

CLEETHORPES ACADEMY HOME LEARNING

Year 10: English



We Are **CARING**

We Are **CURIOUS**

We Are **CREATIVE**

SELF QUIZZING

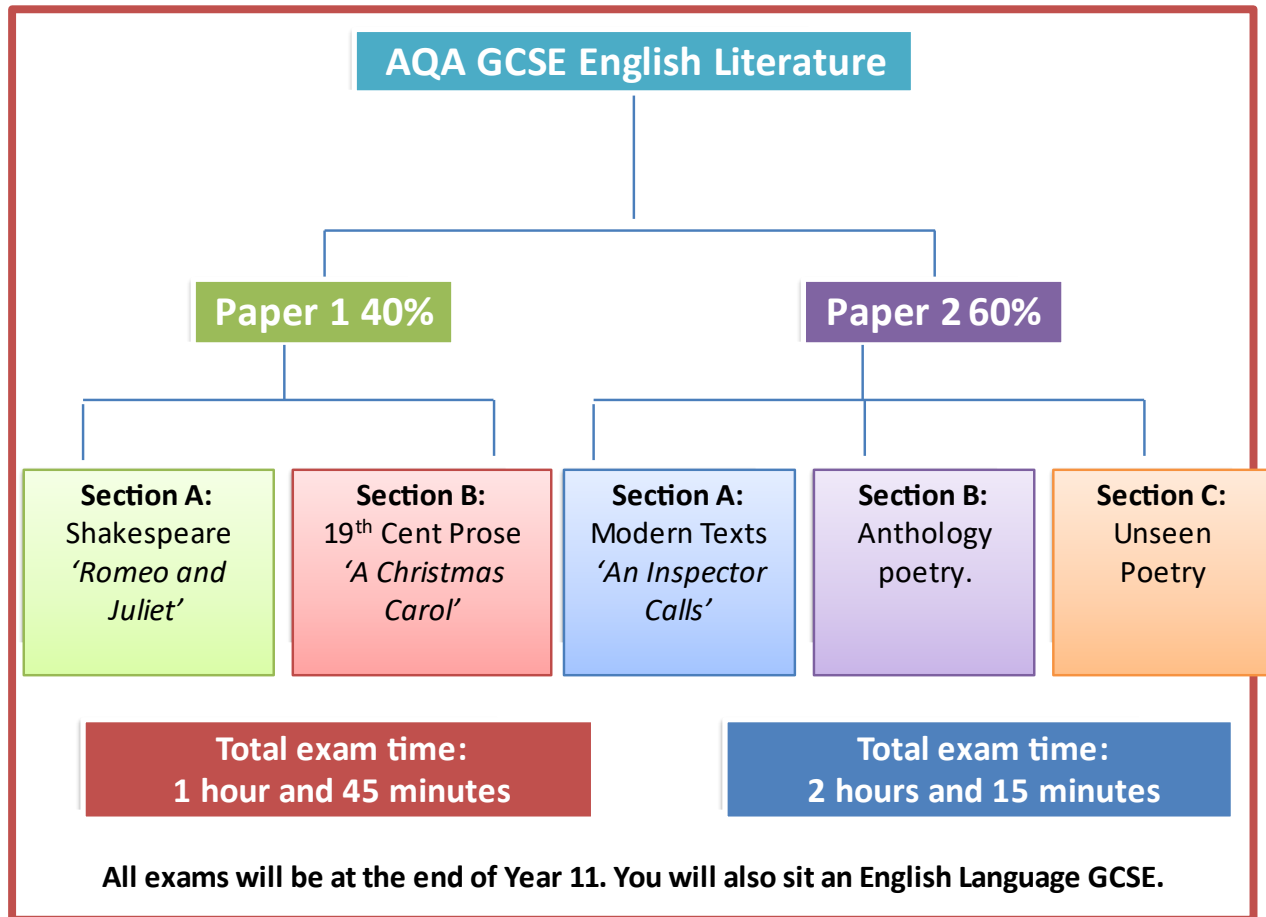
OUR EXPECTATIONS

- The act of self-quizzing supports retrieval. Retrieval is important because the more we revisit knowledge and ideas, the more likely we are to remember it. The more we remember, the greater sense we can make of our learning.
- You should spend a minimum of *30 minutes a night* focusing on a specific subject's retrieval activity.
- You should bring your completed work to form, every Tuesday, where your work will be checked and additional retrieval activities will be completed to support your retention of the information studied at home.
- Failure to complete the activities each week, will result in further sanctions.

WHAT YOU SHOULD DO

- Each night, select a subject to focus on.
- Read the subject's information really trying hard to remember what you have read. You might want to highlight and add your own notes to the information you have been given.
- Once you are confident that you can recall the information without having to recheck, use the following blank page to write down everything you can remember, using a black or blue pen. Don't worry if you can't remember everything
- In form time, your tutor will ask you to check through your work and use a green pen to "gap fill" any information you may have missed.
- Your tutor will also ask further questions in relation to the information you have read each week, to further support your retention of new knowledge.
- You will be rewarded with carrot points for your efforts each week.

WEEK 1
English Literature



AQA GCSE English Literature topics

The AQA GCSE English Literature course is designed to develop your skills in reading, analysis, and critical thinking. You will undertake the study of a diverse range of texts.

The course consists of two main components:

- Shakespeare and the 19th-Century Novel
- Modern Texts and Poetry

Week 1

English Language

Paper 1 Overview

- The **fiction** paper: you will explore fiction reading and descriptive or narrative writing
- You will be given a **question paper** and an **insert booklet**, containing the literature text
- The paper is worth **80 marks** in total
- It counts as **50%** of the GCSE
- The exam is in two sections:
 - **Section A: Reading**: you are assessed on your reading skills (**40 marks**)
 - **Section B: Writing**: you are assessed on the quality of your descriptive or narrative writing (**40 marks**)

Timings

- **1 hour 45 minutes** in total
- Spend **1 hour** on Section A
- Spend **45 minutes** on Section B

Question	Marks	Suggested timing	What skill is this testing?
1	4	10 minutes	AO1 : comprehension
2	8	15 minutes	AO2 (language) : language analysis
3	8	15 minutes	AO2 (structure) : structure analysis
4	20	20 minutes	AO4 : evaluation
5	40	45 minutes (including 10 minutes to plan and 5 minutes to proofread)	AO5 : your ability to create an effective narrative or description and AO6 : your use and control of spelling, punctuation and grammar

Week 2

English Literature

Macbeth: Context

It is easy to spend a long time revising context. However, if you keep your revision focused on the themes of the play, your exam responses will be equally focused and awarded high marks. Each of the below topics links directly to Shakespeare's ideas in Macbeth:

- **James I**
- **Witchcraft**
- **Gender roles**
- **God and the Great Chain of Being**

James I

- Macbeth was written during the reign of James I:
 - The time under James I is known as the **Jacobean** era
- When Shakespeare was writing Macbeth, James I was a relatively new king of England (he succeeded Elizabeth I in 1603; Macbeth was written in 1606):
 - Shakespeare was very popular with Elizabeth I
 - He wanted to remain a favourite of the new king
 - Therefore, Macbeth can be seen as a play written specifically for — and to flatter — James I
- James I had been King of Scotland since 1567:
 - This is why Shakespeare set Macbeth in Scotland
 - James I believed he was descended from a medievalthane called Banquo
 - So Shakespeare's Banquo is brave, loyal and conscientious
 - This can be seen as Shakespeare flattering his new king
 - Shakespeare could also be **legitimising** James's rule
- When he took over the throne he became ruler of England, Scotland and Ireland as king, James I aimed to unify the three nations into "Great Britain":
 - This is why Malcolm — a good and rightful king — is seen unifying the lords and **thanes** of England and Scotland in the play
 - Macbeth — a **tyrant** and **illegitimate** king — is seen as creating division
- Although James I was mostly popular, there were many plots to kill him the most serious, and famous, of these plots was the Gunpowder Plot of 1605:
 - These plots were acts of **treason**
 - Shakespeare includes multiple references to **treason** in Macbeth, the most serious being the **regicide** of King Duncan
 - In the play, all these acts of **treason** have terrible consequences for those who commit them — all are killed, either in battle, by execution, or from suicide
 - Again, Shakespeare could be appealing to James I by presenting a warning to any potential traitors: attempt a plot against the king and suffer eternal consequences
- James I wrote a book — the *Basiliikon Doron*, or "Royal Gift" — which set out his belief in the **Divine Right of Kings**:
 - The **Divine Right of Kings** was a belief that kings and queens are chosen by God
 - These rulers are, therefore, representatives of God on Earth
 - This would mean there would be religious consequences for anyone attempting to overthrow a king
 - Shakespeare includes multiple references to the afterlife in Macbeth, suggesting that anyone plotting against a king would end up in Hell

Witchcraft

- In **Jacobean** England, there was a widespread belief in witches
- James I was fascinated by witchcraft:
 - He attended witch trials and even supervised the torture of women accused of being witches
 - In 1597, James I wrote a book called *Daemonologie* where he set out his beliefs that witches are slaves of Satan and should be executed
- Shakespeare was inspired by James I's *Daemonologie*
- Shakespeare is appealing to James I's fascination with witches in Macbeth:
 - He begins the play with an ominous scene featuring three "weird sisters" (which fit James's description of witches)
 - Witchcraft features prominently in the play:
 - There are four separate scenes featuring witches
 - The three witches are seen plotting to commit evil acts against innocent men
 - They are presented making evil spells
 - They are seen causing numerous natural disturbances
- When James I came to the throne, being a witch was already punishable by death
- James I outlawed even being associated with witches:
 - A **Jacobean** audience would have been fearful and distrustful of witches
 - The fact that a character as seemingly brave and loyal as Macbeth can be tempted by the witches would have only made the witches seem even more terrifying
 - Shakespeare is again appealing to James I by making the witches the main cause of evil in the play
 - Shakespeare presents the witches (and those characters tempted by them) as disruptive forces, set against the moral goodness and order of Malcolm, the rightful king
 - Shakespeare is associating all kings (including James I) with moral goodness and order

Week 2

English Language

Paper 2 Overview

Reading Section Summary: Section A overview

- Part of the **non-fiction** paper: you will explore **two** non-fiction texts with particular points of view
- There are **4 questions**
- Section A is worth **40 marks** in total
- It counts as **25%** of the GCSE
- You are assessed on your **reading skills**

Timings

Spend **1 hour** on Section A

Section A: Reading of Paper 2 you will be given **two source texts** — Source A and Source B — in a separate booklet. The sources will be linked by a theme; one will be taken from the **19th century** and the other from either the **20th or 21st century**.

The non-fiction insert booklet will include two set texts. They will be of different genres.

The genres include articles, reports, essays, travel writing, accounts, letters, diaries and extracts from biographies or autobiographies. Whatever the genre, your main task is to identify how the authors of these texts present their points of view via their choice of language.

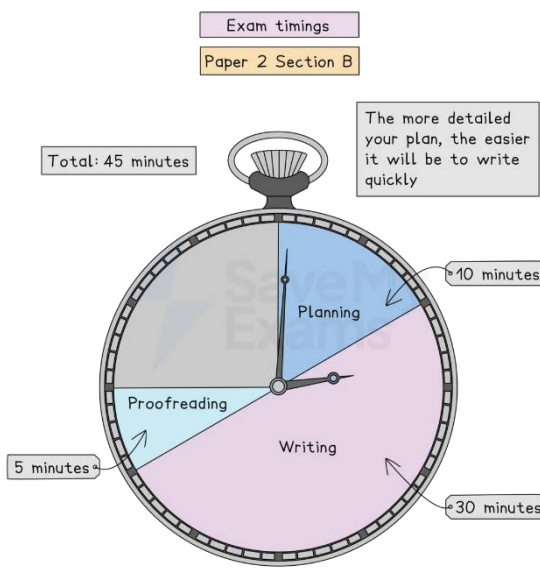
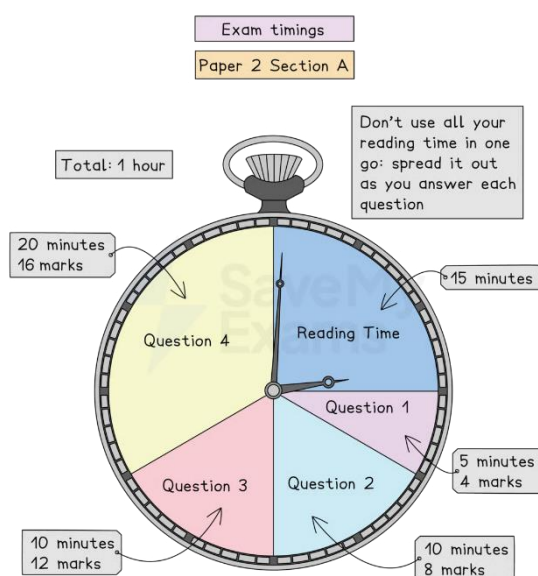
Writing Section Summary: Section B overview

- Part of the **non-fiction** paper: you will write your own piece of non-fiction writing, giving your point of view on a topic
- Section B is worth **40 marks** in total
- It counts as **25%** of the GCSE
- You are assessed on your **writing skills**, as well as your use and control of **spelling, punctuation and grammar**

Timings

- Spend **45 minutes** on Section B

In **Section B: Writing of Paper 2** (Question 5) you will be asked to write in a specific genre, such as an **article** or **letter**. The question will specify a specific **audience** (e.g. a politician) and **purpose** (e.g. to persuade).



Week 3

English Literature

- Shakespeare may be suggesting that it is better for women to stick to **societal norms**
- Shakespeare could be suggesting her downfall comes from her unnatural attempt to have control over her husband and her status
- Women were expected to be:
 - **Subordinate:** lower in status than men
 - **Dutiful:** obedient; doing what they were told, especially by men
 - **Nurturing:** kind and mothering, and concerned with having children and looking after the home
 - Lady Macbeth **subverts** these expectations
 - Women who subverted these expectations were seen as unnatural, perhaps even similar to witches
 - Shakespeare could be offering a warning that women who do not conform to expectations and are unnatural are doomed to suffer negative consequences
- In the Jacobean era, men were expected to be:
 - **Dominant:** they were expected to have authority over their households and all the people living in them, including their wives
 - **Superior:** men were seen as physically and mentally superior to women
 - **Noble:** men, but most especially **thanes** like Macbeth, were expected to be brave and loyal to their king
- Shakespeare presents Macbeth as a character who fails to display the expected traits of a man and thane:
 - For this he is accused of being weak, mentally ill and unmanly by Lady Macbeth (Act II, Scene II)
 - Mental illness was often seen as a sign of moral or spiritual weakness in Jacobean society
 - Shakespeare could be suggesting that Macbeth, because he fails to conform to gender expectations, is more easily influenced by evil

God and the Great Chain of Being

- **Jacobean** audiences would have been overwhelmingly Christian
- They believed in the literal word of the Bible
- This meant they had a very real fear of Hell, witches, demons and the Devil:
 - Lady Macbeth calling upon evil “spirits” in Act I, Scene V, would have been seen as **blasphemous** and shocking
 - Regicide was a **mortal sin**, for which the culprit would go to Hell
 - Both Macbeth and Lady Macbeth ask for their crimes to be hidden from God and Heaven because they know the consequences of committing **regicide**
 - The repeated appearances of the witches symbolise the presence of evil in the world of Macbeth
 - The witches represent temptation to do evil for the human characters
 - Because of the widespread belief in witches, their presence in the play represents a very real threat to order in Scotland
- **Jacobean** audiences would also have believed in the **Great Chain of Being**:
 - The **Great Chain of Being** was a belief in an order of things in the universe
 - It represented a hierarchy of all things that asserted God’s authority at the top of the chain
 - In essence, the **Great Chain of Being** was God’s plan for the world
 - Witches and the Devil existed outside of this chain
 - The Devil, demons and witches attempted to break the **Great Chain of Being**, sometimes by tempting humans to commit sinful acts
 - Any attempt to break the chain would upset God’s order and bring about disorder to the world
 - An attempt to break the **Great Chain of Being** was, therefore, **blasphemous**
 - Any instance where human characters act not according to their proper status is an example of the chain being broken:
 - Macbeth becoming king (he should only be a **thane**)
 - Lady Macbeth dominating Macbeth (a woman controlling a man)

Week 3
English Language

Persuasive Devices

Technique	Definition
Alliteration	Using the same letter at the beginning in a series of words. E.g., horrifically harmful
Rhetorical Question	Asking a question that will not be answered.
Emotive Language	Using language that appeals to the emotions of the reader.
Direct Address	Using nouns like, you or your to appeal to the person you are speaking to. Speaking to them directly.
Facts	Giving a true comment or statement.
Opinion	Sharing your thoughts and feelings about something.
Repetition	Repeating words or phrases again and again to dramatise your point.
Exaggeration	Using a statement that represents something as better or worse than it really is.
Statistics	Using a number, or percentage to prove your point.
Triple (Power of Three)	Using three descriptive words or phrases in a row to emphasise.

Week 4

English Literature

MACBETH

dramatis personae



Macbeth

- Thane of Glamis
- Renowned general
- Prone to suggestion



Lady Macbeth

- Macbeth's wife
- Impatient & ambitious
- Doesn't like spots



Duncan

- King of Scotland
- Rather avuncular
- Totally doomed



Malcolm

- Duncan's eldest son
- Kind of slippery
- Natural politician



Donalbain

- Duncan's second son
- Doesn't say much
- Doesn't do much



Banquo

- Macbeth's friend and fellow general
- Somewhat skeptical



Fleance

- Banquo's son
- Fortuitously good at running away



Macduff

- Thane of Fife
- Dedicated family man



Lady Macduff

- Macduff's wife
- Worries a lot, for good reason



Macduff's Son

- Smart-mouthed kid
- Unfortunately not good at running away



Ross

- Thane of Ross
- Macduff's cousin
- Delivers the news



Lennox

- Scottish nobleman
- Also delivers news
- A bit suspicious



Seyton

- Macbeth's servant
- Has the great line "The queen, my lord, is dead."



Porter

- Macbeth's gate-keeper
- Drunken philosopher
- Knock knock. He's there.



Captain

- In Duncan's army
- Badly wounded, but quite talkative



Siward & Young Siward

- English backup for Malcolm



Doctor

- Not a psychiatrist
- Doesn't like serving usurping murderers



Gentlewoman

- Not to be trusted with the care of unstable patients



Murderers

- Hired by Macbeth
- Identity of Third Murderer is hotbed of speculation



Witches

- Scheming evil secret black and midnight hags
- Like making prophecies



Hecate

- Queen of the witches
- Kind of shoe-horned into proceedings to beef up the occult factor

plus assorted others!

Week 4
English Language

Exploring Language

To use language effectively, writers employ various techniques to influence the reader's emotions, impressions, and understanding. These techniques include using specific word choices, sound devices like alliteration and assonance, and imagery to create a vivid and impactful experience. Understanding how to analyse these effects and how they contribute to the overall meaning and tone of a piece of writing is crucial for both writers and readers.

Here's a more detailed look at how to use language for effect:

Word Choice and Connotation:

Specificity	Choose words that paint a precise and vivid picture rather than using vague or general terms.
Connotation	Consider the broader meaning and associations a word carries beyond its literal definition. e.g. Thunderous = loud, harrowing, intimidating, powerful etc.
Figurative Language	Use similes, metaphors and personification to create comparisons and make abstract ideas more concrete.
Imagery	Use sensory details to appeal to the reader's senses and create a more immersive experience.
Evoking Emotion	Using vivid imagery and strong verbs, adjective and adverbs can evoke a wide range of emotions in the reader/listener.

Analysing Effects:

Identify the language feature/method	Is it a specific word, a sound device, a sentence structure or language device?
Explain the effect	How does this method make the reader think, feel, imagine? Does it create a certain mood or atmosphere?
Connect to the overall meaning	How does this particular effect contribute to the writer's purpose and the overall message of the text?

Week 5
English Literature

<u>Key Quotations</u>	<u>Explained</u>
Witches: "Fair is foul and foul is fair."	Represents the theme in the play of good and evil. It sets a tone of ambiguity and things that may seem fair and good are actually evil. This links closely to deception in the play and the theme of appearance 'v' reality. Foreshadows corruption in the play.
LADY MACBETH: "Look like the innocent flower but be the serpent under't."	Lady Macbeth states these words to Macbeth to tell him to look like he has no guilt but is pure when in fact he is hiding deep and dark desires to murder Duncan. Like the serpent he will be treacherous.
LADY MACBETH: "Come you spirits unsex me here."	Lady Macbeth wants to conjure darkness which links to her disloyal nature. She seems to conjure "spirits" linked to the supernatural which the audience would fear and know as evil. She wants to rid herself of feminine features in order to feel no remorse or guilt.

Week 5
English Language

Non-fiction Writing Features

<u>Text Type</u>	<u>Features</u>
Article	<ul style="list-style-type: none">• A clear and original headline• A strapline• Subheadings• An introductory (overview) paragraph• Effective and fluently sequenced paragraphs
Letter	<ul style="list-style-type: none">• The use of addresses• A date• A formal mode of address e.g. Dear Sir/Madam, To whom it may concern or a named recipient• Effective and fluently sequenced paragraphs• An appropriate mode of signing off 'Yours sincerely/Yours faithfully'
Speech	<ul style="list-style-type: none">• A clear address to an audience• Effective and fluently sequenced sections• Rhetorical indicators that an audience is being addressed throughout• A clear sign off e.g. 'Thank you for listening.'
Essay	<ul style="list-style-type: none">• An effective introduction and convincing conclusion• Effective and fluently linked paragraphs to sequence ideas
Leaflet	<ul style="list-style-type: none">• A clear, apt and original title• Organisational devices such as inventive subheadings• Bullet points• Effective and fluently sequenced paragraphs

Week 6
English Literature

Macbeth Act Two

1. What does Macbeth see floating in the air before killing Duncan and what does he perceive this to show him?

He sees a dagger which he feels is there to urge him to kill the King.

2. When Lady Macbeth says: "A little water will wash us of this deed," what does she mean?

Lady Macbeth refers to the fact they both have the King's blood on their hands but they can simply wash away any remorse or guilt.

3. How does Lady Macbeth react to the killing of Duncan to feign her innocence?

Lady Macbeth's faints to show she is weak and feeble at this point.

4. Who discovers that King Duncan has been murdered?

Macduff.

5. Why does Macbeth kill the King's guards?

Macbeth kills the King's guards to show that he is angry and supposedly to revenge the King's death and lay the blame on the guards.

Week 6

English Language

How to write a narrative or descriptive fiction response

In your English language exam, you'll be asked to create a piece of narrative or descriptive writing. Narrative writing tells story. This could be made up by you or based on something you've experienced. Descriptive writing encourages the reader to imagine and empathise with an experience object or place. In both cases, you will need to demonstrate creative use of language and structure, while using accurate and varied punctuation, to convey original ideas through your writing. Let's look at some general strategies you can use for any creative writing task. Start with an interesting opening. This should place your reader in the action as soon as possible to grab their attention. You should avoid unnecessary and unexciting details or explanations. Throughout your piece, you should use a range of sentence and paragraph structures to vary the pace and an impact of your writing, and you should use accurate spelling and varied vocabulary and punctuation throughout.

Here are a few strategies for crafting a narrative piece. Keep it simple. There won't be time to create a really complex story. One or two settings and one or two characters is enough. Make sure you have a beginning, middle, and an end to your story with a clear line of progress from one point in time at the beginning to another point in time at the end. Most stories and narratives are driven by a character dealing with conflict or challenges.

If your main character doesn't have a problem to solve, the story will be less interesting to read. You should try and keep dialogue to a minimum and use it to help move the story forward or add emotion to your characters. A clear ending is also important. You could make sure that your character has dealt with the conflict or challenge you started your story with.

Here are a few strategies for a piece of descriptive writing. You can use language related to your senses - sight, smell, sound, taste, touch, to help immerse the readers in the experience you are describing. You can zoom in on particular details of the experience, focusing on small moments in detail. This will help build atmosphere, reveal character, or add depth to descriptions of objects and places. Using imagery such as personification, metaphor, or simile can help create powerful images in the mind of the reader. Whether you choose to write a narrative or descriptive piece, you should use language, structure, and punctuation creatively to interest and engage your reader.

Week 7
English Literature

ACT THREE: Scene-by-Scene Breakdown

Scene 1: Macbeth, now King, fears Banquo because the witches prophesied Banquo's descendants would rule. He hires murderers to kill Banquo and his son Fleance, framing it as protecting his own reign.

Scene 2: Macbeth and Lady Macbeth are miserable; Macbeth reveals his fears about Banquo and speaks of a dark deed to come, keeping Lady Macbeth away from his plans.

Scene 3: The murderers ambush Banquo and Fleance; Banquo is killed, but Fleance escapes, ensuring the prophecy's continuation.

Scene 4: At a royal banquet, Macbeth sees Banquo's bloody ghost sitting in his chair. His frantic reactions terrify the court, and Lady Macbeth dismisses the guests.

Scene 5: Hecate, the goddess of witches, punishes the witches for meddling with Macbeth and plans his eventual downfall.

Scene 6: Lords Lennox and another noble discuss Macbeth's tyranny, revealing Macduff's flight to England to join Malcolm and raise an army against Macbeth.

Week 7

English Language

What is fiction?

Fiction is writing that draws on your imagination. It might have some emotional truth, or might be inspired by reality, but the writing takes the reader somewhere else.

Fiction tends to use language that is more descriptive and often poetic.

Examples of fiction include:

- poetry
- plays
- novels
- short stories

You are likely to be working on shorter pieces of fiction writing in which you:

- describe a place
- describe a person
- write the opening section to a story
- or something similar

An engaging opening

In a story or novel, the first paragraph has a lot of work to do. It needs to grab the readers' attention and hook them into the story.

Story arc

Most fictional (and non-fictional) stories follow a recognisable pattern. One pattern that is familiar to readers is the five-stage story arc. This structure is also used in films and television shows.

A five-stage story arc takes the reader through the following stages:

- exposition - an opening that hooks the reader and sets the scene
- rising action - builds tension
- climax, or turning point - the most dramatic part of the story
- falling action - realises the effects of the climax
- resolution - the story is concluded

A convincing close

Aim to finish your story in a convincing way, tying up all the loose ends. Aim to resolve the story and leave your reader feeling satisfied with the way the story ends.

Note that cliff-hangers can work well as chapter endings in novels, but they can be less satisfying at the end of a short story!

Week 8
English Literature

Macbeth's growing paranoia and guilt:

"To be thus is nothing, / But to be safely thus." (Act 3, Scene 1)

"O, full of scorpions is my mind, dear wife!" (Act 3, Scene 2)

"We have scorched the snake, not killed it." (Act 3, Scene 2)

"Thou canst not say that I did it: never shake thy gory locks at me." (Act 3, Scene 4)

Lady Macbeth's and Macbeth's shifting dynamic:

"You lack the season of all natures, sleep." (Act 3, Scene 4)

"Are you a man?" (Act 3, Scene 4)

Banquo's suspicion and defiance

"I fear, thou play'st most foully for't." (Act 3, Scene 1)

Week 8

English Language

Use a range of vocabulary

A wide range of vocabulary demonstrates a strong command of language and makes your writing more lively, engaging and interesting to read. Keep a list of new words that you encounter and use them in your writing. Endeavour to make sophisticated vocabulary choices where you can. A thesaurus or *synonym* dictionary can be useful for expanding your vocabulary. However, always check the meanings of unfamiliar words and find out how best to use them in a sentence.

Key fact

Complicated doesn't always mean better. Simple words are sometimes more effective.

Example: 'The petite feline devoured its daily nourishment.' or 'The small cat ate its food.'

Use figurative language

Figurative language offers depth and colour to your fiction writing. Literal language states things as they are, whereas figurative language implies more layers of interpretation. You can use a range of **literary devices** to add depth to your fiction writing. Here are a few suggestions:

Literary device	Definition	Example
Simile	Comparing one thing to another using 'like' or 'as'.	The cat was as fat as a barrel . She felt like she was trapped in a box .
Metaphor	Using one thing to represent another.	His coat was a museum , stuffed with bus ticket memories and forgotten button dreams.
Alliteration	Repetition of the initial consonant sound in a series of words.	Kate kicked the cupboard door and cried .
Personification	Giving human attributes to non-human things.	The door reached open, inviting him in.
Onomatopoeia	Words that sound like the noise they signify.	The bell clanged and clattered through the house.

Aim to match your language to the mood of your piece. For example, if you are writing about a topic that is sad or sinister, '*the clouds gathered conspiringly overhead, the rumbles of thunder like whispers between them*' would be more convincing than '*the clouds above me floated by, each as fluffy as a marshmallow*.'

Using senses in your writing is a good way to engage your reader.

As well as the visual aspects of a scene, you can include **sounds, smells, feelings** and (where appropriate) **tastes** to really bring your writing to life.

Compare these two descriptions:

I walked through the forest. The trees were tall. The branches were green.

I walked through the forest, crunching the leaves underfoot. The tall trees oozed a smell of summer – fresh and sweet. The branches, covered in moss, were soft and green.

Notice how the second version becomes more vivid with the inclusion of all the senses.

Use your imagination to put yourself in the place or next to the person you want to describe. Appeal to all the senses as you write.

Week 9
English Literature

Lady Macbeth's Guilt & Madness (Act 5, Scene 1)

"Out, damned spot! Out, I say!": Her desperate attempt to wash away imaginary blood, symbolising her indelible guilt. Links back to the idea earlier she could rid herself of guilt by washing the blood away.

"Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand.": Her sensory hallucinations show her conscience tormenting her.

"The Thane of Fife had a wife. Where is she now?": Her fragmented speech reveals paranoia and guilt over Macduff's family.

Macbeth's Despair & Madness (Act 5, Scenes 3, 5, 8)

"Throw physic to the dogs; I'll none of it.": Rejection of medicine, recognizing his ailment is beyond physical cure.

"Tomorrow, and tomorrow, and tomorrow, Creeps in this petty pace from day to day...": Life as a meaningless.

"Out, out, brief candle!": Compares life to a flickering candle, highlighting its insignificance and briefness.

"They have tied me to a stake; I cannot fly, But, bear-like, I must fight the course.": He feels trapped.

Week 9

English Language

Show, don't tell

In real life we learn about people from their clothes and belongings as well as from the things they tell us. We understand someone's mood from their facial expressions, movements and tone of voice – we don't need someone to tell us they are in a bad mood...we can usually figure it out from the way they are shouting!

It is the same when you read. Instead of **telling** your readers everything about a character or place, try to **show** them instead.

For example:

Telling - *The woman walked into the room looking intimidating and angry.*

Showing - *The woman stormed into the room, her black coat flying behind her. Her scowl was fierce as she scanned the room. Her piercing eyes settled on Sarah.*

Telling - *It was midnight and she walked out to the garden.*

Showing - *The sky was cloudless and the stars filled every inch of it. The moon glowed on the roses, turning them silvery white as she tiptoed out into the dark.*

"Show, don't tell" is one of the simplest guidelines in creative writing, and one of the most helpful. In short, it encourages writers to transmit *experiences* to the reader, rather than just *information*.

"Show, don't tell" is not just a suggestion for creative writers; it's at the heart of what defines creative writing itself. In this article, we'll explore what "show, don't tell" means and how understanding it can help us as writers, and we'll give you lots of exercises you can experiment with to properly balance "show" and "tell" in your own work.

When it's done properly, creative writing creates experiences in the reader. It brings up images in the mind, emotions in the body, sense perceptions, memories—you name it.

Readers bring the writing to life, by experiencing in their own way what the writer is working to transmit. The writer gives readers a world made of language—sets of happenings, images, meanings, associations—and the readers' own experience of the writing depends on how their minds and bodies light up in response.

Tell, don't show:

- The man was cold.

Show, don't tell:

- He shivered and pulled up his flannel scarf.
- He ducked his head against the bitter December air.
- The wind wicked heat from his exposed skin.
- "Beauty is pain," he said, wincing as the cryogenic gunk touched his warts.
- The cashier's glare froze his innards.

Week 10
English Literature

The First Apparition (Armed Head)

Quote: "Macbeth! Macbeth! Macbeth! beware Macduff; Beware the thane of Fife. Dismiss me. Enough."

Meaning: A direct warning against Macduff, who eventually kills Macbeth.

The Second Apparition (Bloody Child)

Quote: "Be bloody, bold, and resolute; laugh to scorn / The power of man, for none of woman born / Shall harm Macbeth."

Meaning: This gives Macbeth false confidence, as he believes no one born naturally can defeat him.

The Third Apparition (Crowned Child with a Tree)

Quote: "Be lion-mettled, proud; and take no care / Who chafes, who frets, or where conspirers are: / Macbeth shall never vanquish'd be until / Great Birnam wood to high Dunsinane hill / Shall come against him."

Meaning: Another seemingly impossible condition, as forests cannot move.

Macbeth's Reaction & Misinterpretation

After seeing the apparitions, Macbeth's fear shifts to overconfidence, leading him to believe he is invincible.

He vows to act immediately, saying, "the very firstlings of my heart / Shall be the firstlings of my hand," deciding to kill Macduff's family.

He famously curses the apparitions and those who trust them, calling them "infected be the air whereon they ride, / And damned all those that trust them."

Week 10

English Language

Comparing Writers' Attitudes

In your English language Paper 2 exam, you'll be asked to analyse two texts and compare the writer's ideas and perspectives, analysing how similar or different they are and why. The text will often be about a similar subject, but each writer may be aiming to present a different idea or perspective. They will use different language, structure and grammar to do this. Each of these elements will be influenced by the purpose of the writing, why the text has been written.

Before you start writing, you should ask yourself: has it been written to entertain, inform, persuade, or argue a point of view? What impact does it have on the reader? Does it make you feel emotional? Does it communicate facts? Is it persuading you to think a certain way?

Let's take a look at two sample texts, both written to give an opinion about women's role in society.

Text one is taken from a speech delivered to Parliament in 1945: "She merely risks her life to bring the children into the world. Often with agonising pain, she spends her days and hours in washing and cleaning for the children, clothing them, and feeding them all the hours of the day and night."

Text two is taken from an online article. "I believe that everyone deserves equal rights and opportunities regardless of gender. I believe that we need to create an environment where diverse perspectives are valued. I believe that this is not an individual issue, but a social one."

Firstly, it's important that you reference both texts all the way through your answer. Your introduction should link the purpose and form of the two texts. In this case, both texts have a similar purpose. They communicate the opinion of the writer about how women are treated in society using the form of a speech and an article. The middle section of your answer should make two or three points comparing the two texts directly. You may want to focus on language choices, structure or grammar, but you should always mention the idea the writer is trying to express and the effect it has on the reader or audience. For example, in text one, the speech, the writer uses a third person perspective to describe the experiences of an ordinary woman. On the other hand, text two from the online article uses the first-person perspective to address the reader directly making it clear that she's expressing her own opinion and experiences. The speech uses emotive language such as risks her life, and agonising pain to build empathy with the audience and reinforce the seriousness of the problems facing women. In the online article, the repetition of, I believe, emphasises the strength of the writer's beliefs. It also creates a list to highlight the different types of inequalities that women face.

Your conclusion should summarise your main points, and again, mention both texts giving a final thought on how effectively the writers have achieved their purpose.

Week 11
English Literature

Key Quotations from Act 5, Scene 8

Macbeth's Defiance & Despair

"I will not yield, / To kiss the ground before young Malcolm's feet".

"I bear a charmed life, which must not yield / To one of woman born" (Macbeth's belief in the witches' prophecy).

"Accursèd be that tongue that tells me so, / For it hath cowed my better part of man!" (Upon learning Macduff's birth secret).

"Turn, hell-hound, turn!" (His final battle cry).

Macduff's Revelation

"Macduff was from his mother's womb / Untimely ripped" (Revealing he wasn't "born of woman" naturally).

"I have no words; / My voice is in my sword: thou bloodier villain / Than terms can give thee out!" (His response to Macbeth's taunts).

Malcolm's Victory & New Order

"Hail, King of Scotland!" (The united shout of loyalty after Macbeth's head is displayed).

"Henceforth be earls, the first that ever Scotland / In such an honour named" (Malcolm's promise of new titles).

"Producing forth the cruel ministers / Of this dead butcher and his fiend-like queen" (Malcolm's promise to bring Macbeth's followers to justice)

Week 11

English Language

Sentence variety

Using a variety of sentences can help you to create interest and tension in your writing. Experiment with different sentence lengths and types to build atmosphere, mood and suspense.

Varying sentence length

Use your sentence lengths to reflect the pace of the action in the *narrative*.

Varying sentence openings

Vary the way that you start sentences to keep your writing interesting and lively. For example:

Start your sentence with a...	Example
verb – an action word	Running for her life , Sarah shouted at the bus to stop.
simile - comparing something to something else	As quiet as a whisper , he turned to me.
preposition – indicates the position of someone or something	Beyond the gate, the road stretched far away.
adverb – modifies or describes a verb, adjective or another adverb	Cautiously , he moved away from the lion.
connective – joining word	Despite the sunshine, Mr Tucker was wearing a heavy coat.

Here's a piece of writing that lacks variety:

I woke up. The sun was beaming through the window and warmed my face. I turned towards it, closing my eyes to enjoy the moment. I stayed there for a moment and then got out of bed. I padded across to the window. I opened it to hear the birds outside. It looked like it was going to be a good day.

Although this is well written, notice that most sentences start in the same way. The writer has mostly used simple sentences throughout.

Here is a second draft of this paragraph. Notice how the variety of sentences changes the feel of the piece:

I opened my eyes to the warmth of the sun that was beaming through the window. Turning towards it, I closed my eyes. Moments later I got out of bed and padded across to the window. I opened it and heard the birds outside. I knew it was going to be a good day.

Week 12
English Literature

ACT FIVE SCENE 9

KING MALCOLM

We shall not spend a large expense of time
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honor nam'd. What's more to do,
Which would be planted newly with the time,
As calling home our exil'd friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who (as 'tis thought) by self and violent hands
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time, and place.
So thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

PLAIN ENGLISH:

'We won't waste much time in rewarding each and every one of you,' said the King. My thanes and cousins, you are now earls – the first earldoms Scotland has ever awarded. I'm also going to call our exiled friends' home and flush out the cruel agents of this dead butcher and his fiend-like queen, who, we believe, killed herself. These things, and whatever else God calls on us to do we'll perform in due course. So, thanks to all, and we invite you all to see us crowned at Scone.

Week 12

English Language

Synthesise and Summarise

In your English language exam, you'll be asked to summarise and synthesise two texts to show that you understand the meaning of the writing. This means you'll need to summarise by being able to give a brief explanation of what each text is about and synthesise by using information and examples from both texts in your answer.

Let's summarise and synthesise these two texts about two different writers' relationships with their dogs.

Text one: "Daisy was stronger, faster, and more powerful than her compact size suggested. Our walks were a constant battle. She persistently strained against her leash, sniffing, twitching, searching. On this particular morning, she launched herself up a tree trunk chasing her favourite target, a squirrel. Her jolt wrenched me forward. I stumbled over a root and my head smashed into a low slung branch."

Text two: "He came in this morning in his usual style, which he appears to have founded on that of an American cyclone, and the first thing he did was to sweep my coffee cup off the table with his tail, sending the contents full into the middle of my waistcoat."

An exam task could be something like this: 'Summarise and synthesise these two texts to compare the relationship each writer has with their dog.'

To summarise and synthesise, the first thing you'll need to do is to look for examples and information in each text relevant to the question. Once you have found this information, you can use phrases such as "We can infer that" "This suggests that", or "This implies that" to explain what you have found.

For example, if we look at our two texts, we can infer that both dogs are out of control and cause their owner's trouble. In the first text, we are told that Daisy was stronger, faster, and more powerful than her size suggests. The use of the words 'battle' and 'strained' also implied that the dog is a challenge to control. Similarly, the dog in the second text is compared to a 'cyclone' who proceeds to sweep a coffee cup off a table with his tail. This implies that this dog also moves around the house in an uncontrolled way. In addition to these behavioural similarities, both dogs also seem to cause their owner's trouble. In the first, we are told that the dog has wrenched the right forward, causing them to stumble and hit their head. Comparably, the second dog sweeps the contents of the coffee cup into the middle of my waistcoat, implying that the writer's clothes are now covered in coffee.

Notice how when comparing the text, I use words to signpost the comparison such as similarly comparably, and in addition to. If you are comparing two texts that are different, you can use words and phrases like alternatively or in contrast to begin a sentence about the difference. When asked to summarise and synthesise, the key is to use examples from both texts that support your points about the similarities or differences between them.