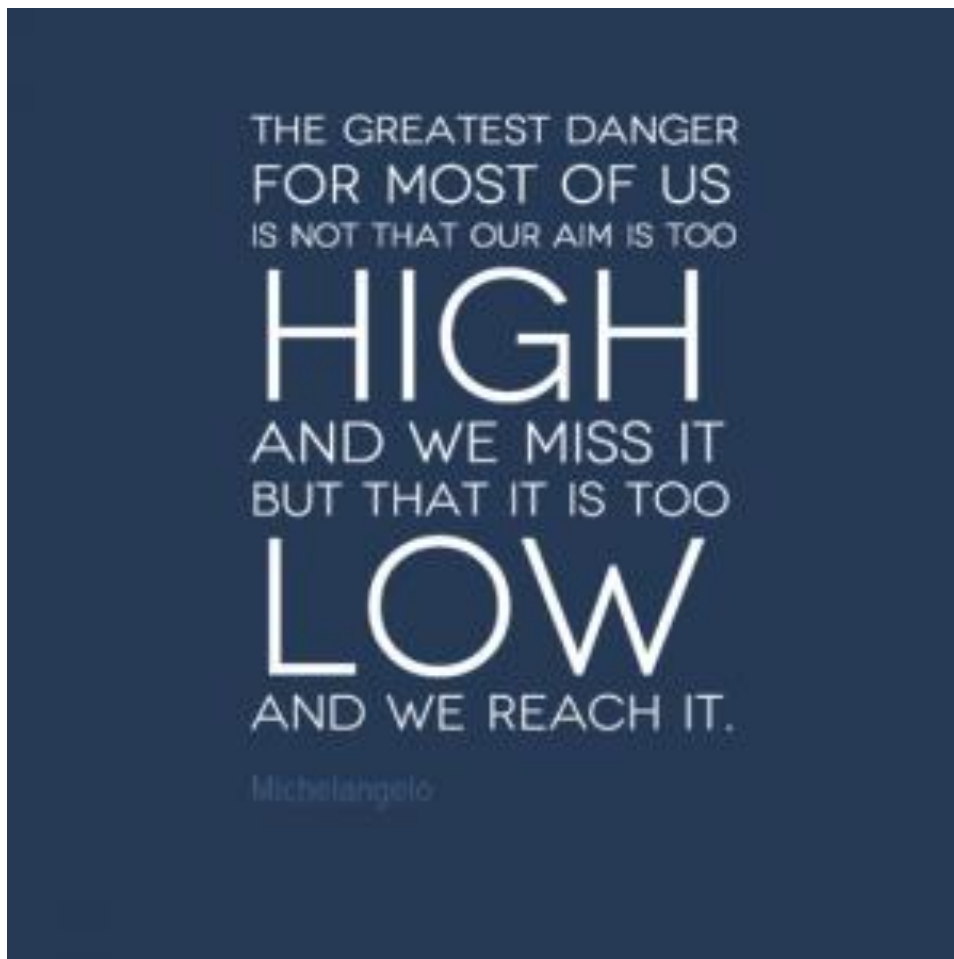


Aiming for 7-9 in English

This booklet will give you some tips on how to aim for the top band in both Language and Literature. There are no tiers in English so, no matter what your target is, you can aim as high as possible.

If you're currently on-track for 7-9, these tips will help to make sure you get there in the real exams. If you're around 5 or 6, there are some straightforward ideas here which will help you to boost your marks.



How to use:

Each section gives you some ideas for how to aim for 7-9. The best thing to do is to read each in turn and have a go at using these techniques. Simply reading this from front to back won't really achieve anything. This guide doesn't replace the component guides, which go over how to tackle each type of question. It is an extension to that more basic knowledge.

The guide is separated into general techniques which will help you in all aspects of your English GCSEs and then those specific to Language or Literature. There is a lot of crossover!

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Better analysis – scrap PEA, PEE, PEAL, PETA and all other acronyms!

While PEA and similar structures might have helped when you were younger, using such a formulaic structure at GCSE will limit you. Instead, use the more open:

What?

How?

Why?

What?

- Consider the big ideas, themes or ideas by giving an overview
- Consider what the author was trying to say or what they wanted the reader to feel

How?

- Provide specific quotations, phrases or examples
- Identify the method the writer has used to achieve their aim: including language, techniques, structure and tone

Why?

- Explain why the writer has created this effect
- Explore how successful this was and whether there are other ways of interpreting it

An example:

WHAT?

Stevenson uses animalistic language to describe Hyde, suggesting that he is a degenerated or savage version of Jekyll.

HOW?

When he kills Carew, it is with 'ape-like fury'. When Utterson meets him, he describes the man as 'hardly human' and even Hyde's actions are animal-like at that point when he 'hisses' on being confronted.

WHY?

Stevenson may have wanted to suggest that humans all contain a primitive version of themselves which is not ruled by society's ideas of right and wrong. The link to apes here clearly suggests the Hyde part of Jekyll is less evolved, a reference to Darwin's theory of evolution which many in the nineteenth century found worrying as they did not want to believe humans were simple animals. However, it is also possible that portraying Hyde as an animal implies that he cannot be held responsible for what he does. Animals act on instinct and if Hyde is merely an animal, perhaps he cannot be blamed for what he does.

Notice, also, the use of tentative language here: may; suggest; possible; implies; perhaps

This is, obviously, a Literature example. You should also structure Language analysis in this way, but it will be more concise.

Use features of academic writing

The way you set out your arguments is as important as the content. You don't need to remember the names for these methods, but have a go at using them until you're confident you can do so in your writing and analysis.

Method 1: appositives

An appositive is a noun or noun phrase which renames the noun it is used next to. Like any subordinate clause, it is separated using commas. They can be long or short, as seen in these examples with rename 'creature':

The creature, a cat, crept out of the shadows.

The creature, a cat with a battle-scarred face, crept out of the shadows.

The creature, a cat with a battle-scarred face and a menacing expression, crept out of the shadows.

Have a go at creating your own by renaming the underlined nouns:

Jay, _____, sauntered out onto the pitch.

The school, _____, was shrouded in mist.

My shoes, _____, squeaked as I walked.

You can use appositives in writing such as prose or transactional as well as in Literature.

The council's proposal, a ludicrous example of poor planning, cannot be allowed to go ahead.

Romeo, an impulsive teenager, cannot be blamed for believing he is in love.

Another handy use for appositives is to concisely fit in context when writing your response to Anthology poetry in Literature 1B. You can add detail about poems or poets which is AO3 without you risking writing a biography:

Wilfred Owen, a soldier who was also a poet, wrote about a gas attack.

Larkin, a keen observer of everyday people's lives, describes a playground.

The Manhunt, a poem written for a documentary on PTSD in soldiers, tells the story of Eddie.

Method 2: passive voice

Using passive takes the focus off the subject of a sentence. You'll be familiar with it from writing up experiments in Science but it can also be used effectively in your writing and analysis to take your own view out of it and to make things more formal.

Active voice: *We will not allow you to cancel the end of term trip.*

Passive voice: *The end of term trip will not be allowed to be cancelled.*

Why use it?

In formal transactional writing, it can make it seem as if what you're suggested is common sense or definite rather than just your opinion. That can make it more persuasive. It's also the standard way of writing a report.

Active voice: *I think this is a phenomenal idea.* (Clear opinion)

Passive voice: *This idea is phenomenal.* (Still an opinion but stated as if it's a fact)

In Literature, it allows you to present different viewpoints and to evaluate (more on that later).

Active voice: *I find the ending to Living Space to be in a hopeful tone.*

Passive voice: *The ending to 'Living Space' could be seen as having a hopeful tone.*

Notice that the passive version allows for 'however...' and for you to suggest alternatives. You could switch to active voice here to get your personal view in using 'however, I feel that...'

Have a go at converting the following examples into passive voice:

I conducted a survey of students who use the school canteen.

I find it hard to believe that anyone would support this plan.

I think Ozymandias deserved to be forgotten.

I admire Scrooge for changing so dramatically.

Method 3: thesis statements

This method is more about the way an opening to your writing helps to structure what follows. Thesis statements are a way of making sure your writing is **focused** and **assertive**.

To do this, you must plan. A thesis argument begins by establishing the key argument or big picture right at the start of your writing and you can't do that without careful planning.

In Language, this might mean hitting the ground running in Transactional writing with a really clear viewpoint statement:

The way teenagers are viewed in the media is not only completely inaccurate, it is also damaging.

In Literature, it means you establish an overview of your response to a text:

In 'Cozy Apologia', Dove makes it clear that real, lasting love is not showy or dramatic.

Notice how both of these examples is assertive – the writer sounds like the passionately believe what they are saying. There is the possibility, however, that someone could completely disagree and that leads into the rest of the writing, where you would persuasively make your case and aim to convince a reader that your view is correct.

Part of your preparation for exams should involve planning writing or essays and practising coming up with opening statements like this.

Have a go at creating a short plan and then writing an opening statement for the following questions and tasks:

Literature

Write about the way the passage of time is presented in *Afternoons*.

Write about the importance of Friar Lawrence.

Write about the importance of Banquo.

Language

Write an article for a local newspaper with the title: How to improve mental health.

Write a talk to teachers on what it is like to be a student in the 21st century.

Write a letter to your school's governors arguing for or against the introduction of more practical subjects, such as car maintenance or clothes making.

Being evaluative

You have to use this skill on the Language reading sections (paper 1, question 5; paper 2, question 4) but it is also essential for getting high marks in Literature essays.

It means weighing things up and being critical.

When evaluating, use adverbs as starters:

1. Unquestionably, the author creates (e.g. sympathy)...
2. To some extent, the author creates (e.g. sympathy)...
3. Ostensibly, the author creates (e.g. sympathy) as ... However, the reader also feels...

To be evaluative, you have to consider different ways of interpreting a text or character. Don't always take things at face value. For example, consider if a writer is giving you a rounded view of a character or situation or simply selecting information to influence you.

A really effective way to develop evaluative ideas about characters or themes in Literature is to read around the text. Look at articles about texts (we've put some on Firefly) and sign up to MASSOLIT. You may have seen some of the mini lectures in class, but you can access all of them at home by going to massolit.io and clicking on 'sign up'. Once you've created an account, search for the text you want to learn more about.

Don't be afraid to be controversial! Think about the following and how you might argue for or against them:

Did Friar Lawrence use Romeo and Juliet simply so he could say he had repaired the family feud?

Is Macbeth a victim?

Is The Inspector actually a villain for tormenting The Birlings?

Is Ralph and his poor leadership responsible for what happens on the island?

Does Scrooge really redeem himself, given that the thing which actually convinces him to change is pity for only himself?

Does Jekyll just use Hyde as an excuse?

Being precise

This is the last of the skills for both Language and Literature. In both, you need to show absolute precision when writing about characters. It shows good understanding of the subtleties of a character and also allows you to cover a wider range of points. The following pages give you some precise adjectives which can be used instead of more general ones.

Negative

Basic	More precise options
Ambitious	Determined, ruthless, aspirational
Angry	Aggressive, irritated, indignant, incensed, explosive
Anxious	Apprehensive, fretful, disquieted, overwrought
Annoying	Infuriating, exasperating, aggravating
Arrogant	Egotistical, conceited, superior
Assertive	Confident, decisive, self-assured
Belittling	Demeaning, derisive, disparaging
Changeable	Mercurial, unpredictable, volatile
Childish	infantile, immature, puerile, naïve
Cruel	Callous, merciless, tyrannical, barbarous
Depressive	Melancholic, sorrowful, dejected, morose, maudlin
Distant	Cold, detached, aloof, indifferent
Foolish	Naïve, gullible, unworldly
Frightened	Terrified, apprehensive, alarmed
Impatient	Intolerant, exasperated, aggravated, irascible
Impulsive	Impetuous, spontaneous
Intense	zealous, vehement
Irresponsible	feckless, unreliable, incompetent
Irritating	aggravating, irksome, vexatious
Negative	pessimistic, cynical
Nervous	anxious, apprehensive
Powerful	dominant, manipulative, influential, authoritative, intimidating
Rude	coarse, crude, vulgar, offensive, inappropriate
Superficial	shallow, insincere, frivolous
Temperamental	volatile, unstable, unpredictable, explosive, mercurial
Violent	belligerent, ferocious, vicious
Weak	fragile, frail, cowardly, feeble

Positive

Basic	More precise options
admirable	meritorious, commendable
brave	courageous, fearless, heroic
calm	composed
capable	talented, skilful, competent
compassionate	benevolent
considerate	thoughtful, understanding, sympathetic, solicitous, attentive
curious	inquisitive, analytical
determined	focused, resolute, unwavering, resilient
dignified	honourable, moral, gracious
energetic	dynamic, invigorated, exuberant, animated, passionate, effervescent
excited	enthusiastic, eager
fascinating	mesmeric, captivating, alluring, intriguing
funny	witty, humorous
gentle	tender, affectionate
happy	exultant, jovial, euphoric, ecstatic, delighted
hardworking	diligent, industrious, conscientious, thorough
intelligent	shrewd, astute, perceptive, insightful, logical, rational, observant
kind	considerate, humane, thoughtful, compassionate, benevolent
laid back	placid, docile, imperturbable
loving	affectionate, attentive, doting
loyal	dependable, devoted, committed
practical	pragmatic, stoic
reliable	dependable, sincere, stable, steady
romantic	intimate, tender, flirtatious
spontaneous	impulsive, unprompted,
wise	knowledgeable, shrewd, judicious, sensible

Aiming high in Language

Reading

A key to reading responses (Language 1A and 2A) is to ensure that you fully understand the text and questions before you put pen to paper. Every word you write must directly answer the question and, sometimes, people only 'get' what they're supposed to be doing partway through a response. There's no time for mistakes!

You must read questions at least twice and highlight key words.

You should try skim-reading a text to get an overview before trying to answer questions. This goes against the advice you may have been given for section A, where there is not a lot of time to have a leisurely read of a text before going to the questions. However, a quick read through or skim might help you to understand the text as a whole before looking at the relevant parts you need for the questions. You absolutely must test yourself on this to make sure you have enough time to skim and answer all five or six questions.

Recognise the tone an author is using in fiction or nonfiction. This may give you more subtle points to make or a way to be more evaluative (1A question 5; 2A question 4). The ideas below are worth considering:

Ambivalent (having mixed/ contradictory feelings)	Disappointed (upset about something)
Accusatory (someone's done something wrong)	Enthusiastic (intense enjoyment)
Aggressive (attacking)	Formal (detached/ not friendly)
Apologetic (sorry)	Humorous
Authoritative (seems accurate/ trustworthy)	Incredulous (unable to believe something)
Belligerent (wants to fight)	Ironic (sarcastic)
Bitter (angry/ hurt/ resentful because of bad experience in past)	Judgemental (looking down on someone)
Celebratory (happy/ full of pride)	Optimistic (looking on the bright side)
Condemnatory	Pessimistic (Resentful (bitter/ indignant)
Critical	Solemn (unhappy)
Defensive (protective)	Satirical (critical/ mocking)
Derogatory (formally insulting)	Sympathetic (feeling sorry for someone)
	Worried (concerned)

An evaluative structure can help in 1A5 and 2A4:

- Overall in this text, the writer wants/the reader is (Partially, definitively etc)
- Initially/ at the beginning...
- As the text progresses/ Later...
- A pivotal moment is when...
- Finally,
- My overriding/ lasting impression is that...

Writing

One feature of writing in Language which helps you to achieve high marks is addressing the reader, through anecdotal asides and questions. Look at the following examples:

Transactional writing

I don't know about you, but I am sick of reality television.

When we have finished our exams – and oh, how we all long for that day – we will find a long summer stretching ahead of us.

According to Sport UK, 85% of people who took up a new sport in January found it made them feel less stressed afterwards. Yes, I know what you're thinking: there's always a bit of research you can use to prove something. Well, why not let me give you my side of this, too?

(Notice that the last one gets round the awkward way statistics are sometimes used.)

Prose writing

He was one of those people who never did anything wrong. You know the kind I mean, don't you? We all admire them at the same time as hating them. Anyway, on this particular day...

My heart was racing. I don't know if you've ever experienced true terror, but if you have, then you'll know why I did what I did next...

Have you ever wondered what a truly perfect day would be like? Reader, I wish I could tell you. Instead, let us begin on a wet and windy Sunday afternoon...

In **prose writing**, aim to be structurally inventive. A lot of people try cyclical structures, where the end mirrors the opening. These can work really well if you tweak things slightly.

For example:

Opening: I leapt out of bed that morning feeling like this was the day my life would change.

Ending: And so, as the sun set, I crawled back into that same bed having learned that the last thing I should trust is my own instincts.

Another, even more ambitious idea is to have a recurring motif which changes slightly. An obvious one here is the weather. Perhaps every paragraph could begin by describing the movement of the sun across the sky or the impending arrival of a dark raincloud. Other potential motifs include nature, the background noise of a radio or a changing object like a leak dripping through a roof.

You should keep referring back to the motif as the mood changes in the story. Perhaps a cut flower could open and then lose its petals across the course of the day the story is taking place on. Every paragraph could begin or end with a brief glimpse of the change.

For **transactional writing**, as mentioned above, powerful openings are vital. Try using some of the following:

- For too long... it's time.
- We live in a world where..., where..., where... Is this the world we want for our children?
- *One word, opinionated statement and a question:* Obesity. A ticking health time bomb. Can we as a society afford to ignorantly continue to continually cram our faces with fast food, when a fleeting moment of pleasure will dramatically shorten our lives?

Another key feature of the best transactional writing pieces is that they sound **convincing**. This can be hard because you're being asked to write about what the exam board has chosen and you might not care in the slightest about their topic. What you have to do is fake it!

One good method is to make a bank of emotive and ambitious vocabulary, both negative and positive. They might sound over the top, but they can make you sound passionate when writing to argue or complain.

Positive	Negative
Splendid	Ludicrous
Stupendous	Appalling
Astounding	Abysmal
Marvellous	Atrocious
Tremendous	Horrendous
Outstanding	Repugnant

Another way to make a text convincing is to think about the reason someone might write it. No one would write a letter or article or give a talk about something for no reason so you should consider what sparked their interest. Did they write to a newspaper because they read an article which they disagreed with? Did they choose to give a talk on something because it linked to something which happened in their life? This will give your text purpose.

Your ending must also link to the purpose. It's not enough to produce a text simply to make them read it or listen to it, you should be changing minds and creating action. A good way to end is with a call to arms, where you ask the audience to do something as a result of having been so convinced. That might be direct action (Write to the council and tell them how you feel!) or simply to change behaviour (So next time you automatically reach for your phone when you have a spare moment, why not try leaving it where it is and enjoying the silence?).

Aiming high in Literature

It should go without saying that knowing your texts inside out is key to achieving the top grades. You need to be able to pick key events to illustrate a wide range of points which you may need to make. Study guides and summaries are not going to cut it here, you need to re-read your texts a few times.

A major thing to remember is that Literature is not real. Characters and events have been created by an author to make us think or feel something. Recognising and referring to this is a big step towards aiming for higher grades. Characters act in a certain way to make a point and events show us sides to them which the author has chosen to reveal. Some characters are only there to contrast with others or to reveal something new.

To show you know this, try using phrasing such as: *Priestly uses Gerald's actions to show... or Shakespeare uses the nurse to create...*

Make sure you comment on **structure** in a text – actually use the word. This might simply be what happens to a character on their journey through a text to cause them to change. For other texts, structure might be more obviously unusual: Stevenson's use of letters to reveal the mystery in *The Strange Case of Dr Jekyll and Mr Hyde*; Shakespeare's cycling between drama and comedy to engage the audience and maintain tension in *Romeo and Juliet*; Golding's escalation of savagery in the deaths we witness in *Lord of the Flies*.

In poetry, consider: Armitage's depiction of the wife's investigation of her husband's injuries as like a journey in *The Manhunt*; Blake's first person reflections on walking through the city in *London*; Wordsworth's zooming out from the child to the landscape around in *Excerpt from The Prelude*. Of course, structure tends to be easier to write about in poems as they often use unusual line or sentence structures.

Foreshadowing, repetition and reoccurrences can all be linked into structure.

Top grade Literature essays will:

1. Begin with a thesis argument (see earlier)
2. Consider the author's point of view and aim
3. Consider context appropriately (19th century text and Anthology poetry)
4. Consider alternative opinions
5. Use tentative language
6. Embed short quotations
7. Use academic language

You can see a really good explanation of how to achieve all of these in around 700 words by watching the '7 secrets of top grade Literature essays' video on YouTube:

<https://www.youtube.com/watch?v=VzSdtOfg79I> Particularly helpfully, this video focuses on how to write so that you are as concise as possible, meaning you can say enough to hit the top grades in the time you have. The video uses *An Inspector Calls* as the example but the skills are true for any Literature essay.

Finally, your ending should cover the ending of the text and the writer's intentions. Don't simply repeat what you've said, but do link back to your thesis statement.

Use the sentence structures on the following page to analyse Literature in different ways:

<p><u>1. Reader response</u></p> <p><i>The reader is caught between...</i></p> <p>The reader is caught between empathy for Lennie and disgust at the cruel world he lives in.</p>	<p><u>2. Peeling away the layers of characterisation</u></p> <p><i>On the exterior..., yet on the interior we can infer...</i></p> <p>On the exterior, Shylock appears desperate for revenge against the Christians who have wronged him, yet on the interior we can infer that he feels a deep sense of injustice for wrongs he has suffered.</p>	<p><u>3. Character motives</u></p> <p>_____ is motivated not only by... but also by...</p> <p>Macbeth is motivated not only by his ambition to become king, but also by his desire to please Lady Macbeth.</p>	<p><u>4. Character development</u></p> <p><i>By the close of the play/poem/novel the once ... has developed into...</i></p> <p>By the close of the poem, the once fearsome terrorist has developed into a polite and humble child who is willing to remove his shoes.</p>
<p><u>5. Reader positioning</u></p> <p><i>(The writer) positions the reader/audience in favour of /against _____ by...</i></p> <p>Priestley positions the audience against Mr Birling by revealing his buffoonery in the early scenes.</p>	<p><u>6. First impressions</u></p> <p><i>Our first impressions of...</i></p> <p>Our first impressions of the Birling family are that they are rich, arrogant and 'pleased with themselves'.</p>	<p><u>7. Weighing up the importance</u></p> <p><i>Even though/although ... , ...</i></p> <p>Even though Curley's Wife behaves at times like a cruel temptress, by the end of the novel we realise that she is a victim of a harsh, misogynist world.</p>	<p><u>8. Deepening analysis</u></p> <p><i>At first glance...; however, on closer inspection...</i></p> <p>At first glance the family appear to be respectable members of society; however, on closer inspection, we can already sense the rift between father and son.</p>
<p><u>9. Identifying a common thread</u></p> <p><i>Throughout the novel/poem/play...</i></p> <p>Throughout the poem, the poet explores the pain of unrequited love in a variety of ways</p>	<p><u>10. Identifying the main thing</u></p> <p><i>The most important word/sentence/idea/chapter/moment is _____ because....</i></p> <p>The most important word from this line is 'top' because it emphasises the superiority of the bird.</p>	<p><u>11. Close language analysis</u></p> <p><i>Here, _____ employs the word/phrase '_____' to suggest/imply/reinforce....</i></p> <p>Here, the Inspector employs the phrase 'millions and millions' to reinforce the idea that Eva Smith represents many other working-class Edwardian girls.</p>	<p><u>12. Exemplifying an idea through a character / setting / event</u></p> <p>_____ reveals her/his belief in _____ through her/his description of...</p> <p>Stevie Smith reveals her belief in the cyclical nature of war through her description of the 'ebbing tide of battle'.</p>
<p><u>13. Contrast</u></p> <p><i>Although both writers/characters... , they...</i></p> <p>Although both writers explore the idea of love, they express their ideas in very different ways.</p>	<p><u>14. Noting subtleties</u></p> <p><i>Here, the writer cleverly....</i></p> <p>Here, Ted Hughes cleverly employs the gruesome image of a dying hare to remind the reader once again of the way war targets the innocent.</p>	<p><u>15. Proposing a tentative idea</u></p> <p><i>Perhaps, (writer's name) was hinting that ...</i></p> <p>Perhaps Steinbeck was hinting that human beings are no different from the rest of the animal kingdom.</p>	<p><u>16. Contrasting alternative viewpoints</u></p> <p><i>Some readers might propose that...; other readers, however, might argue...</i></p> <p>Some readers might propose that Shakespeare's portrayal of Shylock was cruel and unfair; other readers, however, might argue that Shakespeare was simply reflecting the views of the society he lived in.</p>

Tone is very important, especially in poetry and extracts from plays. Use the bank below to help you to be precise when identifying tone:

Tone	Meaning
Acerbic	sharp; forthright; biting; hurtful; abrasive; severe
Admiring	approving; think highly of; respectful; praising
Aggrieved	indignant; annoyed; offended; disgruntled
Ambivalent	having mixed feelings; uncertain; in a dilemma; undecided
Amused	entertained; diverted; pleased
Angry	incensed or enraged; threatening or menacing
Appreciative	grateful; thankful; showing pleasure; enthusiastic
Ardent	enthusiastic; passionate
Arrogant	pompous; disdainful; overbearing; condescending; vain;
Awestruck	amazed, filled with wonder/awe; reverential
Benevolent	sympathetic; tolerant; generous; caring; well meaning
Bitter	angry; acrimonious; antagonistic; spiteful; nasty
Candid	truthful, straightforward; honest; unreserved
Caustic	making biting, corrosive comments; critical
Cautionary	gives warning; raises awareness; reminding
Celebratory	praising; pay tribute to; glorify; honour
Colloquial	familiar; everyday language; informal; colloquial; casual
Comic	humorous; witty; entertaining; diverting
Critical	finding fault; disapproving; scathing; criticising
Derisive	snide; sarcastic; mocking; dismissive; scornful
Detached	aloof; objective; unfeeling; distant
Disparaging	dismissive; critical; scornful
Dispassionate	impartial; indifferent; unsentimental; cold; unsympathetic
Earnest	showing deep sincerity or feeling; serious
Frank	honest; direct; plain; matter-of-fact
Impartial	unbiased; neutral; objective
Impassioned	filled with emotion; ardent
Imploring	pleading; begging
Incredulous	disbelieving; unconvinced; questioning; suspicious
Indignant	annoyed; angry; dissatisfied
Intense	earnest; passionate; concentrated; deeply felt
Intimate	familiar; informal; confidential; confessional
Ironic	the opposite of what is meant
Irreverent	lacking respect for things that are generally taken seriously
Jaded	bored; lacking enthusiasm
Joyful	positive; optimistic; cheerful; elated
Judgmental	critical; finding fault; disparaging
Light-Hearted	carefree; relaxed; chatty; humorous
Macabre	gruesome; horrifying; frightening
Mocking	scornful; ridiculing; making fun of someone

Mourning	grieving; lamenting; woeful
Naïve	innocent; unsophisticated; immature
Negative	unhappy, pessimistic
Nostalgic	thinking about the past; wishing for something from the past
Objective	without prejudice; without discrimination; fair; based on fact
Optimistic	hopeful; cheerful
Outraged	angered and resentful; furious; extremely angered
Outspoken	frank; candid; spoken without reserve
Pensive	reflective; introspective; philosophical; contemplative
Persuasive	convincing; eloquent; influential; plausible
Pessimistic	seeing the negative side of things
Pragmatic	realistic; sensible
Regretful	apologetic; remorseful
Resentful	aggrieved; offended; displeased; bitter
Resigned	accepting; unhappy
Restrained	controlled; quiet; unemotional
Reverent	showing deep respect and esteem
Righteous	morally right and just; guiltless; pious; god-fearing
Satirical	making fun to show a weakness; ridiculing; derisive
Sarcastic	scornful; mocking; ridiculing
Scathing	critical; stinging; unsparing; harsh
Scornful	expressing contempt or derision; scathing; dismissive
Sentimental	thinking about feelings, especially when remembering the past
Sincere	honest; truthful; earnest
Sceptical	disbelieving; unconvinced; doubting
Solemn	not funny; in earnest; serious
Sympathetic	compassionate; understanding of how someone feels
Thoughtful	reflective; serious; absorbed
Tolerant	open-minded; charitable; patient; sympathetic; lenient
Unassuming	modest; self-effacing; restrained
Uneasy	worried; uncomfortable; edgy; nervous
Urgent	insistent; saying something must be done soon
Vindictive	vengeful; spiteful; bitter; unforgiving
Virtuous	lawful; righteous; moral; upstanding
Whimsical	quaint; playful; mischievous; offbeat
Witty	clever; quick-witted; entertaining
World-Weary	bored; cynical; tired
Wretched	miserable; despairing; sorrowful; distressed