

What to revise – How to revise.

- The following slides tell you what you need to revise.
 - You should be revising for at least half an hour a day.
 - You should split that time into short sections – *spaced practice*.
 - You should plan what you will revise – choose what you find hardest first.
 - You can decide what to revise by first doing some *retrieval practice* on the subject by thinking about/writing down/telling someone what you know already. This will show you what you need to focus on.
 - Once you decide on what to revise use different ways of revising to help you remember.
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- *I have added a tick list for you to choose what to revise each day.*
 - *I have added the information you need.*
 - *You should decide how to revise and what to revise.*

What I need to revise:

English Language Exams.

- Writing skills: see slide and help sheets.
- Reading skills: see slide and help sheets.

Literature Exams.

For your Literature texts, you need to refer to your notes. If your notes are of a poor quality, I recommend you buy revision guides to use for revision. The exam board is AQA. You can also look on revision websites such as SparkNotes and BBCBitesize.

‘Romeo and Juliet’

‘An Inspector Calls’

‘A Christmas Carol’

Poetry Anthology – ‘Power and Conflict’.

Writing Skills

- Sentence structures: simple, compound, subordinate and one word (SCS1)
- Paragraphs: Time Person Topic Place (TiPToP)
- Punctuation
- Discourse markers
- Purpose, audience and format (PAF) – for planning.
- Formats: speech, article, letter, text for a leaflet and essay.
- Know SPAMROD for writing to describe.
- Know AFOREST for writing to persuade/argue/discuss.
- Know some other writing features so you can use them in your writing – see glossary.
- You should practise planning for writing to describe, Paper 1 question 5, and persuade, paper 2 question 5.

Reading Skills

- PEEEL Paragraphs
- Know SPAMROD and AFOREST's effects.
- Know other writing features so you can identify them.
- Know the effects of other writing features so you can explain their effects – see glossary.
- Know what connotations are and be able to explain the effects.

'Romeo and Juliet'

Know the basic plot – what happens.

Know the structure - what happens in what order.

Know who the main characters are.

Know at least one quotation for each character.

Know some things about the context the play was written/set in.

Know about the writer's viewpoint – why he wrote the play.

Know at least two themes – what the play is really about.

'An Inspector Calls'

Know the basic plot – what happens.

Know the structure - what happens in what order.

Know who the main characters are.

Know at least one quotation for each character.

Know some things about the context the play was written/set in.

Know about the writer's viewpoint – why he wrote the play.

Know at least two themes – what the play is really about.

'A Christmas Carol'

Know the basic plot – what happens.

Know the structure - what happens in what order.

Know who the main characters are.

Know at least one quotation for each character.

Know some things about the context the play was written/set in.

Know about the writer's viewpoint – why he wrote the play.

Know at least two themes – what the play is really about.

'Poetry'

At the very least you should:

Know the names of the poems

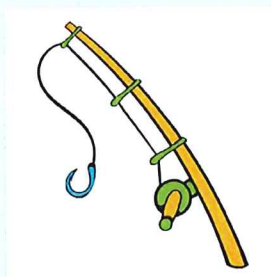
Know a word from each poem that you can analyse. (*You can use the title.*)

Know a writing feature from each poem that you can analyse. (*what image is in your head for the poem and work from there.*)

Know a structural feature from each poem that you can analyse. (*Does the poem rhyme or not?*)

Writing to Describe

SPAMROD

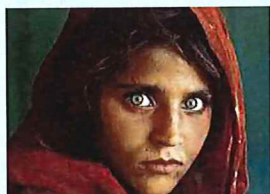


Simile

Describing something is 'like' something else.

Example: She behaves like an angel.

Effect: Creates imagery – puts together two images and helps the reader understand more clearly.



Personification

- Giving an object human characteristics or emotions.

- Example: Love is blind.



- Effect: Because emotions are what drive us, we all understand them. They enable the reader to understand what the writer is trying to convey. Usually empathy or sympathy.



Alliteration

- Repetition of the first letter or sound of subsequent words.
- Example: Peter Piper picked a pickled pepper.
- Effect: Memorable, it sticks in your mind or it may reflect a rhythm the writer is trying to convey.



Metaphor

Describing something as if it were something else.

Example: She is an angel.

Effect: Imagery, two images are merged to create a more vivid effect.



Repetition

- Repeating words or phrases. Not always together.
- Example: Run, run, run!
- Effect: Memorable, can create tension, can highlight a point or bring the reader back to an idea that needs to be emphasised.



Onomatopoeia



- A word that sounds like the sound it represents.
- Example: Buzz, pop, crash and bang – think about cartoon strips, onomatopoeia used in them all the time.
- Effect: Exciting, making the action feel immediate, like it is happening now or that the reader is there.



Description using five senses

Sight, sound, smell, taste and touch.

- Using your five senses to describe a setting, event or anything else you can experience.
- Effect: Because we experience the world through our five senses, when we describe using them all we make our descriptions really vivid for the reader.



Writing to Persuade

AFOREST



Alliteration

The repetition of the same sound or letter of words in a clause, sentence or title.



Effect: Memorable.

Address

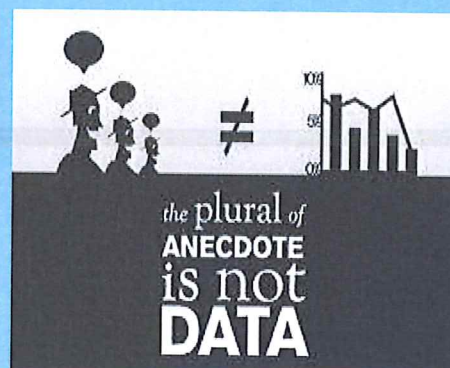
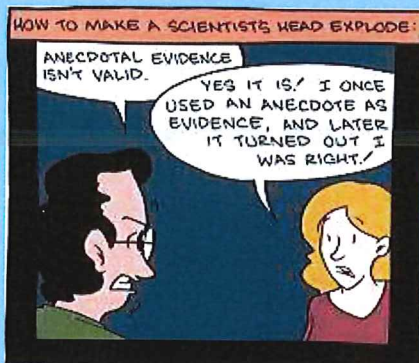
The way you address the reader. Inclusive pronouns such as: we us and our. Or the opposite, them, they, your.



Effect: Inclusive pronouns suggest that you are 'in it together' and the speaker includes the reader. You, they, them suggests 'otherness' excluded or separate from the speaker.

Anecdotes

A short story, usually of personal experience, to make a point.



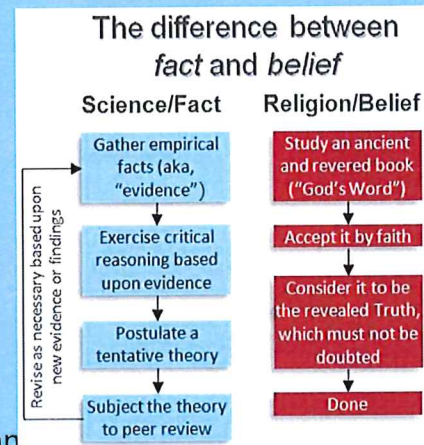
Effect: Seems more 'believable', we can empathise with a personal experience.

Facts

Facts are provable. Sometimes opinions are presented as facts – watch out for those!

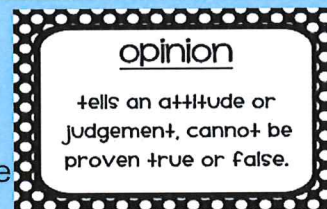


Effect: Convincing, you cannot argue with a fact, it is provable and



Opinion

Opinions are what you think or believe



Almost every adult I speak to says they wish they had worked harder at school.



Effect: People look to their peers for support with knowing what to do, it is persuasive because we think if everyone thinks something is right it must be...

Repetition

Repeating a word, phrase, point. It can be together or spread throughout a text.



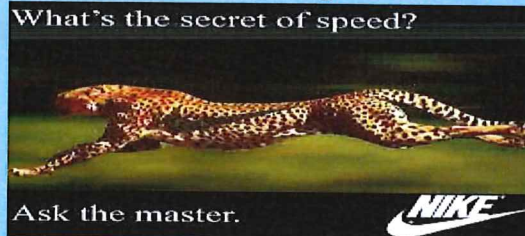
Effect: It grabs your attention and begins to stick in your mind. It persuades you by making you remember the point/product name.

Rhetorical Question

Usually defined as any question asked for a purpose other than to obtain the information the question asks.

For example, "Why are you so stupid?" is likely to be a **statement regarding an opinion** of the person addressed **rather than a genuine request to know**. Similarly, when someone responds to a tragic event by saying, "Why me, God?!" it is more likely to be **an accusation or an expression of feeling** than a realistic request for information.

What's the secret of speed?



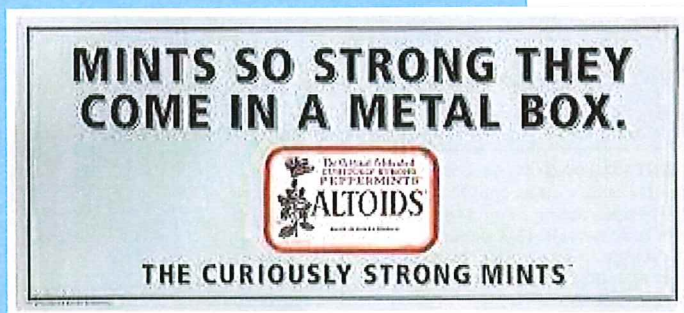
Effect: The reader will automatically think of the answer – usually the writer/speaker will have guided you to the answer they want before asking the question. This will persuade you they are correct.

Exaggeration/Hyperbole

Over the top description or statement.

Hyperbole

- Is when one exaggerates.
- We use hyperboles all the time when we want to impress or stress.



Effect: Emphasises the point. Makes it larger than life.

Emotive

The use of images, language or anecdotes to help the reader understand.

I found this poor dog was left in filthy, pitiful conditions, starving and shivering...



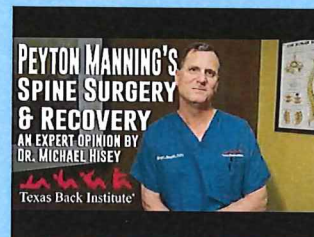
Effect: The reader will have an emotional response – anger, sympathy... This will persuade you to help or agree with the point being made.

Expert Opinion

This is like opinion but carries more weight because an 'expert' is telling you something. Dr Foster said.... Prof May tells us....

Prof May explained that drinking energy drinks is very bad for young people's livers.

GOVERNMENT WARNING: (1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.



Effect: As with opinion, we look to others for advice, what could be better than an expert to tell us what is best to persuade us what to do or think?

Statistics

Like facts they are provable. However, be wary they can be manipulated! Statistics tend to be 8/10 or 99%.

99% of customers felt this was the best product in the range available.



Effect: As with facts they are difficult to argue with so are persuasive.

Triples

This is similar to repetition except it will not be exactly the same word or phrase. An idea will be presented three times but using different language.

Do it fast, do it well, do it now!

Fox hunting is cruel, out-dated and evil!



Effect: It really sticks in your mind. It is memorable, this helps persuade you.

DISCOURSE MARKERS

FURTHERING ARGUMENTS	COUNTER ARGUMENTS	SEQUENCING ARGUMENTS	CONCLUDING ARGUMENTS
<p>Many people believe... In addition to this... Similarly... Equally... Likewise... Also... As well as (<i>this</i>)... Moreover... What's more... Further more... In the same way... This can also be (<i>seen to be</i>) true in... Just as... In the same way... For example... For instance... By the same token... Likewise...</p>	<p>Others might argue... Conversely... However... Although... On the other hand... Whereas... When measured against... Contrasting with... On the contrary... Nevertheless... On the other hand... In comparison... The opposite effect is created in... Nonetheless... Yet... Corresponding with this... Correspondingly... On the contrary... In opposition to this... In spite of this...</p>	<p>To begin with... In the first place... First and foremost... Primarily... Firstly... Secondly... Thirdly... Lastly... Finally... After this it can be seen... To begin with...</p>	<p>Naturally... Of course... Admittedly... Certainly... In conclusion... Finally... Consequently... When all (<i>of these</i>) factors are taken in to account... Subsequently... Therefore... Thus... We can conclude that... Finally, it can be seen...</p>

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Discourse markers

Discourse markers are words and phrases used in speaking and writing to 'signpost' discourse. Discourse markers do this by showing turns, joining ideas together, showing attitude, and generally controlling communication. In speech, words like 'actually', 'so', 'OK', 'right?' and 'anyway' all function as discourse markers as they help the speaker to manage the conversation and mark when it changes. However, discourse markers are an important feature of both spoken & written English. The skilful use of discourse markers often indicates a higher level of fluency in both spoken and written English.

EMPHASIS	ILLUSTRATION/EXAMPLE	CONTRAST	EVIDENCE
Above all... Essentially... Clearly... Most of all... Especially... Primarily... Particularly... In large...	For example... For instance... Specifically... With regards to... To illustrate... Such as... In the words of (<i>expert</i>)... According to (<i>expert</i>)... As (<i>expert</i>) says....	But... Despite... Yet... However... Alternatively... Still... Although... Unless... Otherwise... By contrast... Notwithstanding... Rather... Contrarily...	Which is evident in/ ...can be seen to be true. We can see that... This is obvious... Obviously...

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Glossary

Language Paper 1 and 2

Literature: Shakespeare Play, Modern Text & 19th Century Novel.

This has been split into three sections in order to focus your learning more specifically:

- **Language features and devices** mainly for the Language paper analyses.
- **Structure** for the language and literature analyses.
- **Poetic features** and devices for the Literature paper (Anthology and Unseen Poetry questions)
- **Shakespeare**
These are features you are likely to find in Shakespeare texts, but you may find them in others too!

These devices are not exclusive to the section they are in, you may well find poetic devices in the language papers and vice versa.

To help you prioritise your learning, the words are colour coded:

Red: If you don't know these, you are in trouble! You won't be able to pass your GCSE! Prioritise learning this vocabulary and definitions.

Green: you are making progress towards a good GCSE pass grade – well done!

Purple: you are aiming higher – excellent!

Language Analysis

SPAMROD / AFOREST devices. Know them all and their effects.

Word Classes and Sentence Structures:

Term	Guidance	Example
Noun (Common)	<p>Used to describe a person, people, place, thing or object. IF they need a capital letter then it's a PROPER NOUN.</p> <p>ADJECTIVE describes the NOUN: The table (noun) is wooden (adjective)</p> <p>Nouns are sometimes called 'naming words' because they name people, places and 'things'; this is often true, but it doesn't help to distinguish nouns from other word classes. For example, prepositions can name places and verbs can name 'things' such as actions.</p> <p>Nouns may be classified as common, proper and countable (e.g. <i>thing</i>, <i>boy</i>) or non-countable (e.g. <i>stuff</i>, <i>money</i>).</p>	<p>Child, parents, home, toy, hand, table, computer, country, book, dog, tree</p> <p><i>Our <u>dog</u> bit the <u>burglar</u> on his <u>behind</u>!</i></p> <p><i>My big <u>brother</u> did an amazing <u>jump</u> on his <u>skateboard</u>.</i></p> <p><i><u>Actions</u> speak louder than <u>words</u>.</i></p> <p>Not nouns:</p> <p><i>He's <u>behind</u> you!</i> [this names a place, but is a preposition, not a noun]</p> <p><i>She can <u>jump</u> so high!</i> [this names an action, but is a verb, not a noun]</p> <p>common, countable: <i>a <u>book</u>, <u>books</u>, two <u>chocolates</u>, one <u>day</u>, fewer <u>ideas</u></i></p> <p>common, non-countable: <i><u>money</u>, some <u>chocolate</u>, less <u>imagination</u></i></p> <p>proper, countable: <i><u>Martino</u>, <u>Manchester</u>, <u>Wednesday</u></i></p>

Singular nouns	Refer to one person, place or thing	Wife, city, volcano, fox, church
Plural nouns	Refer to more than one person, place or thing. A plural noun normally has a suffix –s or –es and means ‘more than one’. There are a few nouns with different morphology in the plural (e.g. <i>mice</i> , <i>formulae</i>).	Wives, cities, volcanoes, foxes, churches, <u>dogs</u> [more than one dog]; <u>boxes</u> [more than one box] <u>mice</u> [more than one mouse]
Proper nouns	Are the names of particular people, places or things. They are written with a capital letter	Ivan, Egypt, Tuesday, Manchester, February, Mr. Breeze, Africa, London, Easter, Buddhism, Mum, France, Paris
Abstract nouns	Are the names of something that holds no physical form and cannot be experienced by the 5 senses (smell, see, hear, taste, touch), it can only be recognized by the mind	Excitement, fear, pain, health, care, pride, hate, happiness, bravery, fun, love, peace, surprise, stupidity, childhood, idea, notion, remark

<p>Collective noun</p>	<p>A count noun that denotes a group of individuals</p>	<p>Team, class, couple, family, government, staff, pack, herd, army, fleet, shoal, orchestra, crew, assembly</p>
<p>Pronoun</p>	<p>Pronouns are used like nouns, except that they are grammatically more specialised and it is harder to modify them. In the examples, each sentence is written twice: once with nouns, and once with pronouns (underlined). Where the same thing is being talked about, the words are shown in bold.</p>	<p>Amanda waved to Michael. <u>She</u> waved to <u>him</u>. John's mother is over there. <u>His</u> mother is over there. The visit will be an overnight visit. <u>This</u> will be an overnight visit. <u>Simon</u> is the person: Simon broke it. <u>He</u> is the one <u>who</u> broke it.</p>
<p>Possessive noun</p>	<p>A possessive can be: a noun followed by an apostrophe, with or without s a possessive pronoun.</p>	<p><u>Tariq's</u> book [Tariq has the book] The <u>boys'</u> arrival [the boys arrive] <u>His</u> obituary [the obituary is about him] That essay is <u>mine</u>. [I wrote the essay]</p>
<p>Main clause (noun)</p>	<p>A clause which is <u>subordinate</u> to some other part of the same <u>sentence</u> is a subordinate clause; for example, in <i>The</i></p>	<p><u>It was raining</u> but <u>the sun was shining</u>. [two main clauses] <u>The man who wrote it</u> told me <u>that it was true</u>. [one main clause containing two subordinate clauses.]</p>

	<p>the relative pronoun <i>that</i> is often omitted. A relative clause may also be attached to a clause. In that case, the pronoun refers back to the whole clause, rather than referring back to a noun.</p>	
<p>Adjective</p>	<p>Are used to give information about a noun (describing words):</p> <p>before a noun, to make the noun's meaning more specific (i.e. to <u>modify</u> the noun), or</p> <p>after the verb <i>be</i>, as its <u>complement</u>.</p> <p>Adjectives cannot be modified by other adjectives. This distinguishes them from <u>nouns</u>, which can be.</p> <p>Adjectives are sometimes called 'describing words' because they pick out single characteristics such as size or colour. This is often true, but it doesn't help to distinguish adjectives</p>	<p>Circular, fragile, perilous, delicious, savage,</p> <p><i>The pupils did some really good work.</i> [adjective used before a noun, to modify it]</p> <p><i>Their work was <u>good</u>.</i> [adjective used after the verb <i>be</i>, as its complement]</p> <p>Not adjectives:</p> <p><i>The lamp <u>glowed</u>.</i> [verb]</p> <p><i>It was such a bright <u>red</u>!</i> [noun]</p> <p><i>He spoke <u>loudly</u>.</i> [adverb]</p> <p><i>It was a French <u>grammar</u> book.</i> [noun]</p>

	from other word classes, because verbs, nouns and adverbs can do the same thing.	
Preposition	<p>A preposition links a following noun, pronoun or noun phrase to some other word in the sentence.</p> <p>Prepositions often describe locations or directions, but can describe other things, such as relations of time.</p> <p>Words like <i>before</i> or <i>since</i> can act either as prepositions or as conjunctions.</p>	<p><i>Tom waved goodbye <u>to</u> Christy.</i></p> <p><i>She'll be back <u>from</u> Australia <u>in</u> two weeks.</i></p> <p><i>I haven't seen my dog <u>since</u> this morning.</i></p> <p>Contrast: <i>I'm going, <u>since</u> no-one wants me here!</i> [conjunction: links two clauses]</p>
Preposition phrase	A preposition phrase has a preposition as its head followed by a noun, pronoun or noun phrase.	<p><i>He was <u>in bed</u>.</i></p> <p><i>I met them <u>after the party</u>.</i></p>
Object (noun, pronoun or noun phrase)	An object is normally a noun, pronoun or noun phrase that comes straight after the verb, and shows what the verb is acting upon.	<p><i>Year 2 designed <u>puppets</u>.</i> [noun acting as object]</p> <p><i>I like <u>that</u>.</i> [pronoun acting as object]</p> <p>Some people suggested <u>a pretty display</u>. [noun phrase acting as object]</p> <p>Contrast:</p>

	Objects can be turned into the subject of a passive verb, and cannot be adjectives (contrast with complements).	<i>A display was suggested.</i> [object of active verb becomes the subject of the passive verb] <i>Year 2 designed pretty.</i> [incorrect, because adjectives cannot be objects]
Article	The articles <i>the</i> (definite) and <i>a</i> or <i>an</i> (indefinite) are the most common type of determiner .	<i><u>The</u> dog found <u>a</u> bone in <u>an</u> old box.</i>
Determiner	A determiner specifies a noun as known or unknown, and it goes before any modifiers (e.g. adjectives or other nouns). Some examples of determiners are: articles (<i>the, a</i> or <i>an</i>) demonstratives (e.g. <i>this, those</i>) possessives (e.g. <i>my, your</i>) quantifiers (e.g. <i>some, every</i>).	<i><u>the</u> home team</i> [article, specifies the team as known] <i><u>a</u> good team</i> [article, specifies the team as unknown] <i><u>that</u> pupil</i> [demonstrative, known] <i><u>Julia's</u> parents</i> [possessive, known] <i><u>some</u> big boys</i> [quantifier, unknown] Contrast: <i>home <u>the</u> team, big <u>some</u> boys</i> [both incorrect, because the determiner should come before other modifiers]
Cohesion	A text has cohesion if it is clear how the meanings of its parts fit together. Cohesive	A visit has been arranged for <u>Year 6</u> , to the <u>Mountain Peaks Field Study Centre</u> , leaving school at 9.30am. This is an overnight visit. <u>The centre</u> has beautiful grounds

	<p><u>devices</u> can help to do this.</p> <p>In the example, there are repeated references to the same thing (shown by the different style pairings), and the logical relations, such as time and cause, between different parts are clear.</p>	<p>and <i>a nature trail</i>. During the afternoon, <u>the children</u> will follow <i>the trail</i>.</p>
<p>Cohesive device</p>	<p>Cohesive devices are words used to show how the different parts of a text fit together. In other words, they create <u>cohesion</u>.</p> <p>Some examples of cohesive devices are: <u>determiners</u> and <u>pronouns</u>, which can refer back to earlier words</p> <p><u>conjunctions</u> and <u>adverbs</u>, which can make relations between words clear</p> <p><u>ellipsis</u> of expected words.</p>	<p><i>Julia's dad bought her a football.</i> <i><u>The</u> football was expensive!</i> [determiner; refers us back to a particular football]</p> <p><i>Joe was given a bike for Christmas. <u>He</u> liked <u>it</u> very much.</i> [the pronouns refer back to Joe and the bike]</p> <p><i>We'll be going shopping <u>before</u> we go to the park.</i> [<u>conjunction</u>; makes a relationship of time clear]</p> <p><i>I'm afraid we're going to have to wait for the next train.</i> <i><u>Meanwhile</u>, we could have a cup of tea.</i> [<u>adverb</u>; refers back to the time of waiting]</p> <p><i>Where are you going? [] To school!</i> [ellipsis of the expected words <i>I'm going</i>; links the answer back to the question]</p>

<p>co-ordinate, co-ordination</p> <p><i>Acknowledgment: Martin Breeze TES resources</i></p>	<p>Words or phrases are co-ordinated if they are linked as an equal pair by a co-ordinating <u>conjunction</u> (i.e. <i>and</i>, <i>but</i>, <i>or</i>).</p> <p>The difference between co-ordination and <u>subordination</u> is that, in subordination, the two linked elements are not equal.</p>	<p>In these examples, the co-ordinated elements are shown in bold, and the conjunction is underlined.</p> <p><i>Susan</i> <u><i>and</i></u> <i>Amra</i> met in a café. [links the words <i>Susan</i> and <i>Amra</i> as an equal pair]</p> <p><i>They talked</i> <u><i>and</i></u> <i>drank tea</i> for an hour. [links two clauses as an equal pair]</p> <p><i>Susan got a bus</i> <u><i>but</i></u> <i>Amra walked</i>. [links two clauses as an equal pair]</p> <p>Not co-ordination: <i>They ate</i> <u><i>before they met</i></u>. [<i>before</i> introduces a subordinate clause]</p>
Technique	Definition	Example
Antithesis	A person or thing that is the direct opposite of someone or something else	Love is the antithesis of selfishness
Allusion	A reference to another event, person, place or work of literature. The allusion is usually implied rather than explicit and provides another layer of meaning to what is being said	
Ambiguity	Use of language where the meaning is unclear or has two or more possible meanings or interpretations. It could be created by a weakness in the writer's expression, but it is more likely it is a deliberate device used by the writer to create layers of meaning	

Antagonist	The antagonist is the opposing force that brings conflict and is instrumental in the development of the protagonist , or main character.	
Anthropomorphism	The endowment of human characteristics to something that is not human	
Atmosphere	Atmosphere refers to emotions or feelings an author conveys to his readers through description of objects and settings	
Cliché	A phrase or opinion that is overused and betrays a lack of original thought.	Time heals all wounds Frightened to death
Colloquialism	The use of informal words, phrases or even slang in a piece of writing.	Wanna Gonna Go nuts
Connotation	The feelings or associations with words/phrases which helps to find the hidden meaning.	The word 'discipline' has unhappy connotations of punishment and repression
Diction	The choice of words a writer uses. Another word for "vocabulary".	
Empathy	A feeling on the part of the reader of sharing the particular experience being described by the character or writer.	
Foregrounding	To make something the most prominent or important feature.	
Figurative language	Figurative language is using figures of speech to be more effective, persuasive or impactful	Metaphors, similes

Genre	A particular type of writing.	prose, poetry, drama...
Idiom	A group of words established by usage as having a meaning not explicit in those of the individual words.	Over the moon See the light
Imagery	Visually descriptive or figurative language, especially in a literary work.	
Imperative	Imperative verbs are verbs which create a sentence that gives an order – bossy verbs.	Stop Bring Stand (as in ‘stand up.’)
Irony	<ol style="list-style-type: none"> 1. The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect. 2. A state of affairs or an event that seems deliberately contrary to what one expects and is often wryly amusing as a result. 	<p>“Don’t go overboard with gratitude” – to someone who hasn’t said thank you.</p> <p>You laugh at a person who slipped stepping on a banana peel and the next thing you know, you’ve slipped too.</p>
Juxtaposition	The fact of two things being seen or placed close together with contrasting effect.	It was the best of times, it was the worst of times.
Narrative	A piece of writing that tells a story.	
Narrative viewpoint	The perspective a story is narrated from. First person, second person, third person and omniscient.	<p>First person: ‘I Saw him do it!’</p> <p>Second person: “we ran away.”</p> <p>Third person: “They did it”</p>

		Omniscient (God like, knows characters' thoughts and everything that is happening): The boys ran from the broken window, they thought they would get away with it.
Parallelism	The use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning.	Like father, like son. Easy come, easy go.
Parenthetical remark	A parenthetical remark is one that explains or qualifies something.	"I'm hungry, but I only want to eat chips. "
Pathos	The effect in literature which makes the reader feel sadness or pity.	
Plot	The sequence of events in a poem, play, novel or short story that make up the main storyline.	
Polysyndeton	Several coordinating conjunctions are used in succession in order to achieve an artistic effect.	"I wore a sweater, and a hat, and a scarf, and a pair of boots, and mittens."
Protagonist	The main character or speaker in a poem, monologue, play or story.	
Pun	A play on words that have similar sounds but quite different meanings.	
Sarcasm	"The use of irony to mock or convey contempt."	"That's okay, you have the last cake. I'm sure you needed it more than me."

Syntax	The arrangement of words and phrases to create well-formed sentences in a language.	
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Structural Devices:

Text structure refers to how the information within a written **text** is organized.

Consider the changing **focus** of each section of the text.

Within this there are **language devices** to interest you as a reader.

Be sure to comment on the **structure of the text**; this could be a **plot structure** with and **introduction, exposition, rising action, climax and resolution**. It may be **shifting perspectives** or **analepsis** (flashback) or **prolepsis** (flash forward).

N – narrative voice 1st/3rd/omniscient

E – endings, cliff-hangers, denouement

S – start (introduction, exposition)

T – turning point, TiPToP, tone

S – Sentence structures SCS1

Sentence structure refers to how the different sentence structures are used to different effects. Simple, compound, subordinate, complex and one word.

dramatic Irony: involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know.

Poetic

SPAMROD / AFOREST features/devices. Know them all and their effects.

antithesis: a person or thing that is the direct opposite of someone or something else. Love is the antithesis of selfishness.

assonance: repetition of the similar vowel sounds. These could be the same vowel sounds with different consonants, e.g. 'blue moon', 'funny tummy', or the same consonants with different vowel sounds, e.g. 'black block', 'sad Sid'.
E.g: 'Your eyes smile peace. The pasture gleams and glooms'

- Dante Gabriel Rossetti, 'Silent Noon'

colloquialism/colloquial: the use of informal words, phrases or even slang in a piece of writing. Wanna, Gonna, Go nuts.

consonance: a special type of alliteration in which the repeated pattern of consonants is marked by changes in the intervening vowels--i.e., the final consonants of the stressed syllables match each other but the vowels differ.

ellipsis (...): a situation in which words are left out of a sentence but the sentence can still be understood.

end-stopping: when there is a pause at the end of a line, usually a full stop: 'To err is human; to forgive, divine.' – Alexander Pope, 'An Essay on Criticism'

enjambement / enjambment: when a sentence runs over from one line of verse into the next. The word comes from the French word for leg: 'la jambe'. This is a poem about a line of ants running along one twig and then another twig and the enjambement reflects the unending movement of the ants until one of them stops.

That was end-stopping.

So is this.

extended metaphor: a comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem.

form: the shape of the poem. Some shapes have names, e.g. sonnet, ballad, dramatic monologue. Others do not, but there will always be something that binds the poem together: a particular rhythm, rhymes and so on. Think: why does this form, this shape, suit the subject and its treatment by the poet?

free verse: a poem with no regular rhythm or line length.

It can make you wonder: why do we call this a poem at all?

Isn't it just someone deciding when

to start

a new line whenever they like

in a rather annoying and
pretentious
way?

Well, free verse can seem like that at first. Read it aloud, though, or hear it in your head, and you can start to enjoy the way the poem's movement suits what it describes:

'Waves, undulating waves, liquid, uneven emulous waves,
Toward that whirling current, laughing and buoyant, with
curves'

- Walt Whitman, 'After the Sea-ship'

half-rhyme: words that almost rhyme but not quite: very similar to assonance. The effect can be unsettling, as in this war poem about two dead soldiers meeting underground:

'It seemed that out of battle I escaped
Down some profound, dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groined...'

- Wilfred Owen, 'Strange Meeting'

iamb: a unit or foot of poetry that consists of a lightly stressed syllable followed by a heavily stressed syllable. Some words in English naturally form iambs, such as behold, restore, amuse, arise, awake, return, Noel, support, depict, destroy, inject, inscribe, insist, inspire, unwashed.

iambic pentameter: a line of verse with five beats, which fall on the second syllable of each pair: ti TUM ti TUM ti TUM ti TUM ti TUM

E.g. 'Believe me, King of Shadows, I mistook!'

- Puck, in deep trouble, pleading with Oberon in 'A Midsummer Night's Dream'

Note: 'iamb' = ti TUM 'pente' = five in Greek.

juxtaposition: the fact of two things being seen or placed close together with contrasting effect. It was the best of times, it was the worst of times.

monosyllabic: words consisting of one syllable. Yes, no.

multisyllabic: words consisting of multiple syllables.

oxymoron: phrase that consists of two words that are contradictory: "living dead" or "jumbo shrimp"

paradox: a statement that seems contradictory but may reveal a truth..... ex. "She was alone in the crowd".

parallelism: the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning Like father, like son.
Easy come, easy go.

persona: telling a poem from a first person perspective that is not the author's perspective.

refrain: a recurring phrase or lines at the end of each stanza of poetry, like a one-line chorus.

rhyme scheme: the way rhymes within a poem are organised. You write about this by using aabb, abab and so on. Each new letter represents a new sound.

Rhymes bind a poem together. They also emphasise similarity or difference in the meanings of words.

rhyming couplets: two lines following each other which rhyme. In a play, a rhyming couplet is often said by a character who is very certain of something. This may be a bad decision he or she has just made!

rhythm: the arrangement of words to form a regular beat through a pattern of stresses. Rhythm is to poetry what the beat is to music.

sibilance: alliteration of the 's' sound, e.g. 'serious snakes stay sober'.

sonnet: a poem of fourteen lines, usually in iambic pentameter.

Shakespearean sonnet – has a rhyming couplet at the end. E.g. Simon Armitage's poem, 'The Clown Punk'.

Petrarchan sonnet – has no rhyming couplet at the end. Instead, there is a turn or 'volta' in the argument, around the eighth line. E.g. Shelley's 'Ozymandias'.

speaker: the 'voice' that is speaking in a poem written in the first person.

Note: take care when deciding whether to write 'speaker' or 'poet'. The poet is the actual person who wrote the poem. The speaker is the character within it: the one whom the poem is pretending to be!

If your poem is about a fish remembering his life, you could write this:

'The voice of the speaker is full of sadness, until he remembers his first swim. Here, the fish sounds....'

If you wanted to comment on the writer's skill, you would write things like this:

'The poet uses a bouncing rhythm and images of glitter to evoke the speaker's memories of the salmon run.'

What you would *not* want to write is that 'the fish uses alliteration'. Hahaha!

stanza: a clearly demarcated part of a poem. Another word for 'verse', really!

structure: how the poet has organised his or her work into patterns, e.g. the number of stanzas/verses and their length; the line lengths; the rhymes and the rhythms. E.g. 'This poem tells a story in three verses. The first two are the same length but the third is very short, reflecting the sudden death of the fish.'

symbol: something used to stand for or represent something else.

Note: a symbol is like a heavy-duty metaphor. It stands for something bigger than itself. E.g. the rose is often a symbol of love; the cross is a symbol of Christianity.

theme: the underlying main idea of a literary work. Theme differs from the subject of a literary work in that it involves a statement or opinion about the subject.

tone: the author's attitude toward the subject of a work or toward the audience/the overall feeling or mood of a poem.

Note: look out for any changes of tone and see how precise you can be about which word or phrase creates that change.

'You were really nice,
just like pudding rice,
just like fluffy mice,
then you stole my car
and my fishtank
and now you are like
a really annoying wasp.'

From line four onwards, there are no pleasant adjectives, no rhymes and the rhythm is irregular. All this emphasises the change of tone from friendly to angry.

Shakespeare

Here are some of the features common in Shakespeare's writing – you will also see poetic features, so make sure you learn those too.

blank verse (iambic pentameter): verse without rhyme; lines containing five iambs, da-dum da-dum, da-dum da-dum da-dum. This is close to the pattern of natural speech (ten syllables, alternate stress).

monologue: a long, uninterrupted speech (in a narrative or drama) that is spoken in the presence of other characters. Unlike a soliloquy and most aides, a monologue is heard by other characters.

Soliloquy: a speech, usually lengthy, in which a character, alone on stage, expresses his or her thoughts aloud. The soliloquy is a very useful dramatic device, as it allows the dramatist to convey a character's most intimate thoughts and feelings directly to the audience.

pun: a play on two words similar in sound but different in meaning. Originally, puns were a common literary trope in serious literature, but after the eighteenth century, puns have been primarily considered a low form of humour.

dramatic Irony: involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know.

double entendre: (French, "double meaning") the deliberate use of ambiguity in a phrase or image--especially involving sexual or humorous meanings.

oxymoron: using contradiction in a manner that oddly makes sense on a deeper level. The richest literary oxymora seem to reveal a deeper truth through their contradictions.

assonance: repeating identical or similar vowels (especially in stressed syllables) in nearby words. Assonance in final vowels of lines can often lead to half-rhyme.

consonance: a special type of alliteration in which the repeated pattern of consonants is marked by changes in the intervening vowels--i.e., the final consonants of the stressed syllables match each other but the vowels differ.

hyperbole: exaggeration or overstatement.

allusion: a casual reference in literature to a person, place, event, or another passage of literature, often without explicit identification. Allusions can originate in mythology, biblical references, historical events, legends, geography, or earlier literary works. Authors often use allusion to establish a tone, create an implied association, contrast two objects or people, make an unusual juxtaposition of references, or bring the reader into a world of experience outside the limitations of the story itself.

extended metaphor: a comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem.

symbolism: something used to stand for or represent something else. Note: a symbol is like a heavy-duty metaphor. It stands for something bigger than itself. E.g. the rose is often a symbol of love; the cross is a symbol of Christianity.

foil: a character who serves to contrast or emphasize opposing traits in another character.

iamb: a unit or foot of poetry that consists of a lightly stressed syllable followed by a heavily stressed syllable. Some words in English naturally form

iamb, such as behold, restore, amuse, arise, awake, return, Noel, support, depict, destroy, inject, inscribe, insist, inspire, unwashed.

malapropism: inappropriate, misused or mistaken use of words; saying pacific instead of specific for example. Pacific is an ocean, specific means

pentameter: when poetry consists of five feet in each line, it is written in pentameter. Each foot has a set number of syllables.

prose: sentences, generally the use of prose indicates a low social status and lack of emotional control.

pun: a joke exploiting the possible meaning of a word or the fact that there are words that sound alike but have different meanings

rhyming couplet: two lines with rhyming last words.

verse: words and/or sentences that adhere to a rhythmic pattern. Generally, the use of verse indicates a character is educated and in control of their emotions.



PUNCTUATION PIT STOP

Full Stop

Full stops are used:

- 1) To mark the end of a sentence.
Kelly skipped along the path.
- 2) To show when a word has been abbreviated.
Saint Peter's Road
--> St. Peter's Road

Exclamation Mark

If you want to make a sentence stronger or more exciting, put an exclamation mark at the end.

- He jumped into the pond!*
I've won a million pounds!
- You can also use exclamation marks with commands.
Stop! Get out of here now!

Dash

Dashes are used to add extra information or comments to sentences.

- Paul was scared - more scared than he had ever been before.*
She waited for a letter to arrive - but nothing came.

Comma

Commas are used to separate parts of a sentence.

The door bell rang, startling Mr. Johnson.
Jake, realising he was late, started running to school.

They are also used to separate items in a list.

My favourite vegetables are carrots, peas, broccoli and potatoes.

Semi-Colon

Semi-colons are used to separate two parts of a sentence that could be written as two separate sentences.

It was winter; the snow was falling heavily.

They can also be used in a list made of longer phrases.
The cat had thin whiskers; piercing eyes; soft ears and a long tail.

Brackets

Brackets are used when the writer wants to add some extra information to a sentence.

Sally (the girl with the pink shoes) was really upset!
Tigers are carnivores (meat eaters).

Speech Marks

Speech marks show words that are spoken.

"What are you doing?" shouted Mr. Stevens.
The policeman said, "I saw Jim steal the chocolate."
"Can I borrow your coat?" asked the old lady.

Colon

Colons are used:

- 1) When you are about to write a list.
I have three pet rats: Bert, Ernie and Elmo.
- 2) To introduce a second part of the sentence.
The weather forecast was wrong: it rained all day.

Ellipsis

Ellipses are used:

- 1) To show a pause in someone's speech or thought.
"I think... I've won the lottery!"
- 2) To build tension or show that a sentence is not finished.
Paul looked up and couldn't believe what he saw...

Question Mark

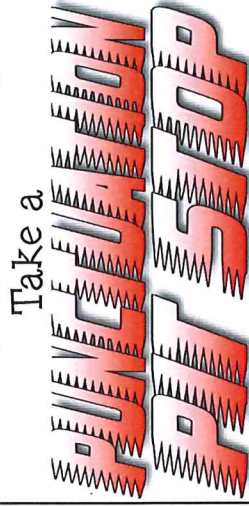
A question is a special type of sentence, so use a question mark at the end instead of a full stop.

What is your favourite food?
When would you like to go to London?
How do you feel today?

Apostrophe

An apostrophe is used:

- 1) To show where a letter (or more than one letter) has been missed out.
do not --> don't I am --> I'm
- 2) To show when something belongs to somebody.
Susan's game The doctors' surgery

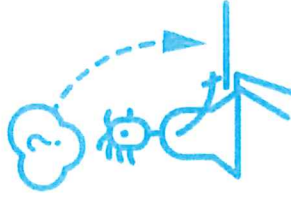


Take a
to review the
punctuation you have
used in your writing!

LEARN TO STUDY USING...

Retrieval Practice

PRACTICE BRINGING
INFORMATION TO MIND



HOW TO DO IT

Put away your class materials, and write or sketch everything you know. Be as thorough as possible. Then, check your class materials for accuracy and important points you missed.

Take as many practice tests as you can get your hands on. If you don't have ready-made tests, try making your own and trading with a friend who has done the same.

You can also make flashcards. Just make sure you practice recalling the information on them, and go beyond definitions by thinking of links between ideas.

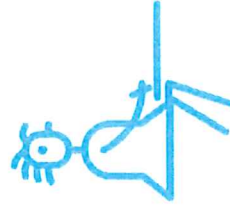
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LEARN TO STUDY USING...

Spaced Practice

SPACE OUT YOUR STUDYING
OVER TIME

- 1 TESTING
- 2 SPACING
- 3 SKETCHING



HOW TO DO IT

Start planning early for exams, and set aside a little bit of time every day. Five hours spread out over two weeks is better than the same five hours all at once.

Review information from each class, but not immediately after class.

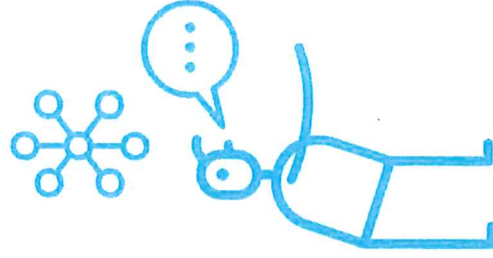
After you review information from the most recent class, make sure to go back and study important older information to keep it fresh.

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LEARN TO STUDY USING...

Dual Coding

COMBINE WORDS
AND VISUALS



HOW TO DO IT

Look at your class materials and find visuals. Look over the visuals and compare to the words.

Look at visuals, and explain in your own words what they mean.

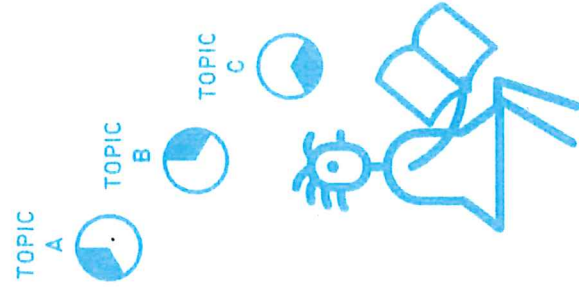
Take information that you are trying to learn, and draw visuals to go along with it.

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LEARN TO STUDY USING...

Interleaving

SWITCH BETWEEN IDEAS
WHILE YOU STUDY



HOW TO DO IT

Switch between ideas during a study session. Don't study one idea for too long.

Go back over the ideas again in different orders to strengthen your understanding.

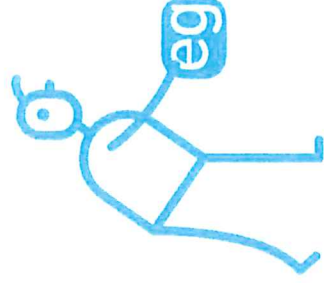
Make links between different ideas as you switch between them.

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LEARN TO STUDY USING...

Concrete Examples

USE SPECIFIC EXAMPLES TO
UNDERSTAND ABSTRACT IDEAS



HOW TO DO IT

Collect examples your teacher has used, and look in your class materials for as many examples as you can find.

Make the link between the idea you are studying and each example, so that you understand how the example applies to the idea.

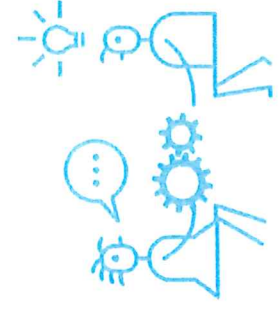
Share examples with friends, and explain them to each other for added benefits.

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LEARN TO STUDY USING...

Elaboration

EXPLAIN AND DESCRIBE IDEAS
WITH DETAILS



HOW TO DO IT

Ask yourself questions while you are studying about how things work and why, and then find the answers in your class materials and discuss them with your classmates.

As you elaborate, make connections between different ideas to explain how they work together. Take two ideas and think of ways they are similar and different.

Describe how the ideas you are studying apply to your own experiences or memories. As you go through your day, make connections to the ideas you are learning in class.

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Homework: Next time you are reading, think about the sentence structures you see. What effect do they have?

Date and Starter

What is a sentence?

On the sugar paper, mind-map your table group's ideas.

A sentence must...



Key Question: What is a sentence?

Success Criteria:

- A **variety of sentence lengths, structures** and subjects provides clarity and emphasis. Grade 4
- **Some variety in length, structure** or subject of sentences and use of **some subordinating connectives**. Grade 3
- Reliance mainly on **simple sentences** with and/but/so being most common connectives. Grade 2

Social, moral, spiritual and cultural: Being a good listener means you do more than hear.

Key Question: What is a sentence?

What does SCS1 stand for?

Simple, compound, subordinate, one word.

Why do we have this mnemonic?

To remind you to use a range of sentences in your writing.



Key Question: What is a sentence?

For a sentence to make sense it *usually* has a subject a verb and an object.

Subject = the thing or person 'doing' the action of the verb.

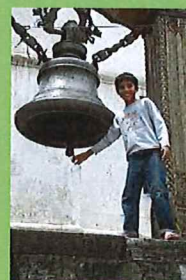
Verb = doing or being word.

Object = the thing or person that the action of the verb is being done to.

The **boy** rang the **bell**.

MAKE NOTES

Subject Verb Object



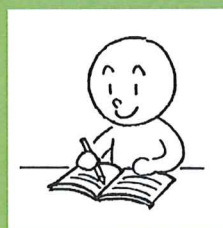
Key Question: What is a sentence?

Can you write some simple sentences and label the subject, object and verb?

**In your book write some simple sentences.
Then label their subject, verb and object.**

The girl wrote on the paper.

Subject Verb Object



Key Question: What is a sentence?

What is a connective?

A connective joins sentences together.

List as many as you can in your book under the heading **Connectives**.



Key Question: What is a sentence?

If we want to **add information but it could make sense on its own**, we can add it to our sentence using a **comma and connective**.

A simple sentence

Connective

The girl wrote on the paper, so she could complete her home-work.

Another simple sentence connected to the first with a comma and 'so'.

Now you try and write a compound sentence...

Key Question: What is a sentence?

If we add extra information, that **cannot make sense on its own**, to our simple sentence we separate it with a comma. This extra information is called a **subordinate clause**. Here it is called an **embedded clause** because it is **inside the sentence**.

The girl, with no hair, wrote on the paper.

Subject Embedded Clause Verb Object

Complex (subordinate) Sentence.

Can you rewrite one of your sentences to include a subordinate/embedded clause. Don't forget the commas! Label the different parts too.

Key Question: What is a sentence?

If we want to add information but it could make sense on its own, we can add it to our sentence using a connective.

A simple sentence *A subordinate clause*

The girl, *with no hair*, wrote on the paper, so she could complete her home-work.

Another simple sentence connected to the first with a comma and 'so'.

Compound, complex (subordinate) sentence. Now you try...

Key Question: What is a sentence?

No! Wow! Hello.

These sentences are called single word sentences and can be used to make your writing interesting. Sometimes they can be verbs too.

Run. Stop! Slowly.



Key Question: What is a sentence?

Practise writing a range of sentences using what we have revised today.

SCS1 = simple, compound, subordinate and one word.

If you feel confident, write an explanation of how the different sentences are structured.

Extension task: go through your work and label the types of sentences you have used. Correct any errors.

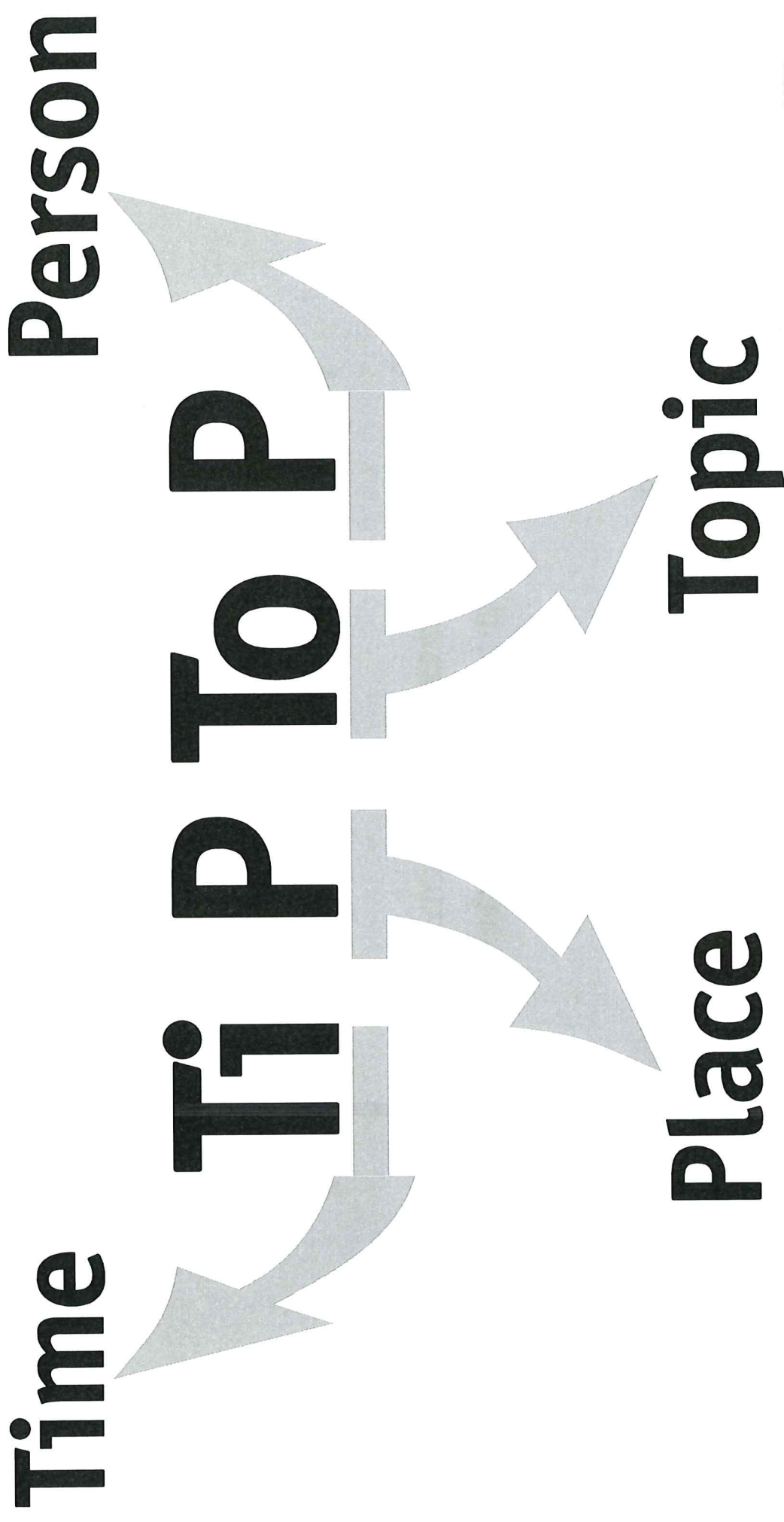
Key Question: What is a sentence?

Grammar – Sentence Structure

Bullet point what you have learned this lesson.



How to have TiPToP paragraphing skills



The TiPToP Song

(a simple guide to remembering when to start a new paragraph)

Ti.. for **time change**; use this when
You want to move from **now** to **then**.

P.. for **place change**; this is found
Every time you **move around**.

To.. for **topic**; this is due
When you mention **something new**.

P.. for **person**; this would fit
When **someone else** comes into it.

Start a new paragraph when...

Ti.. Start a new paragraph when you move to a new period of **time**

P.. Start a new paragraph when you move to a different **place**

To.. Start a new paragraph when you move on to a new **topic** or subject

P.. Start a new paragraph when you bring a new **person** into your writing, or when you change from one person to another (especially when writing conversations)

How to show a paragraph break on a page of your exercise book

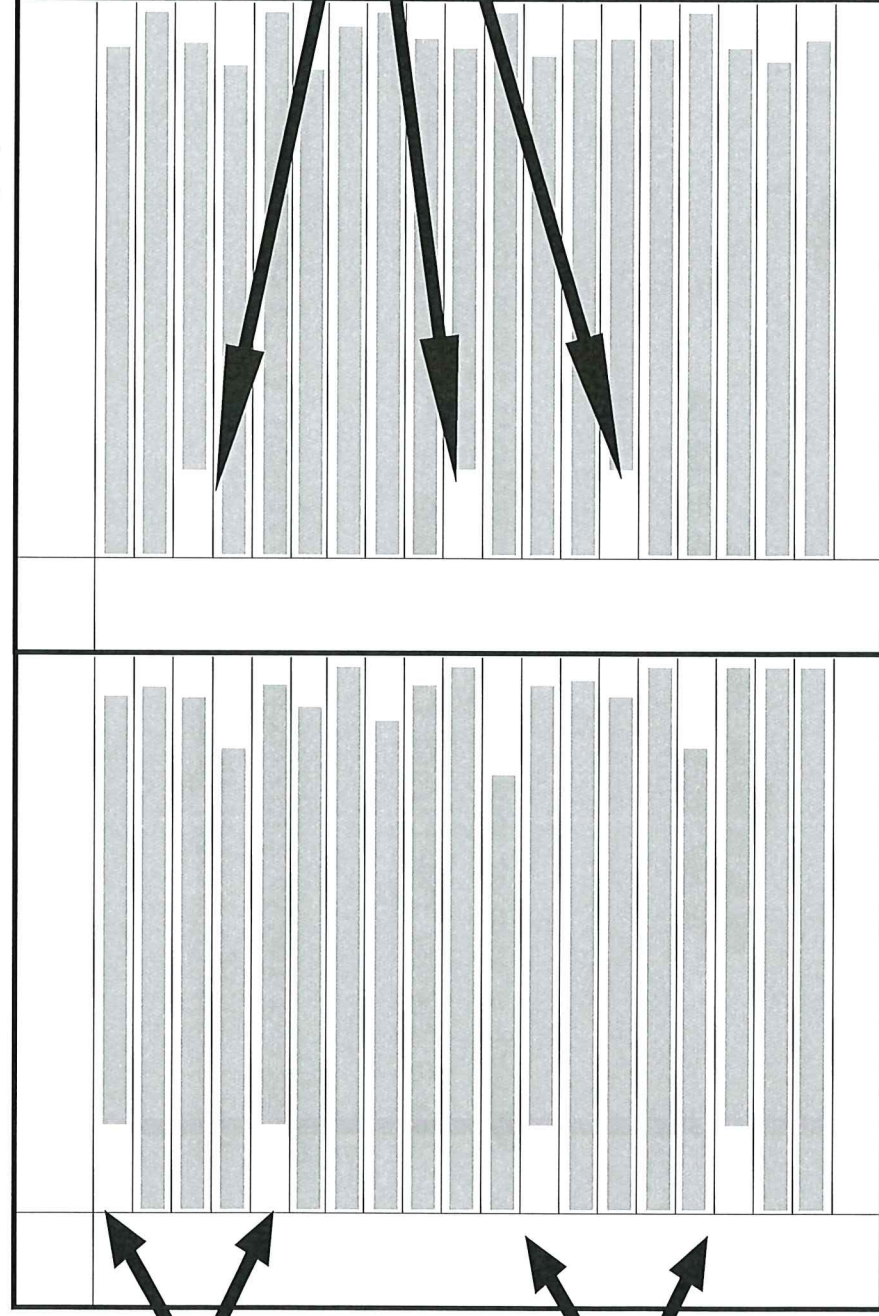
There are FOUR
new paragraphs
on this page



There are THREE
new paragraphs
on this page



(The grey lines on this picture are to show where the handwriting is)



The beginning of
the new paragraph
is INDENTED — the
first word starts
about 3cm in from
the page margin.

There is NO
BLANK LINE
between the
paragraphs

A reader can easily
see where the new
paragraphs begin
because of the white
space created by the
3cm indentation
from the margin.

Exploring the connotations of a word in your quotation.

The **connotations** of a word are the things you **associate (link)** with a word when you hear or read it.

They can have an **overall effect** that is either, **negative, positive** or neutral.

Always remember that usually the writer will be aiming for a negative or positive effect. Always select the connotations that help support your point.

- You have chosen a **quotation** that supports your point.
- You have **explained** the context of the quotation and how it supports your point.

For example:

My **point** here is that Stoker uses features of writing to describe (a simile) in his book 'Dracula'. I have included my **quotation** and I have also **explained what is happening**. I add why the quotation supports my point.

"Stoker uses a simile to describe Dracula negatively in his book; "The old man's grip was like a steel trap." This is when Harker shakes hands with Dracula for the first time. It is a simile because he is using the word 'like' and comparing Dracula's hand to something else, in this case a trap. This is a negative description"

- The next step is to **explore**; think about **the effects** of the feature.

I add another sentence **exploring** how the simile and its imagery has **affected** me.

"Stoker uses a simile to describe Dracula negatively in his book; "The old man's grip was like a steel trap." This is when Harker shakes hands with Dracula for the first time. It is a simile because he is using the word 'like' and comparing Dracula's hand to something else, in this case a trap. This is a negative description The use of a simile helps the reader imagine Dracula in more detail by focussing the simile on one of the five senses."

- To **develop your 'explore'** of the affects you should now choose a word that will, with the help of its **connotations**, support your point even further.

I have decided that 'trap' is a good word to help support my point. I did this by at first thinking about what **the connotations were of the word**, selecting the ones that were useful to prove my point and then considering their overall effect and what it **suggested to me**.

"The noun 'trap' has very negative connotations of caught, unable to escape and fear. The overall effect of these connotations adds to the negative description of Dracula. It suggests that Dracula may 'trap' Harker and not allow him to leave."

To write a PEEEL paragraph, work through this plan.

1. Point

- This just means your **answer to the question**.
- It should be around one or two sentences long.
- Reword the question to help you get started.
- You should base your answers on a range of evidence: words, writing devices/features and structure.

2. Evidence

- This is the **bit of text** that gave you the answer (your point).
- Copy it out and put a comma before it, and quotation marks around it, "..."
- If your answer (point) is about the whole text (structure), just write a summary of what you want to use as evidence; *for example: the play begins with the party and the Inspector arriving, it ends with the phone ringing. (sometimes your evidence and explain will merge together).*
- Use a **range of evidence**: words, writing devices/features and structure/SCS1.

3. Explain

- Tell me **who is saying the quotation** and to whom. Tell me what they are **talking about**.
- If your answer (point) is about structure, use technical terminology as much as you can; *for example: the plot structure begins and ends in the same place but the characters have changed.*

4. Explore

- Tell me **what you felt, thought or was suggested to you** by the quotation. Say **why this helps work out the answer** (point). This should be the longest part of your PEEEL.

5. Link – back to the question, or for a text you have studied...

- **Show off** all that you know about the text in this section. Your answer (point) should be linkable with the **writer's viewpoint, the context or the theme**. Try and write about all three in three PEEELs.

Formats

Paper Two, Question Five

Showing ability to write for purpose and audience and, **within the provided form.**

The range of forms that can be set:

- **letter**
- **article**
- **text for a leaflet**
- **text of a speech**
- **essay**

Using language for impact

- writing to instruct/advise
- writing to argue
- writing to persuade

Allowing opportunities (where relevant) to:

- give and respond to information
- select, organise and emphasise facts, ideas and key points
- cite evidence and quotation
- include rhetorical devices

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- # Yours for life

Yonemitsu, Shun'ichi

...し

[illegible]

Article

Minimum:

- the use of a simple title
- Paragraphs (*TIPTOP*)

More developed:

- a clear/apt/original title (*writing feature / pun / alliteration*)
- a strapline (an extra heading or caption) (*planning ideas*)
- Subheadings (*planning structure*)
- an introductory (overview) paragraph (*planning structure*)
- effectively/fluently sequenced paragraphs (*planning ideas / planning for structure / writing features/ discourse markers*)

Note: there is no need to write in columns (or include images).

How to Prevent Workplace Injuries: Pay Workers For Sick Days

A new study on how to prevent workplace injuries indicates that workers who are afforded paid sick days by their employers are less at risk for job-related injuries. The study, conducted by researchers from the *Centers for Disease Control and Prevention (CDC)*, found that workers given paid time off for illness were **28% less likely to suffer an on-the-job injury**.

Not surprisingly, the study also found that workers in the most dangerous lines of work receive the biggest benefits from compensated sick days. The most dangerous jobs examined in the study were those contained under the umbrellas of **manufacturing and construction**. OSHA estimates that around four million people are seriously injured at work every year in the U.S. Also, an average of thirteen workers are killed on the job in America every day.

38,000 Workers Studied

In order to conduct their study, CDC researchers studied information collected from the *National Health Interview Survey* from 2005 until 2008. A total of **38,000 workers** were examined in the study. The researchers were careful to account for gender, age, pay rate and other factors that could impact injury rights. The results of the study held true even when these factors were accounted for.

Because **all workers in the public sector are afforded paid sick time**, the CDC study only included data regarding private sector workers. Roughly 57% of those who participated in the study were given paid sick days off by their employers. A total of 40 million workers in the United States receive paid time off for illnesses.

Why do Paid Sick Days Equate to Lower Injury Rates?

During their study, lead researcher Abby Aschw and the other researchers discovered that workers had experienced injuries including the following:

- Spinal cord injuries
- Carpal tunnel damage
- Herniated discs
- Bone fractures
- Cuts
- Soft tissue tears
- Sprains

According to the researchers, these injuries are more likely to occur while workers are sick because even a temporary illness can lead to a **reduced level of mental focus**, as well as drowsiness and carelessness. The medications taken by sick workers also tend to have side effects such as drowsiness or impaired concentration.

Adding to a Growing Body of Evidence

According to Aschw, a CDC senior service fellow, many workers may feel compelled to continue working even when they're sick if their employers don't offer them paid sick days. Aschw believes that the CDC study has finally provided the answer to how to prevent workplace injuries – **fewer injuries and safer overall operations would be the norm if more workers abstained from working when they're suffering from an illness**.

John Howard, the CDC's National Institute for Occupational Safety and Health director, agrees with Aschw and says that the study builds on a growing body of evidence indicating that our personal health and our professional lives are inextricably intertwined. Howard also said that previous studies have found that workers who are given paid sick days experience fewer complications when dealing with minor injuries, and recover from their ailments more quickly as well.

How to Prevent Workplace Injuries: The Bottom Line

A new CDC study indicates that workers who are given paid sick days by their employers are **28% less likely to suffer an injury while on the job**. The full text of the study can be found online in the *American Journal of Public Health*.



Text for Leaflet

Minimum:

- use of a simple title
- paragraphs or sections (*TIPTOP*)

More developed:

- a clear/apt/original title (*writing features / alliteration / puns*)
- organisational devices such as inventive subheadings / boxes / bullet points (*the task is to write a text for a leaflet so there is no need for columns or images*).
- effectively/fluently sequenced paragraphs (*planning ideas / planning structure / discourse markers / writing features*)

The only party which can get Brexit done is the Conservative Party

On 23 May, elections to the European Parliament take place. We didn't want these elections, but Parliament has not yet approved a Brexit deal. The only way to avoid holding them is to back a deal and get on with Brexit. And your vote can show that you want a Brexit deal delivered as soon as possible.

Theresa May is working tirelessly to pass a workable deal which:

- ✓ takes back control of our money, laws and borders
- ✓ leaves the Common Fisheries Policy and the Common Agricultural Policy
- ✓ protects jobs, security, and our United Kingdom

Being the largest party in Parliament, the Conservatives are the only party that can actually make Brexit happen, and are committed to seriously and responsibly delivering it.

Other parties want to stop Brexit – or would rather shout from the sidelines, then work to get it done in the national interest.

"At this critical moment for our country, parties should not be playing politics – or acting for their own personal gain. We need to come together, stop the course, and deliver Brexit in the national interest. I am determined to do that and get Brexit done, so that we can focus on our future. A vote for the Conservatives on 23 May is a vote to leave the EU with a deal as soon as possible."

Theresa May, Prime Minister



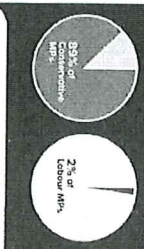
What these European elections could mean for the UK

If people who want to see a Brexit deal delivered do not vote Conservative on 23 May, that will split the vote and could mean...

- 1. Jeremy Corbyn** and Labour topping the poll – giving Corbyn a boost and taking him a step closer to Downing Street.
- 2. Parties** which want to **re-run the referendum** using the result to claim that the British people don't really want to leave – risking more delay, division and uncertainty.
- 3. Nigel Farage** and other parties which are standing for personal gain just getting more publicity – but not actually getting us closer to delivering a deal and getting Brexit done.

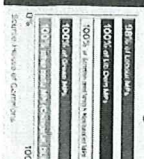
Parliament has come close to backing a Brexit deal. By voting Conservative on 23 May, you can show that you want a Brexit deal delivered as soon as possible.

Who's backed the Brexit deal so far?



83% of Labour MPs
2% of Labour MPs

Who's blocking it?



Party	Backed the deal	Opposed the deal
Conservative	100%	0%
Labour	83%	2%
Liberal Democrat	0%	100%
Green	0%	100%
SNP	0%	100%

Source: House of Commons

Essay

Minimum:

- a simple introduction and conclusion
- Paragraphs (*TIPTOP*)

More developed:

- an effective introduction and convincing conclusion (*writing features*)
- effectively/fluently linked paragraphs to sequence a range of ideas (*planning ideas / planning structure / discourse markers / writing features*)

STUDENT ESSAY SAMPLE

"Act of God" by Joan Baxter

Joan Baxter's "Act of God" revolves around the consequences of a water cut experienced by Jilian, a white woman who came to Africa to help the inhabitants of a small village. Due to this deliberate water cut, the villagers are forced to obtain unlawfully water from a tank. At the end of the story, Aisha, an African girl, drowns in it. As the action progresses, Baxter portrays Jilian's changing spectrum of emotions, emphasizing her insecurity, her anger towards the water company and her guilt towards the Africans. Through **setting and characterization of Jilian and Aisha**, the author suggests that when people are placed in a destabilizing situation, stuck between oppressor and oppressed, their quest for a sense of belonging and their often irrational feelings may become their main driving force.

The short story takes place in a fictitious African village, thus providing the reader with the idea that it could happen anywhere. [Consequently, it shifts the focus from the actual geographical setting to the struggles and feelings of the people who live in it.] The post-colonial world in which the action occurs gives rise to a series of conflictual situations. The **main conflict** opposes the water company and the Africans. Their interests are at opposite ends of the spectrum: the latter need the water whereas the company owners would rather sell it to make money. Bakari, Jilian's driver, refers to these rich people as "the Taton water mafia—the men who owned tanker trucks—(who) could sell water to people and 'grow fat.'" The anger that is expressed is shared by Jilian, who directs her rage towards her own industrialized country in addition to the water company. Ironically, at one point she is also angry at Aisha who tries to fetch water from her tank. [Her indignation towards the oppressing company owners translates into her momentary rage against the oppressed Africans.] The African struggle against the company extends to the authority of the newly independent government. When Jilian asks why the people do not protest against the water...

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They were surprised to be asked to participate, although they were to be expected. "It was important for [NIA] and for [the EPA] to have the citizens' voices, especially those citizens who are members of the Union for the Ethical Stewardship of the Aquatic Resource, and were eager when we [NIA] were going through the 'Citizens for Knowledge Award'—what we call the Citizens' Knowledge Award. It is an honor to get a staff of scientists, previous scientists' projects and find citizens who are now."

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speech.



How can I revise formats?

- Look at examples of texts and identify which format they belong to
 - identify the features of that form.
- Take past paper two, question fives and replan and or rewrite the answers in a different format.
- Create revision cards to test yourself with.
- Annotate a features of a texts format.

