

# ***CLEETHORPES ACADEMY HOME LEARNING***

***Summer Term***

***Year 10: English Language***



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

The AQA GCSE English Language exam (8700) consists of two 1-hour 45-minute written papers, each worth 50% of the total grade, covering reading and writing skills. Both papers feature a 40-mark reading section (Section A) and a 40-mark writing task (Section B), alongside a non-exam assessment for spoken language (SLE).

### **Paper 1: Explorations in Creative Reading and Writing**

Focus: Fiction text and creative writing.

Section A (Reading - 40 marks):

Q1: Identify four true/false statements (4 marks).

Q2: Analyse language in a specific part of the text (8 marks).

Q3: Analyse structure (how the text is ordered) (8 marks).

Q4: Evaluate a statement about the text, giving your own opinion (20 marks).

Section B (Writing - 40 marks):

Q5: Descriptive or narrative writing, often linked to a visual prompt or theme (40 marks).

### **Paper 2: Writers' Viewpoints and Perspectives**

Focus: Non-fiction and literary non-fiction, comparing viewpoints.

Section A (Reading - 40 marks):

Q1: Identify four true/false statements (4 marks).

Q2: Summary of similarities or differences between the two texts (8 marks).

Q3: Analyse language in one text (12 marks).

Q4: Compare how writers convey their viewpoints in both texts (16 marks).

Section B (Writing - 40 marks):

Q5: Write a piece of transactional writing (e.g., article, letter, speech) expressing a personal viewpoint (40 marks).

## Week 2

### What am I tested on in Paper 1?

These are the **skills** which you will be assessed on:

Section A		
AO1	Finding and understanding information (4 marks)	<ul style="list-style-type: none"><li>• <b>Spot and understand</b> obvious and implied information and ideas in a text</li></ul>
AO2	Analysing language and structure (8 marks)	<ul style="list-style-type: none"><li>• <b>Explain how writers use words and structure</b> to create effects and make readers think or feel a certain way.</li><li>• <b>Use subject terminology</b> (like metaphor, simile, etc.) to back up your ideas.</li></ul>
AO4	Evaluating texts (20 marks)	<ul style="list-style-type: none"><li>• <b>Judge and give your opinion</b> on a text, using <b>quotes or references</b> to support your thoughts</li></ul>
Section B		
AO5	Content and organisation (24 marks)	<ul style="list-style-type: none"><li>• <b>Write clearly and creatively</b>, using a suitable tone and style for your purpose and audience</li><li>• <b>Organise your ideas</b> so your writing flows well and makes sense</li></ul>
AO6	Technical accuracy (16 marks)	<ul style="list-style-type: none"><li>• <b>Use a wide range of vocabulary and sentence types</b> to make your writing interesting and effective.</li><li>• <b>Check SPaG</b> keep your writing accurate</li></ul>

### Expert tips from examiners

#### Section A:

- **Stick to the given lines in the question** — don't use information from outside the specified section
- In Question 2, focus on **individual words and phrases** — explain why the writer chose them rather than just describing content
- Keep quotations **relevant, and precise**
- For Question 3, focus on **structure**, not language features
- Never just list language techniques or word types — always **explain their effect** and why the writer used them

#### Section B:

- **Plan ahead** to keep your writing **controlled and cohesive**
- Choose **sophisticated vocabulary** to build mood and atmosphere — avoid forced or overcomplicated words
- Limit dialogue — it rarely adds much, and **avoid it completely for descriptive writing**
- If using the image prompt, see it as a **starting point** — feel free to add your own creative ideas

## Week 3

### *What am I tested on in Paper 2?*

These are the **skills** which you will be assessed on:

Section A		
AO1	Understanding and interpreting information (12 marks)	<ul style="list-style-type: none"><li>• <b>Understand, synthesise and interpret</b> obvious and implied information and ideas in a text</li></ul>
AO2	Analysing language (12 marks)	<ul style="list-style-type: none"><li>• <b>Explain how writers use words and language devices</b> to create effects and make readers think or feel a certain way</li><li>• <b>Use subject terminology</b> (like metaphor, simile, etc.) to back up your ideas</li></ul>
AO3	Comparing texts (16 marks)	<ul style="list-style-type: none"><li>• <b>Compare the ideas and perspectives</b> of writers from two texts</li><li>• <b>Explain how</b> they express these ideas</li></ul>
Section B		
AO5	Content and organisation (24 marks)	<ul style="list-style-type: none"><li>• <b>Write clearly and creatively</b>, using a suitable tone and style for your purpose and audience</li><li>• <b>Organise your ideas</b> so your writing flows well and makes sense</li></ul>
AO6	Technical accuracy (16 marks)	<ul style="list-style-type: none"><li>• <b>Use a wide range of vocabulary and sentence types</b> to make your writing interesting and effective</li><li>• <b>Check spelling and punctuation</b> to keep your writing accurate</li></ul>

### **Expert tips from examiners**

#### **Section A:**

- Carefully read each question and identify the relevant source or text section
- For **Question 1**, read all eight statements before selecting any as true:
  - Make sure you know how to identify your answers in the answer booklet
- To score well on **Question 2**, make sure you have **understood the texts before writing** down your answer: Then add relevant details that directly answer the question and ensure your details come from both texts
- In **Question 3**, focus on the **effects** of language use.
- Keep your **Question 4** answer concise, comparing directly and consistently between both texts
- **Avoid simply listing language features** — always explain their effect and the writer's intention

#### **Section B:**

- **Plan your response** to keep it clear and cohesive
- **Establish your viewpoint from the start** and develop it consistently throughout
- **Avoid unnecessary layout features** (e.g. columns in an article) that don't enhance your argument
- **Use varied sentence structures** and accurate punctuation to achieve higher marks
- Clearly identify the **purpose, audience and format** before writing

## Week 4

Common AQA English Language misconceptions include thinking you cannot revise, over-using technical terminology without explaining effects, and failing to plan Q5 writing. Students often assume they must use "fancy" vocabulary over clear communication, or that they must agree with Q4 statements. Focus on explaining how language works, not just labelling it!

### Paper 1 & 2 Reading Section (Questions 1-4)

- "Methodology" Overload: Focusing on identifying features (e.g., "the writer uses a metaphor") without explaining the effect of that feature on the reader is a top error.
- Misunderstanding Q3 (Structure): Listing structural features without explaining why the writer structured it that way or the impact on the reader.
- Q4 Agreement Trap: You do not have to agree completely with the statement provided. You can agree with part, all, or argue against it, provided you justify it with evidence.
- Misinterpreting Q2 (Summary): It is not just about spotting differences but summarising a particular perspective or idea in your own words based on the text.
- Meaningless Phrases: Avoid filler sentences like "makes the reader want to read on" or "creates an image in the reader's head" without specific, detailed explanation.

### Paper 1 & 2 Writing Section (Question 5)

- Lack of Planning: Diving directly into writing often leads to stories that feel like shopping lists or descriptions without structure.
- Quantity Over Quality: Writing 6-7 pages with little focus is less effective than writing 2-3 pages of high-quality, descriptive, and engaging writing.
- Misusing Vocabulary: Trying to use "grade 9" words that you do not fully understand can lead to incoherent writing. It is better to use ambitious vocabulary correctly.
- Ignoring SPaG: Spelling, Punctuation, and Grammar are important. Every sentence must start with a capital letter and end with correct punctuation.
- Copying the Source: Do not directly copy phrases from the reading insert; you must produce original work.

### General Myths & Misconceptions

- "You Can't Revise": This is false. You should revise by understanding the mark scheme, practicing timing, and learning how to analyse unseen texts.
- "Every Paragraph Needs a Technical Device": You can get top marks without naming devices, as long as you explain the effect of the language effectively.

## Week 5

## Sentence types

### Simple sentences

These are sentences built from just one major clause. These have one main verb attached to the subject. The subject can be one word or a phrase.

Example 1 - Spiders spin webs.

Example 2 - The shaggy-haired Siberian Wolfhound sat outside.

### Compound sentences

A compound sentence joins more than one major clause with a conjunction (such as 'and', 'but', 'or').

For example:

It was raining **and** Sher had forgotten his coat.

Sophie had seen a parrot before **but** she had never seen an owl.

Zeb could go to school **or** he could go to the library.

### Complex sentences

A complex sentence includes a major clause and at least one subordinate clause. The term 'complex' here can be confusing. It does not mean the same as complicated. In fact, some 'complex' sentences are very short and simple in meaning, e.g. 'The cat mewed, until it was let in.', whereas a simple sentence can be long and complicated in appearance, e.g. 'The wild, ferocious Siberian Wolfhound from London's Regent Park Zoo escaped six weeks ago.'

In the following examples, the clauses are in bold. Notice how the major clause works without the subordinate clause:

The girl, **who had long blonde hair**, stood at the window.

**While he does his homework**, Jack listens to the radio.

### Capital letters and full stops

Ensure that every sentence starts with a capital letter and ends with a full stop. If a sentence expresses surprise or shock, you can end it with an exclamation mark.

Interrogative sentences that ask questions, should finish with a question mark.

## Week 6

### Using tenses in your writing

Aim to be clear and precise in your writing and avoid writing in the way you would speak to friends. If possible, read your work aloud to check for sense, tense and appropriate tone.

Common mistake	Put it right
They <b>was</b> good friends	They <b>were</b> good friends
Should <b>of</b> /could <b>of</b> /would <b>of</b> /might <b>of</b>	Should <b>have</b> /could <b>have</b> /would <b>have</b> /might <b>have</b>
Gonna/woulda/coulda	Going <b>to</b> /would've/could've
<b>And</b> I said to him no way José!	<b>I said to him</b> , "No way, José!"

If you are writing a story, the past tense can be easier to manage. It allows you to refer to events and add detailed descriptions, whereas present tense requires much more skill.

Example:

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasised his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial.

Hard Times, Charles Dickens

Novelists such as Suzanne Collins use present tense to create fast-paced and lively narratives. For example, her novel *The Hunger Games* is written entirely in the present tense:

When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother. Of course, she did. This is the day of the reaping.

*The Hunger Games*, Suzanne Collins

For short pieces of descriptive writing, present tense can be a good choice. You can draw the reader into an experience. For example:

The morning is still cold and dark when we walk out to the vehicle. It's Central Australia's way of telling us we shouldn't be outside yet. But Nigel's pick-up splutters to life and the headlight beams reveal that the outback bushland is still there, spinifex grass being tousled by the pre-dawn wind. He begins driving, and within ten minutes we've parked up at the foot of Kings Canyon.

*An Alternative to Uluru*, Ben Lerwill

## Week 7

Common English mistakes often involve subject-verb agreement (e.g., "she don't" vs "she doesn't"), homophone confusion (their/there/they're), incorrect preposition usage, and word order issues. Key errors include mixing up "lose/loose," "than/then," and "its/it's". Addressing these, particularly with tenses and articles (a/an/the), improves clarity significantly.

### Grammar & Sentence Structure

Subject-Verb Agreement: "He go to school" (Incorrect)

"He goes to school" (Correct). "The team are..."

"The team is..."

Verb Tenses: "I have visited Paris last year" (Incorrect)

"I visited Paris last year" (Correct).

Double Negatives: "I don't know nothing" (Incorrect)

"I don't know anything" (Correct).

Plurals: "Many child"

"Many children."

Question Formulation: "Where you are going?"

"Where are you going?"

### Confusing Words & Homophones

There/Their/They're: "There" (place), "Their" (possession), "They're" (contraction of "they are").

Your/You're: "Your" (possessive), "You're" (contraction of "you are").

Its/It's: "Its" (possession), "It's" (it is).

Lose/Loose: "Lose" (misplace), "Loose" (not tight).

Than/Then: "Than" (comparison), "Then" (time).

Too/To/Two: "Too" (excess), "To" (preposition/verb), "Two" (number).

Advice/Advise: "Advice" (noun), "Advise" (verb).

Affect/Effect: "Affect" (verb), "Effect" (noun).

Weather/Whether: "Weather" (climate), "Whether" (choice).

Quiet/Quite: "Quiet" (silent), "Quite" (very).

## Week 8

### Writing Creatively

For AQA GCSE English Language, using language effectively involves selecting specific, high-impact vocabulary and rhetorical devices to create compelling, purposeful writing. Focus on audience and form, employing techniques like emotive language, imagery (metaphor/simile), and varied sentence structures to create a clear, engaging tone and "convincing communication".

#### Key Techniques for Effective Writing

**Vivid Imagery:** Use metaphors, similes, and personification to help the reader visualise scenes, making writing more creative.

**Emotive Language:** Appeal to emotions to persuade or engage, especially in non-fiction.

**Rhetorical Devices:** Use rhetorical questions, triples (rule of three), and hyperbole to add emphasis.

**Varied Sentence Structures:** Vary sentence length for effect—short sentences create tension, while longer ones can describe or explain.

**Ambitious Vocabulary:** Replace simple words with precise alternatives (e.g., instead of "said," use "exclaimed" or "whispered").

#### Structural Techniques for Cohesion

**Paragraphing:** Use paragraph breaks to signal shifts in time, place, or topic.

**Cyclical Structure:** Return to an image or idea from the opening in the conclusion to create a sense of completion.

**Zooming/Focus:** Move from a wide, descriptive scene to a specific, detailed focus (or vice-versa).

#### Tips for Success

- **Plan:** Outline your ideas to ensure a logical flow and to note down sophisticated vocabulary beforehand.
- **Proofread:** Check punctuation (capitals, full stops) and spelling to ensure accuracy, which is essential for high marks.
- **Purpose:** Always tailor your language to the specific task (e.g. formal for letters, descriptive for narratives).

## Week 9

### Literary Techniques

#### **Simile**

Simile involves comparing two unlike things using the words "like" or "as" to create vivid imagery. This technique enables writers to draw parallels and evoke strong mental images. An example would be: "As strong as an Ox" but this is not very original.

Past him, ten feet from his front wheels, flung the Seattle Express like a flying volcano." — Arrowsmith, by Sinclair Lewis

#### **Metaphor**

Metaphor goes a step further than simile, directly equating two dissimilar things to convey a deeper meaning. It encourages readers to think beyond the literal and explore the layers of significance.

An example: "Time is a thief, stealing moments and memories from us." Of course, time is not actually a "thief" in the traditional definition, so this is a metaphorical use of language.

#### **Personification**

Personification attributes human qualities to non-human entities, enhancing the emotional impact of the writing. By giving life to inanimate objects or abstract concepts, writers can create a more relatable and engaging narrative.

For instance: "The wind groaned through the trees." Groaning is something that humans do, not inanimate objects or trees, but this attributes a human quality to the trees.

#### **Onomatopoeia**

Onomatopoeia involves using words that imitate the sounds they describe. This technique brings a sensory element to writing, allowing readers to hear the words as they read.

Examples of onomatopoeic words include: Buzz, hiccup, zoom, bang, beep, moo, and splash.

#### **Parenthesis**

Parenthesis, marked by parentheses or dashes, allows writers to interject additional information or thoughts within a sentence. This technique can be employed to create a conversational tone, provide context, or offer insights. For example: "The jungle, dark and mysterious (and probably full of secrets), whispered tales of times long past."

#### **Oxymoron**

Oxymoron combines contradictory terms to create a paradoxical effect. This technique is particularly useful for emphasising contrasts and capturing complex or conflicting emotions.

A clever use of this can be found in J.D. Salinger's *The Catcher in the Rye*, the main character, Holden Caulfield, describes himself as a "terrific liar," which is an oxymoron due to the fact that the two words have opposing meanings and connotations. Twinned with him using this to describe his own characteristics, this reveals something about the character.

#### **Pathetic Fallacy**

Pathetic fallacy attributes human emotions to nature or inanimate objects, creating a mood that mirrors the emotional state of the characters or the narrative. It is regularly used with regards to the weather, and to suggest weather is reflecting human feelings.

For instance, from *Great Expectations* by Charles Dickens: "So furious had been the gusts... Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all."

#### **Hyperbole**

Hyperbole involves exaggeration for emphasis or effect, adding a touch of drama to the narrative. While it may seem over-the-top, hyperbole serves to highlight a point or create a memorable impression. An example from *Old Times on the Mississippi* by Mark Twain: "***I was quaking from head to foot, and could have hung my hat on my eyes, they stuck out so far.***" Of course, his eyes were not hanging out far enough to hang a hat on, but the author uses this technique to add drama and a clear image in the reader's mind.

## Week 10

### Sophisticated punctuation

#### **Ellipsis**

Three dots in a row are called ellipsis and can be used to signify that part of a sentence is missing. It is mainly useful in dialogue. For example:

"I wonder..." said Harry.

The ellipsis suggests that Harry is thinking of something else.

Ellipsis can be used in the main body of your writing, where it also signifies an unfinished sentence. For example:

He wondered when the train would arrive. He had to be in Basingstoke by 4pm or else...

In this example, the ellipsis leaves the reader to imagine the consequences. Like exclamation marks, ellipses should be used sparingly. In general it is better to finish your sentences as this makes for more coherent writing.

#### **Colon**

A colon is used to introduce an item or a list of items.

For example:

Gemma has two favourite friends: Chloe and Zak.

There was only one mountain left for her to tackle: Everest.

#### **Semi-colon**

Linking related clauses

Use the semi-colon to link two independent clauses that are connected in meaning. For example:

I can't go out tonight; I have lots of homework.

This could equally be written as:

I can't go out tonight. I have lots of homework.

or

I can't go out tonight because I have lots of homework.

The semi-colon can be used because the two clauses are closely related.

Here are a few more examples:

Bath is a beautiful city; the architecture is stunning and the shops are diverse.

#### **Separating a list**

Where a list consists of a series of phrases, a semi-colon helps the reader to group information.

For example:

The guests arrived at the party: Mr Jones, from Cardiff; Asha Ali, from Manchester; Ms Cohen, from Hull.

In order to make a cake you'll need: a large mixing bowl; finely milled flour; softened butter; caster sugar and eggs; a good strong arm to stir it all together.

## Week 11

### Key Techniques for Using Sound

Using sound in creative writing builds immersive atmospheres, drives plot, and signals mood (e.g., tension, joy). Effective techniques include using onomatopoeia (buzz, clatter), sibilance for sinister tones, strong action verbs, and integrating sensory details that suggest sound rather than just stating it.

- Onomatopoeia: Words that imitate sounds (e.g., *hiss*, *crackle*, *boom*) make scenes immediate.
- Sibilance & Assonance: Using repeating 's' sounds (sibilance) creates sneaking or ominous tones, while repeating vowel sounds (assonance) can create a melodic or jarring effect.
- Active Verbs & Descriptions: Choose verbs that imply sound. Instead of "the water made a sound," use "waves *sighed* against the walls" or "water *hissed* through the reeds".
- Internal Monologue: Use characters to react to sounds, adding tension (e.g., "A thump. Was it a zombie?").
- Show, Don't Tell: Instead of saying "it was loud," describe the sound: "The heavy metal door *clattered* to the floor".

### Methods for Enhancing Sound in Writing

- Read Aloud: Listen to the rhythm, cadence, and sonic quality of your prose to detect awkward phrasing.
- Use Imagery: Combine sound with other senses (e.g., the *crunch* of snow suggests both sound and cold).
- Establish Tone: Use music or specific types of noise (e.g., a "pulsing drum") to hint at danger or romance, allowing for subtext.

## Week 12

AQA English Language Paper 1 Question 4 is a 20-mark evaluation question requiring a personal judgment on a specific part of a text. You must agree, disagree, or partially agree with a provided statement, analysing how the writer uses methods to create specific impressions within a 25-minute timeframe (roughly 4 lines of text).

### **Key Tips for Success:**

- **Focus on Evaluation:** Critically assess how effective the writer is at conveying ideas, not just listing techniques.
- **Agree/Disagree:** You can take a balanced view (e.g., "partially agree"), which often leads to higher-level, nuanced answers.
- **Analyse Writer's Methods:** Discuss how the writer creates effects using language (e.g., metaphor, verb choices) or structure (e.g., pace, focus), not just what they write.
- **Use Evidence:** Support your argument with direct, short quotes.
- **Use Evaluative Language:** Use phrases like "The writer successfully creates...", "However, one might argue...", "This is effective because..."

### **Sample Structure:**

1. **Introduction:** State your overall judgment (to what extent you agree).
2. **Paragraphs 1-3:** Analyse evidence supporting your view, focusing on writer's methods.
3. **Alternative View/Counter-Argument:** Consider another perspective to demonstrate critical thinking (e.g., "Although the scene is tense, it is also...").
4. **Conclusion:** Reiterate your final judgment.