AQA

FRED LONGWORTH HIGH SCHOOL

Revising for

English Language

Useful Resources

Paper 1 Explorations in Creative Reading Writing ***1 Hour and 45 Minutes***	Paper 2 Writer's Viewpoints and Perspectives ***1 Hour and 45 Minutes***
Q1 – Information Retrieval (What x 4) *Marked out of 4*	Q1 – Identifying Implicit and Explicit Information *Marked out of 4*
Q2 – Language Analysis *Marked out of 8*	Q2 – Summary and Inference *Marked out of 8*
Q3 – Structure Analysis *Marked out of 8*	Q3 – Language Analysis *Marked out of 12*
Q4 – Language Evaluation *Marked out of 20*	Q4 – Comparing Perspectives *Marked out of 16*
Q5 – Creative Writing task Marked out of 40: *24 available for Content/Organisation* *16 marks available for Technical Accuracy*	Q5 – Non-Fiction Writing task Marked out of 40: *24 available for Content/Organisation* *16 marks available for Technical Accuracy*
80 marks available **50% of the qualification**	**80 marks available** **50% of the qualification**

In 2026, a grade 4 in English Language was 75 marks a grade 7 was 103.

Where are you going to get your marks from?



Extract: 'Every Man for Himself' by Beryl Bainbridge
Published in 1996, this novel is about the 1912 RMS Titanic disaster.

As the ship staggered and tipped, a great volume of water flowed in over the submerged bows and tossed me like a cork to the roof. Hopper was there too. My fingers touched some kind of bolt near the ventilation grille and I grabbed it tight. I filled my lungs with air and fixed my eyes on the blurred horizon, determined to hang on until I was sure I could float free rather than be swilled back and forth in a maelstrom. I wouldn't waste my strength in swimming, not yet, for I knew the ship was now my enemy and if I wasn't vigilant, would drag me with her to the grave.

Writing Question

Q5: Write **a description**, as suggested by the picture below.



Reading Questions

Q1. ~~What/how/when/who...~~

Q2. How does the writer **use language** here to describe the ship*?

You could include the writer's choice of:
- words and phrases
- language features and techniques
- sentence forms. (8 marks)

(to describe the narrator's feelings for extra practice.)*

Q3. How has the writer **structured the text** to create tension?

You could write about:
- how tension increases or decreases by the end
- how the writer uses structure to create an effect
- the writer's use of any other structural features (8 marks)

Q4. In this part of the source, the narrator is in control of the situation.

The writer has left us with no doubt that he is a survivor.
To what extent do you agree or disagree with this statement?

In your response, you could:
- consider the impression you get of the narrator
- comment on the methods the writer uses to present the narrator
- support your response with references to the text.

(20 marks)

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Extract: 'The Wolf Road' by Richard Lambert
Published in 2020, this novel is about dealing with grief.

We swept around the bend and Mum's hair swung across her cheek. Beyond her, in the middle of the lane, stood a dog. Dad braked sharply. Mum's face vanished. I was flung forward. We swerved, skidding, and I was swung sideways. Dad shouted in fear. My head struck the window. Another window burst. Branches came in. The car ceiling approached with hundreds of tiny holes in its grey fabric. I was pushed down into my seat with tremendous force, lifted up, turned over, and plunged down again – crunch.

Everything was still.

Writing Question

Q5: Write the opening **story** about a journey.

Reading Questions

Q1. ~~What/how/when/who...~~

(4 marks)

Q2. How does the writer **use language** here to describe the car crash?

You could include the writer's choice of:
- words and phrases
- language features and techniques
- sentence forms (8marks)

Q3. How has the writer **structured the text** to create a sense of expectation?

You could write about:
- how your expectation builds to the end
- how the writer uses structure to create an effect
- the writer's use of any other structural features (8 marks)

Q4. In this part of the story, where the car crashes, the appearance of the dog is completely unexpected. There is no time to react.'

To what extent do you agree or disagree with this statement?

In your response, you could:
- consider your impression of the appearance of the dog and any reactions in this extract
- comment on the methods the writer uses to present the appearance of the dog as unexpected
- support your response with references to the text.

(20 marks)

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Source A: 'Shot by a sniper' by George Orwell
Published in 1939, this extract is a recount of the writer's experience.

I was talking to the sentries. Suddenly, in the very middle of saying something, I felt - it is very hard to describe what I felt, though I remember it with the utmost vividness. It was the sensation of being at the centre of an explosion. There seemed to be a loud bang and a blinding flash of light all around me, and I felt a tremendous shock - no pain, only a violent shock, such as you get from an electric terminal; with it a sense of utter weakness, a feeling of being stricken and shrivelled up to nothing. I fancy you would feel much the same if you were struck by lightning. I knew immediately that I was hit. The next moment my knees crumpled up and I was falling, my head hitting the ground with a violent bang which, to my relief, did not hurt. I had a numb, dazed feeling, a consciousness of being very badly hurt, but no pain in the ordinary sense.

Source B: 'The Pain is Real' by Gigi Engel
Published in 2015, an article about the effects of heartbreak.

When your heart is broken, it can feel like the end of the world. No amount of pain has ever felt so agonizing or concentrated. It's like a giant hole was pummelled into your chest, with no hope of repair. You cry, you scream, you watch Netflix until you've seen every documentary your subscription has to offer and yet nothing seems to smooth your heartbreak or soothe the longing you feel. True Story: Breakups are a bitch, and heartbreak is a bigger bitch than f*cking karma. I think I can say with pretty solid confidence, most people would rather get smacked in the face with a metal pole than get their hearts broken. It's why we try to avoid it.

Reading Questions

~~**Q1. Choose four** statements which are true.~~ ~~(4 marks)~~

Q2. Both writers give details about experiencing pain.

Use details from **both sources** to write a summary of what you can infer about the differences between the pain experienced. (8 marks)

Q3. You now need to refer only to Source A.
How does the writer use language to describe the pain he felt.
(12 marks)

Q4. Compare how the writers convey their different feelings and experiences of being in pain.

In your answer, you could:
- compare their similar feelings and experiences
- compare the methods the writers use to convey this
- support your response with references to the text.

(16 marks)

Writing Question

Q5. 'We treat physical pain by going to doctors; we are less sympathetic to emotional pain, hurt and disappointment and need to be kinder to each other.'

Write a **speech** for a school assembly in which you **argue** your point of view on this statement.
(40 marks)

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Source A: 'Strictest School in Britain' by Jay Raynor
Published in 2013, an article about a school in London.

It's lunchtime at Britain's most notorious school, but I don't get to eat much. My plate of fries and a vegetable patty is only half-eaten when an 11-year-old swiftly removes it. In silence, the children sitting either side of me pass their plates to the end. It's been less than 10 minutes since the school first sat down to eat. On surrounding tables, other adult visitors scramble to finish their meals in the face of outstretched hands trying to take their plates, as teachers time the students' progress. At this school, "family lunches" aim to develop soft skills; children are expected to make conversation, pour drinks, and clear their guests' plates—whether they've finished or not.

Source B: 'Visit to a Ragged School' by Charles Dickens
Published in 1846, a letter about Field Lane Ragged School

Before arriving, I decided to make some inquiries about the school. The prevailing idea was that the teachers were idealistic and the school was 'a lark'. But there was a kind of rough respect for the intention. It consisted of two miserable rooms, upstairs in a miserable house. In the best of these, the pupils in the female school were being taught to read and write. The wretched creatures were tolerably quiet and listened with apparent earnestness and patience to their instructors. The chamber in which the boys were crowded was so foul and stifling as to be intolerable. Huddled together on a bench were boys with nothing natural or pleasant in their faces. They could not be trusted with books; they had no decent behaviour.

Reading Questions

~~**Q1. Choose four** statements which are true. (4 marks)~~

Q2. Both writers give details about the children at the school described.

Use details from **both sources** to write a summary of what you can infer about the differences between the children. (8 marks)

Q3. You now need to refer only to Source B.
How does the writer use language to describe his experience at the school? (12 marks)

Q4. Compare how the writers convey their different feelings and perspectives about the school they visit.

In your answer, you could:
- compare their similar feelings and perspectives
- compare the methods the writers use to convey this
- support your response with references to the text.

(16 marks)

Writing Question

Q5. 'Schools are not just about exams and qualifications. They are a safe place where students can learn about the world outside of school.'

Write **an article** for a local newspaper **to explain** what you think could be done to improve your experience of school.

(40 marks)

Feeling like you don't know if you're on the right lines? Take your answers to your teacher. We'll be thrilled to mark them!

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Paper 1 Fiction: Crafting Creative writing

Deliberate Sentences Toolkit		(Creative Writing)
1	**Anadiplosis (adjective, adjective)**	The town was **silent**, **silent** because of the lateness of the evening.
2	**Brackets (although)**	She smiled at her companion **(although** there was little to smile about**)** and they proceeded on their way.
3	**Connective/adverb**	**Normally,** he felt at home in the woods.
4	**Did not x 2/did**	She **did not** know where she was going; she **did not** know where she would end up, **but** she **did** know that she had to leave.
5	**Emotion**	**Concerned,** he took a step towards the entrance.
6	**Getting better sentence**	Towns and cities have their **charm**, but there is no beating the **beauty** of the countryside.
7	**Getting worse sentence**	The reality could involve a **sprained ankle**, a shattered leg or even a **broken neck**!
8	**If, if, if… then**	**If** the rain had come sooner, **if** the trees had not been so dry, **if** the breeze had not fed the flames, **then** perhaps the blaze could have been stopped.
9	**In a world of**	**In a world of** decay and desperation, mankind had lost the battle.
10	**Modifier start: ed x 1 or x3**	Concern**ed,** worri**ed**, confus**ed,** he took a step towards the entrance.
11	**…the more…, the more**	**The more** he thought of it, **the more** concerned he became.
12	**Paired sentences**	**Every step** was careful, deliberate. **Every step** to be relished.
13	**Pairs inside sentences**	**Cold and hungry**, **exhausted and tired**, she did not know how much further she could walk.
14	**Question and answer**	**How had** it come to this**?** She did not know.
15	**Subordinating conjunction**	**Before** he turned to leave, he had one last task to complete.
16	**Tell: Show x 3**	She was **worried: eyes** anxious, **hands** wringing and her **body** tense.
17	**Triple**	**Forever** watching, **forever** waiting, **forever** destined to be alone
18	**Verb start: ing**	Lift**ing** her head, she knew what she had to do.
19	**Weather personification**	Grey clouds **raced desperately** across the sky as they sought to **escape the fury** of the storm.
20	**With a**	**With a** shrug of the shoulders, he turned and walked away.

Quick tasks:

1. Redraft your setting paragraph ensuring you use a colon and brackets;
2. Create a flashcard with five pieces of advanced vocabulary / phrases to include in your narrative/description;
3. Pick a creative paragraph you've written previously. Redraft with a different letter to start every sentence!
4. Redraft one paragraph of your mock exam article with focus on using a variety of sentence types with accuracy.

Paper 2 Non-Fiction: Planning & High Impact Sentences

Meet _____: / *Remember _____?*	*Though we may not be surprised… we should be…*	*The statistics/facts speak to a wider truth:*	**Anecdote** – use a short example to validate your POV
It's not just about… it's about… it's about…	*Isn't it time…?*	*It doesn't matter if…* *It doesn't matter that…* *What does matter…*	**Expert** – Introduce an 'expert' and quote them directly
In fairness,	*Ask anyone on/in the…*	*It is true that… but…'*	**Statistics** – Devise sensible statistics (and their source)
It's not just about… it's about… it's about…	*Cause and effect: 'Unless we… then…'*	*Think about it another way…*	**Pathos** – Tug at the heart strings with loaded, emotive language
Not only…but…	*It is essential that… '*	*Ultimately, what should be appreciated is that…*	**Inclusivity** – Include your reader with inclusive pronouns: we, our, us

Paragraph 1 - Introduction Introduce your viewpoint and contextualise i.e. explain what prompted you to write.	***Planned Impact Sentence/s and devices:***
Paragraph 2 – Topic/Idea 1 ***Topic:***	***Planned Impact Sentence/s and devices:***
Paragraph 3 – Topic/Idea 2 ***Topic:***	***Planned Impact Sentence/s and devices:***
Paragraph 4 – Topic/Idea 3 ***Topic:***	***Planned Impact Sentence/s and devices:***
Paragraph 5 – Conclusion Summarise your three topics in a concise and sophisticated conclusion.	***Planned Impact Sentence/s and devices:***

Q5 Practise			(AQA Past Papers)
1	**June 2026** Write a description of an unusual house from your imagination. You may choose to use the picture provided for ideas.  **or** Write the opening of a story called 'The first meeting'.	2	**June 2026** 'Many young people rely too much on technology. New inventions like artificial intelligence can be exciting and helpful but we must be careful how much we depend on them.' Write **an article** for a school website in which you **argue your point of view** on this statement.
1	**Nov 2025** Write a description of a classroom from your imagination. You may choose to use the picture provided for ideas.  **or** Write the opening to a story called 'The Newcomer'.	2	**Nov 2025** 'Happiness and success in life are the result of our own determination and hard work. Where we come from is far less important and luck has nothing to do with it.' Write **a speech** for a meeting of young people in which you **argue your point of view** on this statement.
1	**June 2023** Write a description of a zoo or wildlife park from your imagination. You may choose to use the picture provided for ideas.  **or** Write the opening of a story about a human meeting an animal.	2	**November 2022** 'Scientists say that teenagers are not like adults; they learn and socialise differently and need sleep at different times. Education needs a radical re-think to meet the needs of students.' Write **a letter** to the Minister for Education **explaining your point of view** on this statement.