when you felt lonely and scared.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Imaginative Writing

Self-Assessment Checklist



Content

1. Is my writing clear to the reader throughout the piece?
2. Is my writing interesting?
3. Do the style, tone and register match the task?
4. Is the content matched to the purpose throughout?
5. Are they used consistently throughout the piece?
6. Have I used an interesting and varied vocabulary/phrasing?
7. Have I used linguistic devices to engage the reader?

Organisation

1. Have I used structural features and grammatical effectively to make meaning clear?
2. Have I used paragraphs throughout my writing to mark shifts in topic, time, place, etc.?
3. Have I engaged my reader with clearly connected and well developed ideas within and paragraphs?

Technical Accuracy

1. Have I written in Standard English throughout (except in direct speech)?
2. Have I used tenses accurately and consistently throughout my writing?
3. Have I used correctly punctuated my sentences?
4. Have I used a range of punctuation? (. , ; ! ? () - ...)
5. Have I used a range of varied and interesting sentence types and sentence starters?
6. Is my spelling generally correct even if I am not sure about trickier words?



Know Your Sentence Types

Sentence Type	Definition/Explanation	Examples	Effect/Reasons for using
Simple sentence	subject + verb = simple sentence <ul style="list-style-type: none"> It communicates one piece of information. It is a complete thought. It contains no conjunctions. 	<ol style="list-style-type: none"> The tall, muscly man walked a tiny, yapping poodle. The car roared around the race track. 	<ul style="list-style-type: none"> ◇ Makes a piece of information clear. ◇ If well placed, a simple sentence can really stand out and highlight a point.
Compound sentence	main clause + conjunction + main clause = compound sentence <ul style="list-style-type: none"> Co-ordinating conjunctions include: For And Nor But Or Yet So 	<ol style="list-style-type: none"> The little girl screamed and the boy held his ears. Joe was excited so he threw open the door. Grandma laughed loudly yet she did not understand the joke. 	<ul style="list-style-type: none"> ◇ To link multiple pieces of information together. ◇ It is a good way to get across factual information. ◇ N.B. Your writing will sound boring and repetitive if used too often.
Complex sentence	main clause + subordinate clause = complex sentence <ul style="list-style-type: none"> The subordinate clause is separated from the main clause using a comma(s). The subordinate clause may move position with the sentence: beginning, embedded or end. Possible subordinating conjunctions: after/although/as/as soon as/as long as because/before even if/even though if/in order that since/though unless/until when/whenever/where/wherever/while 	<ol style="list-style-type: none"> He ate a Snickers without his parents knowing, <u>although he was allergic to peanuts.</u> <u>Although he was allergic to peanuts,</u> he ate a Snickers without his parents knowing. He ate a Snickers, <u>even though he was allergic to peanuts,</u> without his parents knowing. 	<ul style="list-style-type: none"> ◇ As a way of linking ideas and also showing a relationship between them. ◇ To make your writing flow. ◇ As the position of the subordinate clause may be moved around within a sentence, it allows more variation in your writing and makes it more interesting and engaging.
Minor sentence	Not a complete sentence – a word or a fragment <ul style="list-style-type: none"> A single word or a short phrase that can still be understood even though it is not a complete sentence. 	<ol style="list-style-type: none"> Crash! Coffee? What? Help! No pain, no gain. So far so good. Better safe than sorry. 	<ul style="list-style-type: none"> ◇ It can make a thought or feeling really stand out. ◇ They can create a sense of drama and have a strong impact on the reader. ◇ N.B. Do not use these too often - the more you used them the less effective they become.

Punctuation Skills

Punctuation	What is its job?	Examples
Full stops .	<ul style="list-style-type: none"> ◇ To separate sentences. 	<ol style="list-style-type: none"> 1. Helen thought long and hard. She was uneasy and wasn't sure what to do next.
Comma ,	<ul style="list-style-type: none"> ◇ Used to separate a list. ◇ To separate a clause that adds extra information or detail in a complex sentence. 	<ol style="list-style-type: none"> 1. He planned to pack a wash bag, his clothes, boots and his guitar. 2. After waving goodbye to his parents, he set off on his adventure.
Apostrophe '	<ul style="list-style-type: none"> ◇ To show that something belongs to something else (possession). or ◇ To indicate that there are letters missing in a word (contraction). 	<ol style="list-style-type: none"> 1. You're = You are or That's = That is 2. Greg's shoes or Alice's feelings
Exclamation mark !	<ul style="list-style-type: none"> ◇ Used at the end of the sentence to show strong feeling. ◇ Be careful not to overuse them!!! 	<ol style="list-style-type: none"> 1. That is absolutely ridiculous! 2. Help! 3. Crash!
Question mark ?	<ul style="list-style-type: none"> ◇ Used at the end of a sentence to show that it is a direct question. ◇ Remember to use them for rhetorical questions too. 	<ol style="list-style-type: none"> 1. How are you? 2. Is this this the train for London?
Speech marks " "	<ul style="list-style-type: none"> ◇ Used to show when somebody is talking. ◇ Start a new line when someone new speaks. ◇ Punctuation at the end of speech is placed before the final speech mark. 	<ol style="list-style-type: none"> 1. "What are you doing?" Joe asked. 2. He replied, "Just hanging out."
Semi colon ;	<ul style="list-style-type: none"> ◇ Used to join two separate sentences that are closely related. ◇ Can be used instead of a subordinating conjunction , particularly 'and.' 	<ol style="list-style-type: none"> 1. I walked my dog; we went to the park. 2. I have won the lottery; the drinks are on me.
Ellipsis ...	<ul style="list-style-type: none"> ◇ Used when you are deliberately miss out information. ◇ It creates the idea that a situation will continue forever or to allow the reader to decide what might fill the space 	<ol style="list-style-type: none"> 1. I slowly opened the door and suddenly ... 2. It seem like this nightmare will last forever... 3. Or will they
Colon :	<ul style="list-style-type: none"> ◇ Used to show that a list is going to follow. ◇ Or to join a main clause with a subordinate clause in a similar way to a semi colon. Instead of replacing a word such as 'and' , it replaces a word such as 'because' or 'therefore.' ◇ There must be a complex sentence before the clause. 	<ol style="list-style-type: none"> 1. We found lots of old junk in the garage: an old pram, several broken boxes and some old paintings. 2. Jim was jealous: Bob got all the girls.
Brackets ()	<ul style="list-style-type: none"> ◇ Used to add detail to the information given, but because the information isn't that important it could be removed without damaging the overall meaning. ◇ They may also be used to interrupt a sentence with an aside comment. 	<ol style="list-style-type: none"> 1. Joe (rather rudely) barged into the room. 2. I love eggs in the morning (poached, fried, scrambled).

Building Word Power

“The limits of my language are the limits of my world” (Ludwig Wittgenstein, philosopher)

100 words to sharpen your expression

Which of these words are in your (a) **active** vocabulary, (b)

passive vocabulary, or (c) are not familiar to you?

Go to the website below for the meanings of the words you do not know:

- | | | |
|-----------------|-----------------|------------------|
| 1. aberration | 35. enmity | 69. morose |
| 2. abhor | 36. erudite | 70. myriad |
| 3. acquiesce | 37. extol | 71. nadir |
| 4. alacrity | 38. fabricate | 72. nominal |
| 5. amiable | 39. feral | 73. novice |
| 6. appease | 40. forsake | 74. nuance |
| 7. arcane | 41. fractious | 75. oblivious |
| 8. avarice | 42. furtive | 76. obsequious |
| 9. brazen | 43. gluttony | 77. obtuse |
| 10. brusque | 44. gratuitous | 78. panacea |
| 11. cajole | 45. haughty | 79. parody |
| 12. callous | 46. hypocrisy | 80. penchant |
| 13. candour | 47. impeccable | 81. perusal |
| 14. chide | 48. impertinent | 82. plethora |
| 15. circumspect | 49. implacable | 83. predilection |
| 16. clandestine | 50. implicit | 84. quaint |
| 17. coerce | 51. impudent | 85. rash |
| 18. coherent | 52. incisive | 86. refurbish |
| 19. complacency | 53. indolent | 87. repudiate |
| 20. confidant | 54. inept | 88. rife |
| 21. connive | 55. infamy | 89. salient |
| 22. cumulative | 56. inhibit | 90. serendipity |
| 23. cynical | 57. innate | 91. staid |
| 24. debase | 58. insatiable | 92. superfluous |
| 25. decry | 59. insular | 93. sycophant |
| 26. deferential | 60. intrepid | 94. taciturn |
| 27. demure | 61. inveterate | 95. truculent |
| 28. deride | 62. jubilant | 96. umbrage |
| 29. despot | 63. lithe | 97. venerable |
| 30. diligent | 64. lurid | 98. vociferous |
| 31. elated | 65. maverick | 99. wanton |
| 32. eloquent | 66. maxim | 100. zenith |
| 33. embezzle | 67. meticulous | |
| 34. empathy | 68. modicum | |

http://geoffbarton.co.uk/files/student-resources/GCSE-A*/GB-Top-level-vocab.pdf

The Dirty Thirty: Commonly Misspelled Words

The Dirty Thirty

Many people struggle with spelling these thirty words, and because they are so often spelt wrong, it is likely that examiners will be watching out for them while marking papers. After each word there are tips and tricks to help you remember how to spell them.

- | | |
|------------------|-------------------|
| 1. accommodation | 16. immediately |
| 2. beautiful | 17. minute |
| 3. because | 18. necessary |
| 4. beginning | 19. neighbor |
| 5. believe | 20. nervous |
| 6. business | 21. opportunity |
| 7. ceiling | 22. persuade |
| 8. character | 23. queue/queuing |
| 9. decide | 24. quiet |
| 10. definitely | 25. quite |
| 11. disappear | 26. receive |
| 12. disappoint | 27. separate |
| 13. embarrass | 28. sincerely |
| 14. extremely | 29. surprise |
| 15. friend | 30. until |

Spelling is
~~diffecolt~~
~~challageng~~
hard.

Spelling Strategies

- ◆ Break it into sounds (*u-n-i-o-n*)
- ◆ Break it into syllables (*con-tin-ent*)
- ◆ Break it into affixes (*dis + satisfy*)
- ◆ Use a mnemonic (*Never Eat Chips Eat Salad Sandwiches And Remain Young!*)
- ◆ Refer to a word in the same family (*chemical, chemist, chemistry*)
- ◆ Over-articulate it (*Wed-nes-day*)
- ◆ Words within words (*GUM in argument*)
- ◆ Refer to word history (*bi = two, cycle = wheels*)
- ◆ Use analogy (*through, rough, enough*)
- ◆ Use a key word (*I'm – to remember a apostrophe can replace a missing letter*)
- ◆ Apply spelling rules (*hop**pp**ing = short vowel sound, hop**p**ing = long vowel*)
- ◆ Learn by sight (*look-say-cover-write check*)
- ◆ Visual memory (*recall images, colour, font*)



Level Up

Ways to improve Your Work



Sentence Structure



How?

- ★ Vary your sentence starters
- ★ Vary sentence types and lengths for effect e.g. short sentences for dramatic impact.
- ★ Start a sentence with verb+ing, verb +ed, verb +ly

Use of Language



How?

- ★ Avoid weak words such as nice, bad, good.
- ★ Avoid starting sentences with so and then.
- ★ Try to use 'powerful' words.
- ★ Don't overload your sentences with adjectives, make sure you use the best verbs and nouns too.
- ★ Appeal to the senses – sight, sound, touch, taste, smell.
- ★ Use linguistic devices such as alliteration, onomatopoeia, metaphor, etc.

Paragraphs and structure



How?

- ★ Know how to start a new one:
 - Time, Place, Topic, Person, Point
 - ★ Make sure paragraphs flow in a logical and clear order.
- Consider the overall structure of your writing – beginning, middle and end (even when it isn't a narrative task)

Useful Resources and Websites

Collins	AQA GCSE English Language and English Literature: All-in-One Revision and Practice
CGP	New GCSE English Language AQA Revision Guide - for the Grade 9-1 Course
CGP	New GCSE English Language AQA Workbook - for the Grade 9-1 Course
Mr Bruff	Videos on YouTube Revision guide and youtube mini lessons - www.youtube.com
Mr Bruff	ebook revision guides Revision Guides - £3.99 (Amazon)
Mr Salles	Videos on Youtube
Geoff Barton	www.geoffbarton.co.uk (Student resources)
Exam Board	www.aqa.co.uk (for information only)