



Year 11

# **GCSE English Language and GCSE English Literature**

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Aim High



# Reminders - English Language

Each exam is equally weighted

## Paper 1: Explorations in creative reading and writing

Fiction

(1 hour 45 minutes)

### Section A (50%):

- Read **one** extract of fiction, from either the 20<sup>th</sup> or 21<sup>st</sup> century.
- 4 questions which build up in difficulty

### Section B (50%):

- Descriptive or narrative writing.

## Paper 2: Writers' viewpoints and perspectives

Non-fiction

(1 hour 45 minutes)

### Section A (50%):

- Read **two** extracts, one non-fiction and one literary non-fiction. One will be from the 19<sup>th</sup> century, the other from the 20<sup>th</sup> or 21<sup>st</sup>.
- 4 questions which build up in difficulty.

### Section B (50%):

- Writing to present a viewpoint.



Be Determined



# English Language

## Spoken Language Assessment

- It is a requirement from all exam boards that students **must** complete a Spoken Language assessment.
- This is a **presentation** that students need to deliver to an audience (their classmates).
- It assesses their ability to communicate clearly and appropriately, to listen to and respond to questions and to use Standard English.
- It is assessed by the classroom teacher and moderated by the exam board.





# Reminders - English Literature

## Paper 1: Shakespeare & 19<sup>th</sup> Century Novel

### Section A:

Shakespeare - Macbeth  
30 marks + 4 marks for SPaG

### Section B:

19<sup>th</sup> Century novel – Frankenstein  
30 marks

**1 hour 45 mins**

## Paper 2: Modern Drama & Poetry

### Section A:

Modern Drama – An Inspector Calls  
30 marks + 4 marks for SPaG

### Section B:

Anthology Poetry – Power & Conflict  
30 marks

### Section C:

Unseen Poetry  
32 marks

**2 hours 15 mins**





# What can you do to help your child?

- If they tell you they 'cannot revise for English' they are wrong!
- For Literature, encourage students to re-read the texts we have studied. They **MUST** be confident with the plot of these texts.
- Help them to know these texts even better by watching adaptations of them on stage, film or TV. Ask them to tell you what they know. They will only be confident writing about these texts if they know them well.
- Check that they are completing their home learning tasks – these will help them to consolidate their knowledge of all aspects of the course.
- Remembering quotations is helpful but it is what students can say about the language in the quotations that will make them successful. Ask them to tell you a quotation and explain what it shows about a character or a theme in a text.





# The BIG ideas

- To be successful in Literature, students are going to be asked to have an opinion on characters, themes and ideas.
- Believe it or not, having an opinion on literature is what students struggle with most! They worry that their opinion is not 'right'. Students must be able to articulate their viewpoint by using examples from the texts to help them. For example:

'How far would you agree that Victor Frankenstein is an evil man?'

'To what extent is Lady Macbeth responsible for the tragic events that occur in Macbeth?'

- The great thing about these types of questions is that they are open to multiple interpretations. There is not one way to answer, so all valid arguments are right.





# What can students do to help themselves?

- Start revision early – now is a good time to begin looking back over the work that was done in Year 10.
- Start with the texts/topics that they feel less confident with. Things that may help:
  - Re-read the text - look for simplified versions of the plot to help consolidate understanding.
  - Make mind maps for key characters and themes in the novel/play. Add quotations to these to help develop understanding.
  - Practise analysing the effect of the language in key quotations – why has the writer chosen a particular description? What does it make us think of the character or setting?
  - Use practice papers as a starting point for planning and writing responses. Hand these in to teachers for feedback.





# Useful Resources

The screenshot shows the LitCharts website for the novel *Frankenstein*. The page has a blue header with navigation icons and the text "Page: 1 of 25" and "Automatic Zoom". The main content area is titled "Frankenstein" and includes an "INTRODUCTION" section with a brief biography of Mary Shelley, historical context, and related literary works. A "KEY FACTS" section lists details like the full title, publication date, literary period, genre, setting, climax, antagonist, and point of view. An "EXTRA CREDIT" section provides additional background on the story and its editions. A "PLOT SUMMARY" section is partially visible at the bottom.

**LitCharts** Get hundreds more LitCharts at [www.litcharts.com](http://www.litcharts.com)

## Frankenstein

### INTRODUCTION

#### BRIEF BIOGRAPHY OF MARY SHELLEY

Mary Wollstonecraft Shelley was the daughter of the philosopher William Godwin and the writer Mary Wollstonecraft, who wrote "Vindication of the Rights of Woman" (1792). Shelley's mother died in childbirth and she was raised by her father. At age 18 Shelley ran off with Percy Bysshe Shelley, a leading British Romantic poet, who she married in 1816. The couple had a son, but after her husband died in a shipwreck in 1822, Mary Shelley fell into poverty. She continued to write fiction to support herself. *Frankenstein* (1818) was her first and by far her most successful work of fiction.

#### HISTORICAL CONTEXT

Most critics consider the Gothic genre a reaction to the "Age of Reason," a movement in 18th-century British and European art and politics that stressed the power of the human mind above all. Empowered by an unchecked faith in humanity, people set out to reshape society: The American and French Revolutions erupted, and the Industrial Revolution forced people into long, grueling days in factories. The Gothic novelists aimed to represent the dark side that accompanied this age of apparent human progress. At a time when writers and thinkers had begun to believe in the "infinite perfectability of man," Gothic novelists portrayed human beings as woefully imperfect and at the mercy of far more powerful forces, such as nature and death.

#### RELATED LITERARY WORKS

The Gothic novel flourished in English literature from the publication of Horace Walpole's *The Castle of Otranto*, which established the genre in 1764, until about 1820. Gothic novels emphasized mystery and horror, and almost always contained dark forests, castles, the supernatural, trap doors, secret rooms, and other similar elements now familiar from "horror" movies. Yet unlike *Frankenstein* is one of the most famous novels in the Gothic genre. It was written at a time when the Gothic novel was slowly giving way to the literary movement of Romanticism, and the novel shares the Romantic emphasis on the "sublime" power of nature. In writing *Frankenstein*, Shelley also drew heavily on John Milton's seventeenth-century

#### KEY FACTS

- **Full Title:** *Frankenstein, or, The Modern Prometheus*
- **When Published:** 1818
- **Literary Period:** Switzerland and London, England; 1816–1817
- **Genre:** Gothic novel
- **Setting:** Switzerland, France, England, Scotland, and the North Pole in the 18th century
- **Climax:** The Monster's murder of Elizabeth Lavenza on her wedding night to Victor
- **Antagonist:** The Monster
- **Point of View:** *Frankenstein* is told through a few layers of first-person narratives. Walton is the primary narrator, who then recounts Victor's first-person narrative. In addition, Victor's narrative contains the monster's first-person story as well as letters from other characters.

#### EXTRA CREDIT

**A ghost story.** On a stormy night in June of 1816, Mary Shelley, her husband, and a few other companions, including the Romantic poet Lord Byron, decided to try to write their own ghost stories, but Shelley couldn't come up with any ideas. A few nights later, she had a dream in which she envisioned "the pale student of unhallowed arts" kneeling beside his creation—the monster. She began writing the story that became *Frankenstein* the next morning.

**The Tale of Two Frankensteins.** Shelley published the first edition of *Frankenstein* anonymously, perhaps due to her concern that such a grim and violent tale would not be well received by her audience if they knew her gender. She revised the novel and published it under her real name in 1831. Some key differences exist between the editions, namely that in the first edition, Elizabeth is Alphonse's niece and, therefore, Victor's cousin. (In the 1831 edition, the more popular version and the one used in this Outline, the Frankensteins adopt Elizabeth from another family).

### PLOT SUMMARY

Robert Walton, the captain of a ship bound for the North Pole, writes a letter to his sister, Margaret Saville, in which he says

## Lit charts:

Great for summarising plot, characters and themes. Promotes higher level discussion about texts.



Be Brave





# Useful Resources



## British Library Frankenstein

Links to articles and wider contextual information

## BBC Documentary 'Birth of a Monster'

Documentary about Shelley's life and creation of the novel



## Monstrosity and Humanity

Article on the boundaries between 'monsters' and humanity



## 'The Other' in Frankenstein

Academic article on the concept of 'the Other'



## Pennsylvania University articles

209 articles covering a range of aspects in Frankenstein

## 10 Possible meanings

BBC article exploring Shelley's intentions

## Independent article on Mary Shelley

Article about Shelley's life and writing Frankenstein

## Wider reading:

Range of articles to help students to develop their wider knowledge of a text.





# Revision Guides



Be Supportive



# Support

## **Home Learning and Revision:**

Each week, students are set a home learning revision task which covers the more challenging questions for Language and Literature. These are excellent for consolidating skills and knowledge.

**After school revision sessions – please support your child in attending these.**



Be Supportive



# Support

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Be Supportive