**2016 – 17 English Language and Literature Mock Revision Booklet**

**In your mock you will have:**

1. **R&J Extract 20 min.**
2. **R&J Essay 40 min.**
3. **Fiction Reading questions A1, A2 & A4 only 30 min.**

**(A1 = List five pieces of information, A2 = Language evidence analysis – 4 quotes, A4 = tension and drama – 7 – 8 quotes to show how the extract is structured)**

1. **Fiction Writing – Transactional Writing – Writing for a specific purpose – 30 min.**

**Approaching the exam Romeo & Juliet**

* **Read the questions carefully**
* **Highlight and annotate the extract for R&J**
* **Remember, you will need to have learnt quotes for R&J for the essay**
* **Write in a concise style**
* **Embed language terminology in your answers**
* **For the extract - Use PEA – Point – Answer the question, embed techniques, quote (or linked quotes) explain the meaning and the effect, move on and try to cover as many quotes as possible across the whole extract in your 20 minutes.**
* **For the Essay – Use PEA again and try to explore quotes which are not from the extract – these are quotes you will have to memorise. Ensure you focus on where the scene happens in the play to show you understand the way the play is structured e.g A2S2 is the balcony scene, which is where Romeo professes his love for Juliet using celestial imagery and hyperbolic language…**
* **Check your SPAG at the end. Spelling, punctuation, grammar and sentence structures.**

**Approaching the exam – Fiction reading**

**A1 – comprehension questions – keep your answers brief, in your own words as much as possible and either do it in a bullet point style or a mini paragraph. Remember, you are just re-telling a list of information in this one.**

**A2 – Language evidence analysis paragraphs – 4 EA paragraphs. Follow the four step process –**

1. **Say what the technique is linked to the question**
2. **Quote from the text (an example of the technique you have stated in step 1)**
3. **Explain the meaning**
4. **Explain the effect, move onto the same again with a new quote…**

**A4 – Tension and Drama evidence analysis paragraphs – 7/8 EA paragraphs. Follow this five step process**

1. **Say how high/low the tension/drama is**
2. **Explain what structural technique is being used**
3. **Quote to support how the tension/drama is shown**
4. **Explain the meaning**
5. **Explain the effect, move onto the same again with a new quote**

**Approaching the exam – Non-Fiction Writing (Transactional)**

* **Read the question**
* **Identify the PAF and tone you should be writing in based on the question**
* **Make a mini mind map of ideas that you could cover (plan it! Don’t just write it without thinking about what to include)**
* **Do a reminder of structure e.g. Intro, P1, P2, P3, Conclusion**
* **Decide how you will link your paragraphs e.g. moving on, or another suggestion which, or This brings me to the next idea, which is…**
* **Start writing and keep going**
* **Check your SPAG at the end. Spelling, punctuation, grammar and sentence structures.**

**Revision Tasks:**

**Romeo and Juliet**

Learn quotes from across the whole play; use memrise or quizlet to help you or create quote post it notes or flashcards – the repetition of this activity will help you to remember them. When you learn them – try to learn the language or structure technique that matches the quote so that you have this in your memory already

Explore characters – create posters or fact files with quotes about the characters in the play. Remember; don’t leave out the minor characters

You should try to explore as much information as you can about:

* Romeo
* Juliet
* Lord & Lady Capulet
* Prince
* Paris
* Lord and Lady Montague
* The Nurse
* Mercutio
* Benvolio
* Tybalt
* Friar Laurence

Explore themes in the play: You could create posters or fact files about the themes

* Love/relationships
* Fate
* Civil War
* Family
* Law

Do at least 2 extract practices, use the scenes which have a link from the Weebly or use the 2 extracts below to explore the language and structure.

Sentence Starters should you need them:

In the play \_\_\_\_\_\_\_\_\_\_\_is presented as……This is shown in the line “……..” which implies…… The word/use of [technique] suggests…..Similarly the line “…..” also creates the impression that she is….

The reactions of other characters creates a …..impression of. Evidence of this is “……” which could highlight….Perhaps Shakespeare wanted to…

What can you do when you have written your essay?

Swap with a friend and peer-assess or self-assess:

1. Have you got a clear essay structure – intro, PEA sections from across the play and a conclusion linked to the question you have answered.
2. Have you used a tentative style (could/may suggest/imply/infer?)
3. Have you explore language and structure techniques?
4. Have you given an overview of why the character or idea is important?
5. Have you explored meaning?
6. Have you explored the effect?
7. Have you used a range of quotes?
8. Have you mentioned where in the play events happen?
9. Have you explored Shakespeare’s intentions?
10. Have you checked your SPAG?
11. Have you ensured you zoom in on individual words/phrases or ideas?

Extract 1: **Romeo is expressing his doubts to Mercutio and Benvolio about going to the masked ball in this scene from Ac1 Scene 4 (A street in Verona)**

**ROMEO**

I dream'd a dream to-night.

**MERCUTIO**

And so did I.

**ROMEO**

Well, what was yours?

**MERCUTIO**

That dreamers often lie.

**ROMEO**

In bed asleep, while they do dream things true.

**MERCUTIO**

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spiders' legs,
The cover of the wings of grasshoppers,
The traces of the smallest spider's web,
The collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her wagoner a small grey-coated gnat,
Not so big as a round little worm
Prick'd from the lazy finger of a maid;
Her chariot is an empty hazel-nut
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight,
O'er lawyers' fingers, who straight dream on fees,
O'er ladies ' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:
Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as a' lies asleep,
Then dreams, he of another benefice:
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five-fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And being thus frighted swears a prayer or two
And sleeps again. This is that very Mab
That plats the manes of horses in the night,
And bakes the elflocks in foul sluttish hairs,
Which once untangled, much misfortune bodes:
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage:
This is she--

**ROMEO**

Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

**MERCUTIO**

True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.

***THE QUESTION***

***a)* Read the extract with Mercutio and Romeo.**

**Look at how the Mercutio and Romeo behave here. What does it reveal to an audience about their relationship and the differences between the two characters?**

**Refer closely to details from the extract to support your answer.**

Extract 2: **Romeo and Friar Laurence discuss in his cell Romeo’s abrupt change of** **heart from Rosaline to Juliet but agrees to help them marry.**

**FRIAR LAURENCE**

Holy Saint Francis, what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in my ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet:
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline:
And art thou changed? pronounce this sentence then,
Women may fall, when there's no strength in men.

**ROMEO**

Thou chid'st me oft for loving Rosaline.

**FRIAR LAURENCE**

For doting, not for loving, pupil mine.

**ROMEO**

And bad'st me bury love.

**FRIAR LAURENCE**

Not in a grave,
To lay one in, another out to have.

**ROMEO**

I pray thee, chide not; she whom I love now
Doth grace for grace and love for love allow;
The other did not so.

**FRIAR LAURENCE**

O, she knew well
Thy love did read by rote and could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.

**ROMEO**

O, let us hence; I stand on sudden haste.

**FRIAR LAURENCE**

Wisely and slow; they stumble that run fast.

*Exeunt*

***THE EXTRACT QUESTION***

***a)* Read the extract with Romeo and Friar Laurence.**

**Look at how the Romeo and Friar Laurence behave here. What does it reveal to an audience about the Friar and Romeo’s close relationship?**

**Refer closely to details from the extract to support your answer.**

**Essay Practices**

1 - Romeo and Juliet are rash and impulsive in their hurry to get married.

Show how both characters could be considered rash and impulsive and refer to the whole play in your answer.

2 - Romeo is a hero who worships Juliet.

Show how Romeo could be considered a hero and how he worships Juliet refer to the whole play in your answer.

3 - Benvolio is a good friend to Romeo in the play but shows a youthful naivety.

Show how Benvolio could be considered a good friend and how his naivety is portrayed in the play and refer to the whole play in your answer.

4 – The nurse is utterly devoted to Juliet.

Show how the nurse characters could be considered utterly devoted to Juliet and refer to the whole play in your answer.

5 – Events in the play are a series of accidents waiting to be revealed.

Show how events in the play could be considered a series of accidents waiting to be uncovered and refer to the whole play in your answer.

**Part 2: Fiction reading tips and exercises**

Read fiction books and set yourself comprehension questions

1. A1 - List five things that happens/about the character/about the setting
2. A2 - Set yourself a language analysis challenge. Select examples of language from the book and explore how the language creates effects
3. A4 - Set yourself a tension and drama challenge. Select examples of structure that builds tension from your book and explore how the structure creates different levels of tension

Practice using the following extracts:

This extract occurs when Winston, Syme and Parsons are talking during lunch about Winston’s previous encounter with Parsons children where he was accused of being a traitor.
**The Extract:**

1. 'Comrades!' cried an eager youthful voice. 'Attention, comrades! We have glorious news for you. We have won the battle for production! Returns now completed of the output of all classes of consumption goods show that the standard of living has risen by no less than 20 per cent over the past year. All over Oceania this morning there were irrepressible spontaneous demonstrations when workers marched out of factories and offices and paraded through the streets with banners voicing their gratitude to Big Brother for the new, happy life which his wise leadership has bestowed upon us. Here are some of the completed figures. Foodstuffs-'
2. The phrase 'our new, happy life' recurred several times. It had been a favourite of late with the Ministry of Plenty. Parsons, his attention caught by the trumpet call, sat listening with a sort of gaping solemnity, a sort of edified boredom. He could not follow the figures, but he was aware that they were in some way a cause for satisfaction. He had lugged out a huge and filthy pipe which was already half full of charred tobacco. With the tobacco ration at 100 grammes a week it was seldom possible to fill a pipe to the top. Winston was smoking a Victory Cigarette which he held carefully horizontal. The new ration did not start till tomorrow and he had only four cigarettes left. For the moment he had shut his ears to the remoter noises and was listening to the stuff that streamed out of the telescreen. It appeared that there had even been demonstrations to thank Big Brother for raising the chocolate ration to twenty grammes a week. And only yesterday, he reflected, it had been announced that the ration was to be reduced to twenty grammes a week. Was it possible that they could swallow that, after only twenty-four hours? Yes, they swallowed it. Parsons swallowed it easily, with the stupidity of an animal. The eyeless creature at the other table swallowed it fanatically, passionately, with a furious desire to track down, denounce, and vaporize anyone who should suggest that last week the ration had been thirty grammes. Syme, too-in some more complex way, involving doublethink, Syme swallowed it. Was he, then, alone in the possession of a memory?
3. The fabulous statistics continued to pour out of the telescreen. As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies -- more of everything except disease, crime, and insanity. Year by year and minute by minute, everybody and everything was whizzing rapidly upwards. As Syme had done earlier Winston had taken up his spoon and was dabbling in the pale-coloured gravy that dribbled across the table, drawing a long streak of it out into a pattern. He meditated resentfully on the physical texture of life. Had it always been like this? Had food always tasted like this? He looked round the canteen. A low-ceilinged, crowded room, its walls grimy from the contact of innumerable bodies; battered metal tables and chairs, placed so close together that you sat with elbows touching; bent spoons, dented trays, coarse white mugs; all surfaces greasy, grime in every crack; and a sourish, composite smell of bad gin and bad coffee and metallic stew and dirty clothes. Always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to. It was true that he had no memories of anything greatly different. In any time that he could accurately remember, there had never been quite enough to eat, one had never had socks or underclothes that were not full of holes, furniture had always been battered and rickety, rooms underheated, tube trains crowded, houses falling to pieces, bread dark-coloured, tea a rarity, coffee filthy-tasting, cigarettes insufficient -- nothing cheap and plentiful except synthetic gin. And though, of course, it grew worse as one's body aged, was it not a sign that this was not the natural order of things, if one's heart sickened at the discomfort and dirt and scarcity, the interminable winters, the stickiness of one's socks, the lifts that never worked, the cold water, the gritty soap, the cigarettes that came to pieces, the food with its strange evil tastes? Why should one feel it to be intolerable unless one had some kind of ancestral memory that things had once been different?
4. He looked round the canteen again. Nearly everyone was ugly, and would still have been ugly even if dressed otherwise than in the uniform blue overalls. On the far side of the room, sitting at a table alone, a small, curiously beetle-like man was drinking a cup of coffee, his little eyes darting suspicious glances from side to side. How easy it was, thought Winston, if you did not look about you, to believe that the physical type set up by the Party as an ideal-tall muscular youths and deep-bosomed maidens, blond-haired, vital, sunburnt, carefree - existed and even predominated. Actually, so far as he could judge, the majority of people in Airstrip One were small, dark, and ill-favoured. It was curious how that beetle-like type proliferated in the Ministries: little dumpy men, growing stout very early in life, with short legs, swift scuttling movements, and fat inscrutable faces with very small eyes. It was the type that seemed to flourish best under the dominion of the Party.

Read paragraphs 1; **A1** – List five things that suggest a good thing has happened in paragraph 1.

Read paragraph 2; **A2** – how does the writer show the characters unhappiness in paragraph 2?

Refer closely to the language used in the extract

Read paragraph 3; **A3** – What impressions do you get of the setting in paragraph 3?

Refer closely to the language used in the extract (Practicing A3 can help you focus on A2 as these are the same skills)

Read Paragraph 4; **A4** – How is tension and drama created in the final paragraph?

Refer closely to the way this paragraph is structured.

**Extract taken from the third book of The Hunger Games Trilogy; Catching Fire by Suzanne Collins**

**This is the opening chapter where Katniss Everdene is out hunting**.

1. I clasp the flask between my hands even though the warmth from the tea has long since leached into the frozen air. My muscles are clenched tight against the cold. If a pack of wild dogs were to appear at this moment, the odds of scaling a tree before they attacked are not in my favour. I should get up, move around, and work the stiffness from my limbs. But instead I sit, as motionless as the rock beneath me, while the dawn begins to lighten the woods. I can’t fight the sun. I can only watch helplessly as it drags me into a day that I’ve been dreading for months.
2. By noon they will all be at my new house in the Victor’s Village. The reporters, the camera crews, even Effie Trinket, my old escort, will have made their way to District 12 from the Capitol. I wonder if Effie will still be wearing that silly pink wig, or if she’ll be sporting some other unnatural colour especially for the Victory Tour. There will be others waiting, too. A staff to cater to my every need on the long train trip. A prep team to beautify me for public appearances. My stylist and friend, Cinna, who designed the gorgeous outfits that first made the audience take notice of me in the Hunger Games.
3. If it were up to me, I would try to forget the Hunger Games entirely. Never speak of them. Pretend they were nothing but a bad dream. But the Victory Tour makes that impossible. Strategically placed almost midway between the annual Games, it is the Capitol’s way of keeping the horror fresh and immediate. Not only are we in the districts forced to remember the iron grip of the Capitol’s power each year, we are forced to celebrate it. And this year, I am one of the stars of the show. I will have to travel from district to district, to stand before the cheering crowds who secretly loathe me, to look down into the faces of the families whose children I have killed. . .
4. The sun persists in rising, so I make myself stand. All my joints complain and my left leg has been asleep for so long that it takes several minutes of pacing to bring the feeling back into it. I’ve been in the woods three hours, but as I’ve made no real attempt at hunting, I have nothing to show for it. It doesn’t matter for my mother and little sister, Prim, any more. They can afford to buy butcher meat in town, although none of us likes it any better than fresh game. But my best friend, Gale Hawthorne, and his family will be depending on today’s haul and I can’t let them down. I start the hour-and-a-half trek it will take to cover our snare line. Back when we were in school, we had time in the afternoons to check the line and hunt and gather and still get back to trade in town. But now that Gale has gone to work in the coal mines – and I have nothing to do all day – I’ve taken over the job.

Read paragraphs 1; **A1** – List five things that suggest it is winter in paragraph 1.

Read paragraph 2; **A2** – How does the writer show the characters unhappiness in paragraph 2?

Refer closely to the language used in the extract

Read paragraph 3; **A3** – What impressions do you get of the Hunger Games in paragraph 3?

Refer closely to the language used in the extract (Practicing A3 can help you focus on A2 as these are the same skills)

Read Paragraph 4; **A4** – How is tension and drama created in the final paragraph?

Refer closely to the way this paragraph is structured.

**Part 3: Non-Fiction writing tips and exercises**

Decide what the Purpose, Format and Audience and Tone is for the following –

* Write a letter to your head teacher with the aim of persuading him to ban homework.
* PAFT -
* An adult travel magazine needs a rough guide to your local town.
* PAF -
* Your school is running a competition to design a leaflet with the aim of persuading young people not to take up smoking. You have been asked to take part.
* PAFT -
* A friend needs advice on how to deal with a cheating boyfriend who she claims she loves. Write a letter advising her on what to do.
* PAFT -
* Write a magazine review of the best film you have watched recently. The magazine will be read by young people.
* PAFT -
* Write a letter to the Prime Minister with the aim of persuading him to extend the length of the school holidays.
* PAFT -
* Write an entertaining article focusing on interactions between teenage boys and girls at school. Aim the article at adults.
* PAFT-
* Produce a leaflet informing your parents how MSN works and why it’s so successful.
* PAF -

Task 2 – Choose some of these tasks to complete as practice Transactional writing tasks – Remember to complete a mini mind map to help plan first.

What can you do when you have finished?

* Check the SPAG
* Check the links between paragraphs
* Ensure you have varied your sentence structures, simple, compound and complex and a variety of interesting sentence openers (think PANIC, Prepositions, Adjectives, Nouns, Ing words, Connectives)
* Check you have structured it appropriately – Intro, p1 – 3 (with well-developed and thought out ideas), Conclusion.