**Year 11**

Raising Attainment in English Language and English Literature

**English Language**

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| **Paper 1: Explorations in Creative Reading and Writing** |
| **What's assessed****Section A:** **Reading** one literature fiction text **Section B:** **Writing** descriptive or narrative writing |
| **How it’s assessed**Written exam: 1 hour 45 minutes 80 marks 50% of GCSE |
| **Questions****Reading (40 marks) (25%)– one single text** 1 short form question (1 x 4 marks) 2 longer form questions (2 x 8 marks) 1 extended question (1 x 20 marks)**Writing (40 marks) (25%)**1 extended writing question (24 marks for content, 16 marks for technical accuracy) |

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| **Paper 2: Writers’ Viewpoints and Perspectives** |
| **What's assessed****Section A: Reading** one non-fiction text and one literary non-fiction text**Section B: Writing** writing to present a viewpoint |
| **How it’s assessed**Written exam: 1 hour 45 minutes80 marks50% of GCSE |
| **Questions****Reading (40 marks) (25%) – two linked texts**1 short form question (1 x 4 marks)2 longer form questions (1 x 8, 1 x 12 marks)1 extended question (1 x 16 marks)**Writing (40 marks) (25%)**1 extended writing question (24 marks for content, 16 marks for technical accuracy) |

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| **Non-Examination Assessment: Spoken Language** |
| **What's assessed**presentingresponding to questions and feedbackuse of Standard English |
| **How it’s assessed**teacher set throughout coursemarked by teacherseparate endorsement (0% weighting of GCSE) |

**English Literature**

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| **Paper 1: Shakespeare and the 19th Century Novel** |
| **What's assessed****Shakespeare play:** ‘Macbeth’ by William Shakespeare**The 19th-century novel:** ‘Strange Case of Dr Jekyll and Mr Hyde’ by Robert Louis Stevenson |
| **How it's assessed**Written exam: 1 hour 45 minutes64 marks40% of GCSE |
| **Questions****Section A Shakespeare (‘Macbeth’):**Students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.**Section B The 19th-century novel (‘Jekyll and Hyde’):** Students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole. |

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| **Paper 2: Modern Texts and Poetry** |
| **What's assessed****Modern prose or drama text:** ‘An Inspector Calls’ by JB Priestley**The poetry anthology:** Power and Conflict Cluster**Unseen poetry** |
| **How it's assessed**Written exam: 2 hour 15 minutes96 marks60% of GCSE |
| **Questions****Section A Modern texts:** Students will answer one essay question from a choice of two on their studied modern prose or drama text.**Section B Poetry:** Students will answer one comparative question on one named poem printed on the paper and one other poem from their chosen anthology cluster.**Section C Unseen poetry:** Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem. |

**English Language Paper 1**

The paper will last 1 hour 45 minutes and is in two parts: section a is reading and section b is writing. You will need to take care to watch your own timings.

Spend the **first 10 minutes reading the source** really carefully. Try to work out what any unusual words mean and underline any quotations that you might be able to use in questions 1, 2, 3 and 4.

**SECTION A – Reading – 1 hour**

**Question 1 (4 marks)**

5 minutes only

* The question will only ask you about the **first 8 lines** or so of Source A. Make sure you only answer the question on THESE lines.
* Underline the key thing you are being asked to look for in the question
* Copy out four BRIEF statements that answer the SPECIFIC question.
* Don’t just copy out everything – pick out the key information

**Question 2 (8 marks)**

10 minutes only

* The question will ask you about the **next 10 lines** or so of source A. Make sure you only answer the question on THESE lines.
* The question will ask your to **ANALYSE** how writers use **LANGUAGE** to achieve effects
	+ You can write about: Words / Phrases / Language Features / Language Techniques / Sentence Forms
* Underline the key word in the question and make sure all your points refer back to it (what are you being asked to look at?)
* You should try to make **FOUR** points
* How to structure your answer:
	+ **POINT**: Identify a language feature using accurate terminology (e.g. nouns)
	+ **EVIDENCE:** Integrate a quotation – the best example of that language feature
	+ **EXPLANATION:** Analyse how it presents the feature, as stated in the question. ‘It presents it as… because…’ Write a lot about a little – are there any other interpretations you can think of?
	+ Repeat X 3

**Question 3 (8 marks)**

10 minutes only

* The question will ask you to **ANALYSE STRUCTUAL FEATURES** in the **whole of** source A
	+ You could write about features at whole text level eg. beginnings / endings / perspective shifts / zooming in and zooming out
	+ You could write about features at paragraph level eg. Topic change / aspects of cohesion / narrative gaps
* Use the bullet points you have in the question to structure your answer
* You should make between **three** and **four** points
* How to structure your answer:
	+ **POINT**: Identify a structural feature using accurate terminology (e.g. focus, paragraphs, contradiction etc)
	+ **EVIDENCE**: Integrate a quotation – the best example of that structural feature
	+ **EXPLANATION**: Analyse how it makes the reader respond, as stated in the question e.g. interests us. Focus in on the detail of the quotation
	+ Consider whether or not there are any other interpretations of that quotations – how else might it affect the reader?
	+ **LINK**: Write about whether or not this feature is used in the same way elsewhere in the source or if it has the same effect as another structural technique
	+ Repeat X 2

**Question 4 (20 marks)**

5 minutes planning

20 minutes writing

* The questions will direct you to a specific part of the text – make sure you only answer on this section
* The question will ask you to **EVALUATE THE TEXT** critically, giving your own opinion on the text
* You will be asked how far you **AGREE or DISAGREE** with a view of the text
* Before you start writing, you should decide if you agree, disagree or agree to an extent with the statement and plan **FOUR** different reasons
	+ For the higher marks you should show that you understand the opposing point of view as well as expressing your own
* You should make **FOUR** points
* How to structure your answer:
	+ **POINT**: Outline your opinion (do you agree or disagree) then pick out a **method/technique** that supports this
	+ **EVIDENCE**: Integrate a quotation to show this
	+ **EXPLANATION**: Analyse how it makes the reader respond in this way ‘it creates the impression of… because…’. Pull apart the quotation focussing in on the detail.
	+ **LINK:** Are there any other parts of this extract that also support your argument in the same way?
	+ Repeat X 3
* Keep coming back to the argument in the question

**SECTION B – Writing – 45 minutes**

**Question 5 (24 marks for content and structure. 16 marks for spelling, punctuation and grammar)**

5 minutes planning

35 minutes writing

5 minutes proof reading

* You will be asked to describe/write part of a narrative
* Choose **ONE** of the two tasks you are given
* You will be marked on content and language choices so remember to…
	+ Plan – how will you engage the reader? What hook will you use to open your writing? What will the high point of tension be in your writing? How will you resolve your description/narrative?
	+ Plan the content of around 5 paragraphs
	+ Use really sophisticated vocabulary
	+ Use descriptive/narrative techniques:
		- Similes, metaphors, adjectives, the senses, show not tell, repetition, onomatopoeia, alliteration, speech, premodifiers etc.
* You will be marked on the structure, so remember to…
	+ Begin in an engaging way e.g. with speech, a detailed description or any other narrative hook
	+ End in a convincing way, linking back to the beginning
	+ Paragraph
	+ Structure your paragraphs for impact
	+ Link your paragraphs
	+ Include a one sentence paragraph
* You will be marked on your spelling, punctuation and grammar, so remember to…
	+ Check your spellings and learn any you know you struggle with
	+ Use long, complex sentences
	+ Use a short or minor sentence for impact
	+ Use a range of punctuation including ; : … ! ?
	+ Use a range of sentence openings
	+ Always write in the same tense

**English Language Paper 2**

The paper will last 1 hour 45 minutes and is in two parts: section a is reading and section b is writing. You will need to take care to watch your own timings.

Spend the **first 10 minutes reading both the sources** really carefully. Try to work out what any unusual words mean and underline any quotations that you might be able to use in questions 2, 3 and 4.

**SECTION A – Reading – 1 hour**

**Question 1 (4 marks)**

5 minutes only

* The question will only ask you about the **first 15 lines** or so of Source A. Make sure you only answer the question on THESE lines.
* Cross the boxes of **FOUR** statements that are true. Remember, if you can’t prove it in the text then don’t cross it.

**Question 2 (8 marks)**

10 minutes only

* The question will ask you to **COMPARE** the **CONTENT** of the two sources
* You should try to make **four** points
* How to structure your answer:
	+ Summarise the connection you have found in content between the two texts
	+ Quote from source A and write down what it **INFERS** (why has the writer told you this bit of information? It suggests…)
	+ Use a comparison connective
	+ Quote from source B and write down what you can **INFER** from it (why has the writer told you this bit of information? It suggests…)
	+ Is it inferring something different to source A?
	+ Repeat X 3

**Question 3 (12 marks)**

15 minutes only

* The question will ask you to **ANALYSE LANGUAGE FEATURES** in source B
* You should make between **three** and **four** points
* Underline the key word in the question and make sure all your points refer back to it (what effect are you being asked to look at?)
* How to structure your answer:
	+ **POINT**: Identify a language feature using accurate terminology (e.g. Personal pronouns)
	+ **EVIDENCE**: Integrate a quotation – the best example of that language feature
	+ **EXPLANATION**: Analyse how it makes the reader respond, as stated in the question e.g. Guilty. Focus in on the detail of the quotation
	+ Consider whether or not there are any other interpretations of that quotations – how else might it affect the reader?
	+ **LINK**: Write about whether or not this feature is used in the same way elsewhere in the source or if it has the same effect as another language technique
	+ Repeat X 2

**Question 4 (16 marks)**

5 minutes planning

15 minutes writing

* The question will ask you to **COMPARE ATTITUDES** and **METHODS** in source A and B
* You should make **three** different points of comparison
* Planning:
	+ Go through the source and clearly identify as many different **attitudes** of the writer as possible
	+ Highlight quotations that show you this and label them e.g positive attitude, negative attitude, joyful, dismissive etc
* How to structure your answer:
	+ Identify a similarity or difference in **attitude** in both sources
	+ **POINT**: Identify a language technique that shows this attitude in source A
	+ **EVIDENCE**: Integrate a quotation to show this
	+ **EXPLANATION**: Analyse how it makes the reader respond. Pull apart the quotation focussing in on the detail.
	+ Consider whether or not there are any other interpretations of that quotations – how else might it affect the reader?
	+ **LINK**: how is this the same/different to source B?
	+ **EVIDENCE**: Integrate a quotation to show this
	+ **EXPLANATION**: Analyse how it makes the reader respond. Pull apart the quotation focussing in on the detail.
	+ Consider whether or not there are any other interpretations of that quotations – how else might it affect the reader?
	+ Repeat X 2

**SECTION B – Writing – 45 minutes**

**Question 5 (24 marks for content and structure. 16 marks for spelling, punctuation and grammar)**

5 minutes planning

35 minutes writing

5 minutes proof reading

* You will be asked to argue/persuade
* You will be marked on content and language choices so remember to…
	+ Make **four** different points
	+ Order them in the most convincing way
	+ Write about each point in detail
	+ Try to develop a personal voice
	+ Use really sophisticated vocabulary
	+ Use persuasive techniques:
		- Rhetorical questions, anecdote, sarcasm, stereotypes, personal pronouns, repetition, imagery, emotive language, statistics, promises and predictions, tripling etc.
* You will be marked on the structure, so remember to…
	+ Begin in an engaging way e.g. With a rhetorical question or direct address etc
	+ End in a convincing way, linking back to the beginning
	+ Paragraph
	+ Structure your paragraphs for impact
	+ Link your paragraphs
	+ Include a one sentence paragraph
* You will be marked on your spelling, punctuation and grammar, so remember to…
	+ Check your spellings and learn any you know you struggle with
	+ Use long, complex sentences
	+ Use a short or minor sentence for impact
	+ Use a range of punctuation including ; : … ! ?

**English Literature Paper 1 – ‘Macbeth’ and ‘The Strange Case of Dr Jekyll and Mr Hyde’**

**What to revise:**

* You will not know which section of the texts you will have to answer a question on so you will need to know what happens in EVERY part
	+ Create a timeline of events for each Act (‘Macbeth’) and Chapter (‘The Strange Case of Dr Jekyll and Mr Hyde’) so you know who comes in and leaves at what point as well as what happens
* You will NOT be able to take the books into the exam with you so you will need to memorise key quotations
	+ Learn at 4-5 quotations for each key character, from across the play/novel
	+ Learn at least 4-5 key quotations from the descriptions of setting in ‘The Strange Case of Dr Jekyll and Mr Hyde’
* Create a big spider diagram for each character that plots how they change throughout the play/novel with your key quotations marked on it
* Create a spider diagram of the key themes in each text with key quotations around each one
* Know the context of the texts
	+ ‘Macbeth’:
		- What did the Elizabethan’s believe about: the divine right of Kings; the supernatural; fate and destiny; the role of women?
	+ ‘The Strange Case of Dr Jekyll and Mr Hyde’:
		- Why did Stevenson write in the Gothic genre?
		- What did a Victorian reader feel about: religion; Darwinism; good and evil; human morality; scientific developments?
		- What were both writers’ key messages in these texts?

**What to expect**

* You will be given **ONE** question on ‘Macbeth’ and **ONE** question on ‘The Strange Case of Dr Jekyll and Mr Hyde’
* You will be given an extract from each text and a question which asks you to write about:
	+ The extract
	+ The whole text
* You will NOT have your texts with you
* You have 1hour 45 minutes to answer **BOTH** questions
* You will be awarded 30 marks for the quality of your answer for **BOTH** questions
* You will be awarded 4 marks for your spelling, punctuation and grammar on the ‘Macbeth’ question

**How to answer a question**

* **PLAN** – highlight the key words in the question and then annotate the extract you have been given; pick out and label key techniques that help you to answer the question. Then make a note of 3 other events in the rest of the play/novel that also help you answer the question
* **POINT**: use the words of the question in your opening sentence to keep you focused on the task. What did the author/playwright **INTEND?**
* **EVIDENCE:** Integrate a brief quotation from the extract, identifying the **language or structural technique** that is being used by the writer (e.g. hyperbole)
* **EXPLANATION:** pick out a key word, phrase, piece of punctuation or pattern and explain how it addresses the theme in the question. Really pull it apart, considering as many different interpretations as you can and how different readers might see things differently. Write a lot about a little
* **LINK:** Are there any other parts of the play/novel that also create the same effect?
* **EVALUATE:** how does this reflect views or attitudes of the time? What was the writer trying to make the audience/reader feel and why?
* **REPEAT** for another 2-4 points

**Language techniques you could comment on:**

Alliteration, Cliché, Deference, Dramatic Irony, Emotive Language, Exclamatives, Hyperbole, Imperative, Interrogative, Juxtaposition, Metaphor, Perspective, Received Pronunciation, Rhyming Couplet, Simile, Symbolism, Term of address

**Structural techniques you could comment on:**

Binary Opposition, Blank verse, Ellipsis, Foreshadow, Iambic pentameter, Length of Utterance, Minor sentence, Prose, Setting, Stage Directions, Turn taking

**English Literature Paper 2 section A – ‘An Inspector Calls’**

**What to revise:**

* You will be expected to answer on the WHOLE play so you need to know what happens in each Act
	+ Create a timeline of events so you know who comes in and leaves at what point as well as what happens
* You will NOT be able to take the book into the exam with you so you will need to memorise key quotations
	+ Learn at 4-5 quotations for each character, from across the play
	+ Learn 4-5 quotations for key stage directions (e.g. the description at the beginning of Act 1)
* Create a big grid/spider diagram for each character that plots how they change throughout the play with your key quotations marked on it
* Know the context of the play
	+ When was it set and when was it written? Why?
	+ What were Priestley’s messages:
		- About the class system?
		- About capitalism and socialism?
		- About men and women?
		- About the younger and older generations?
		- About social responsibility?

**What to expect**

* You will be given a **choice** of two questions on ‘An Inspector Calls’
* READ the questions carefully and the choose only ONE to answer
* You will NOT have your text with you
* You have 45 minutes to answer one question
* You will be awarded 30 marks for the quality of your answer
* You will be awarded 4 marks for your spelling, punctuation and grammar

**How to answer a question**

* **PLAN** – look at what the question is asking you to write about. Underline the key words. Choose the BEST examples from the play to link to this question and then think about the different techniques Priestley uses to do this. Aim to make 3-5 different points.
* **POINT**: use the words of the question in your opening sentence to keep you focused on the task.
* **EVIDENCE:** Integrate a brief quotation from the play, identifying the **language or structural technique** that is being used by the writer (e.g. exclamative)
* **EXPLANATION:** pick out a key word, phrase or pattern and explain how it addresses the theme in the question. Really pull it apart, considering as many different interpretations as you can and how different readers might see things differently. Write a lot about a little
* **LINK:** Are there any other parts of the play/techniques that also create the same effect?
* **EVALUATE:** how does this reflect Priestley’s views or attitudes? What was he trying to make the audience feel and why?
* **REPEAT** for another 2-4 points

**Language techniques you could comment on:**

Accent, Cliché, Colloquialism, Deference, Dramatic Irony, Emotive Language, Euphemism, Exclamative, Hyperbole, Hypocritical, Imperative, Juxtaposition, Perspective, Received Pronunciation, Symbolism, Term of address

**Structural techniques you could comment on:**

Ellipsis, Foreshadow, Interruption, Length of Utterance, Minor sentence, Setting, Stage Directions, Turn taking

**English Literature Paper 2 section B (comparing two poems)**

**What to revise:**

* You don’t know which poem you will be asked to write about so you need to revise ALL of the ones you have studied
* Learn 4-5 quotations from each poem you have studied and be able to say at least one thing about the structure of each poem
* Create a big grid/spider diagram where you link each poem with as many others as you can. Think about: theme, language, structure, emotions etc.

**What to expect**

* You will be given a named poem (which will be printed on the exam paper) and you will be asked to compare it with another poem of your choice
* Make sure you READ the question so that you make the right decision about which other poem to compare it to
* You will NOT have your anthology with you
* You have 45 minutes to answer one question

**How to answer a question**

* **PLAN** – look at what the question is asking you to compare. Choose the BEST poem to link to this question and then think about how the two poets write about this theme in a similar or different way. Aim to make 3-5 different points.
* **POINT**: use the words of the question in your opening sentence to keep you focused on the task. Hold the two poems together, identifying what is similar or different about them
* **EVIDENCE:** Integrate a brief quotation from one poem, identifying the **poetic technique** that is being used by the writer (e.g. personification)
* **EXPLANATION:** pick out a key word and explain how it addresses the theme in the question. Really pull it apart, considering as many different interpretations as you can and how different readers might see things differently. Write a lot about a little
* **LINK:** how does this compare with the second poem? Does the other poet do things in a similar or different way?
* **EVALUATE:** Why did the two poets present this theme in these ways? Which was the more successful?
* **REPEAT** for another 2-4 points

**Use comparison connectives when linking you poems:**

Similarly, likewise, in comparison to, on the other hand, contrastingly, conversely etc.

**Poetic techniques you could comment on:**

Adjective, Adverb, Alliteration, Caesura, Colloquialism, Couplet, Dramatic Irony, Ellipsis, End stop, Enjambment, Euphemism, Exclamative , Graphic imagery, Hyperbole, Iambic pentameter, Imperative, Juxtaposition, Metaphor, Minor sentence, Onomatopoeia, Personification, Perspective, Plosives, Quatrain, Repetition, Simile, Stanza, Symbolism, Volta

**TOP TIPS FROM THE EXAMINERS:**

* Make sure you're actually addressing the question and not just writing everything you know about the poems
* Support every point you make
* Try to consider why the poet has made that choice. Are there any different interpretations?
* What is the effect on the reader?
* Say as much as you can about a little rather than making lots of points.

**Recommended texts and further reading/revision guides**

**Set Texts**

*‘The Strange Case of Dr Jekyll and Mr Hyde’* by Robert Louis Stevenson. Penguin English Library edition ISBN-13: 9780141389509

*‘Macbeth’* by William Shakespeare. Oxford School Shakespeare edition ISBN 0198324006

*‘An Inspector Calls’* by JB Priestley. Heinemann Plays edition ISBN 0435232827

**Revision Guides**

*‘Dr Jekyll and Mr Hyde’: York Notes for GCSE 2015.* ISBN 1447982185

*GCSE English Literature for AQA the Strange Case of Dr. Jekyll and Mr. Hyde Student Book.* ISBN-13: 9781107454224

*‘Macbeth’: York Notes for GCSE (9-1).* ISBN 1447982207

*GCSE English Literature for AQA ‘Macbeth’ Student Book.* ISBN 110745395X

 *‘An Inspector Calls’: York Notes for GCSE (9-1).* ISBN 1447982169

*GCSE English Literature for AQA ‘An Inspector Calls’ Student Book.* ISBN 1107454557

CPG. *New GCSE English Literature AQA Poetry Guide: Power & Conflict Anthology - For the Grade 9-1 Course.* ISBN 1782943617

**English Language**

*REVISE AQA GCSE English Language Revision Guide: For New 2015 Qualifications.* ISBN 1447988051

**The English department will provide a series of revision tasks for each paper. These are also available on the school website to download under Students/Revision Tips and Resources**

**Key Quotations**

Your son/daughter will have to learn quotations off by heart to use in the exam. The exam board does NOT recommend schools handing out a set list of these so students must create their own.

Below are examples of a few… Which of the set texts have they been taken from?

“the man trampled calmly over the child’s body and left her screaming on the ground..”

“Nothing beside remains.”

“Yet I do fear thy nature, it is too full of the milk of human kindness to catch the nearest way.”

“Stars, hide your fires, Let not light see my black and deep desires”

“And growing still in stature the grim shape

Towered up between me and the stars…”

“A man has to mind his own business and look after himself and his own and…”

“The point is, you don’t seem to have learned anything.”

“…each of you helped to kill her. Remember that. Never forget it.”

“To be thus is nothing, but to be safely thus.
Our fears in Banquo stick deep.”

“We’re respectable citizens and not criminals.”

“Into the jaws of Death,

Into the mouth of Hell

Rode the six hundred”

“We don’t live alone. We are members of one body. We are responsible for each other.”

“Next moment, with ape-like fury, he was trampling his victim underfoot and hailing down a storm of blows, under which the bones were audibly shattered….”

“Half a league, half a league,

Half a league onward,”

“A hundred agonies in black-and-white”

“By the pricking of my thumbs, something wicked this way comes.”

“No police inquiry. No one girl that all this happened to. No scandal-”

“But nothing happens.”

“When it begins, the flung spray hits

The very windows, spit like a tame cat

Turned savage”

“there was the man in the middle, with a kind of black sneering coolness….really like Satan.”

“He has no children. All my pretty ones? Did you say all? O hell–kite!”

“His blood-shadow stays on the street”

**Helping comprehension**

Students will have to access some challenging unseen texts in the English Language examinations. To help them, expose them to as many as possible, using a dictionary to ensure they understand what is happening in each one and recording new words to learn. Test them on these words to help them expand their understanding.

**WHO?**

Name the characters/people, their roles and relationships to each other…

**WHEN AND WHERE?**

What information do you have about the time (year, day, time of day etc)?

Where is the action taking place (country, location etc)?

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at streetlevel another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

**WHAT?**

Summarise the action at each point

LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln’s Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes — gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another’s umbrellas in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little ’prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongey fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time — as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation, Temple Bar. And hard by Temple Bar, in Lincoln’s Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

**WHAT?**

Summarise the action at each point

**WHO?**

Name the characters/people, their roles and relationships to each other…

**WHEN AND WHERE?**

What information do you have about the time (year, day, time of day etc)?

Where is the action taking place (country, location etc)?

**WHAT?**

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Chapter 1 - The Man Who Died

I returned from the City about three o'clock on that May afternoon pretty well disgusted with life. I had been three months in the Old Country, and was fed up with it. If anyone had told me a year ago that I would have been feeling like that I should have laughed at him; but there was the fact. The weather made me liverish, the talk of the ordinary Englishman made me sick, I couldn't get enough exercise, and the amusements of London seemed as flat as soda-water that has been standing in the sun. 'Richard Hannay,' I kept telling myself, 'you have got into the wrong ditch, my friend, and you had better climb out.'

It made me bite my lips to think of the plans I had been building up those last years in Bulawayo. I had got my pile — not one of the big ones, but good enough for me; and I had figured out all kinds of ways of enjoying myself. My father had brought me out from Scotland at the age of six, and I had never been home since; so England was a sort of Arabian Nights to me, and I counted on stopping there for the rest of my days.

But from the first I was disappointed with it. In about a week I was tired of seeing sights, and in less than a month I had had enough of restaurants and theatres and race-meetings. I had no real pal to go about with, which probably explains things. Plenty of people invited me to their houses, but they didn't seem much interested in me. They would fling me a question or two about South Africa, and then get on their own affairs. A lot of Imperialist ladies asked me to tea to meet schoolmasters from New Zealand and editors from Vancouver, and that was the dismalest business of all. Here was I, thirty-seven years old, sound in wind and limb, with enough money to have a good time, yawning my head off all day. I had just about settled to clear out and get back to the veld, for I was the best bored man in the United Kingdom.

That afternoon I had been worrying my brokers about investments to give my mind something to work on, and on my way home I turned into my club — rather a pot-house, which took in Colonial members. I had a long drink, and read the evening papers. They were full of the row in the Near East, and there was an article about Karolides, the Greek Premier. I rather fancied the chap. From all accounts he seemed the one big man in the show; and he played a straight game too, which was more than could be said for most of them. I gathered that they hated him pretty blackly in Berlin and Vienna, but that we were going to stick by him, and one paper said that he was the only barrier between Europe and Armageddon. I remember wondering if I could get a job in those parts. It struck me that Albania was the sort of place that might keep a man from yawning.

**WHEN AND WHERE?**

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**WHAT?**

Summarise the action at each point

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There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, "She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner — something lighter, franker, more natural, as it were — she really must exclude me from privileges intended only for contented, happy, little children."

"What does Bessie say I have done?" I asked.

"Jane, I don't like cavillers or questioners; besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent."

A breakfast-room adjoined the drawing-room, I slipped in there. It contained a bookcase: I soon possessed myself of a volume, taking care that it should be one stored with pictures. I mounted into the window- seat: gathering up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.

Folds of scarlet drapery shut in my view to the right hand; to the left were the clear panes of glass, protecting, but not separating me from the drear November day. At intervals, while turning over the leaves of my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

**WHAT?**

Summarise the action at each point

On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a straight line. He occasionally gave a smart nod, as if in confirmation of some opinion, though he was not thinking of anything in particular. An empty egg-basket was slung upon his arm, the nap of his hat was ruffled, a patch being quite worn away at its brim where his thumb came in taking it off. Presently he was met by an elderly parson astride on a gray mare, who, as he rode, hummed a wandering tune.

"Good night t'ee," said the man with the basket.

"Good night, Sir John," said the parson.

The pedestrian, after another pace or two, halted, and turned round.

"Now, sir, begging your pardon; we met last market-day on this road about this time, and I said "Good night," and you made reply 'Good night, Sir John,' as now."

"I did," said the parson.

"And once before that--near a month ago."

"I may have."

"Then what might your meaning be in calling me 'Sir John' these different times, when I be plain Jack Durbeyfield, the haggler?"

The parson rode a step or two nearer.

"It was only my whim," he said; and, after a moment's hesitation: "It was on account of a discovery I made some little time ago, whilst I was hunting up pedigrees for the new county history. I am Parson Tringham, the antiquary, of Stagfoot Lane. Don't you really know, Durbeyfield, that you are the lineal representative of the ancient and knightly family of the d'Urbervilles, who derive their descent from Sir Pagan d'Urberville, that renowned knight who came from Normandy with William the Conqueror, as appears by Battle Abbey Roll?"

"Never heard it before, sir!"

"Well it's true. Throw up your chin a moment, so that I may catch the profile of your face better. Yes, that's the d'Urberville nose and chin--a little debased. Your ancestor was one of the twelve knights who assisted the Lord of Estremavilla in Normandy in his conquest of Glamorganshire. Branches of your family held manors over all this part of England; their names appear in the Pipe Rolls in the time of King Stephen. In the reign of King John one of them was rich enough to give a manor to the Knights Hospitallers; and in Edward the Second's time your forefather Brian was summoned to Westminster to attend the great Council there. You declined a little in Oliver Cromwell's time, but to no serious extent, and in Charles the Second's reign you were made Knights of the Royal Oak for your loyalty. Aye, there have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy, as it practically was in old times, when men were knighted from father to son, you would be Sir John now."

"Ye don't say so!"

"In short," concluded the parson, decisively smacking his leg with his switch, "there's hardly such another family in England."

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Name the characters/people, their roles and relationships to each other…

**Glossary**

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| **New word** | **Definition** | **New word** | **Definition** |
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