

KS4 ENGLISH LITERATURE

What is English Literature?



English Literature will help students develop their analytical skills as they study a range of literary texts. It focuses on enriching students' engagement with stories and the world we live in.

What do the exams look like?

The exam is closed-book meaning students will not have access to the text. They have a large amount of text to digest and recall, so we recommend a little and often approach to support their cognitive load.



A Christmas Carol
Pre-19th century prose



Macbeth
Shakespeare



An Inspector Calls
Post-19th century prose



Poetry & Unseen Poetry
Poetry through an Anthology

How many GCSE exams are there?

Paper 1		Paper 2	
Shakespeare and A Christmas Carol	1 hour 45 mins	An Inspector Calls, Poetry Anthology and Unseen Poetry	2 hours 15 minutes
Students will complete this exam in June of year 10.			

How can I support my child?

Our exam board for English Literature is **AQA**.

Useful websites:

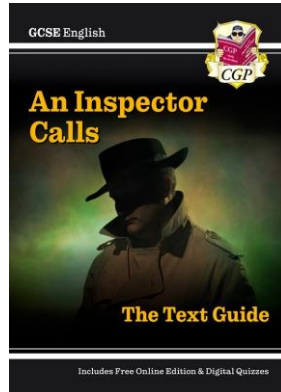
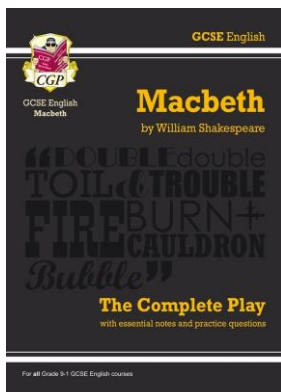
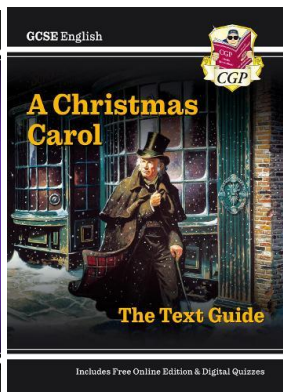
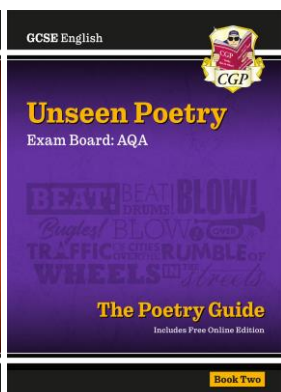
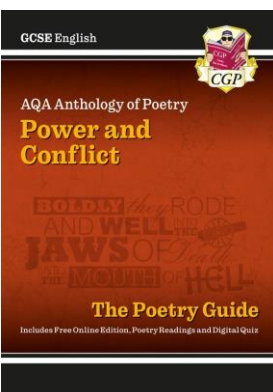
- Seneca
- Padlet
- Youtube: Search for your topic!
- Bitesize
- Quizlet
- School Website: English

Other ways to support:

- Encourage re-reading of texts
- Help memorise quotations
- Test students on chapter/scene summaries
- Ensure they're revising for half termly assessments.

Can I order revision guides?

Orders are placed annually for revision guides. We are able to get the guides at a severally discounted school price. Revision guides are not compulsory as there are so many free online resources available. If you would like to purchase them independently, the images below are the best revision guides:



KS4 ENGLISH LANGUAGE

What is English Literature?



English Language focuses on developing students' reading, writing, speaking, and listening skills. It allows students to be exposed to fiction and non-fiction texts from both the UK and the World.

What do the exams cover?

Questions	Paper 1	Paper 2
		One Fiction Extract
1.	Identify four pieces of information <i>4 marks</i>	Four true or false facts from an extract <i>4 marks</i>
2.	Analysing language from a given moment in the extract <i>8 marks</i>	Summarising and inferencing two texts together <i>8 marks</i>
3.	Analysing structure across the extract <i>8 marks</i>	Analyse language from one of the extracts <i>12 marks</i>
4.	Evaluating a statement in relation to the extract <i>20 marks</i>	Comparing the two texts focusing on writers' intentions <i>16 marks</i>
5.	Creative writing: Descriptive OR narrative <i>40 marks</i>	Transactional writing: A letter, speech, article, essay or leaflet. <i>40 marks</i>
	<i>Students will complete this exam during their April mock.</i>	

How can I support my child?

Our exam board for English Language is **AQA**.

Useful websites:

- Padlet
- Youtube: Mr Bruff's Language
- Bitesize
- Quizlet
- School Website: English

Other ways to support:

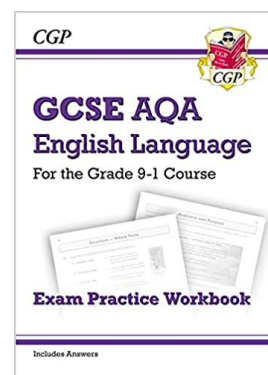
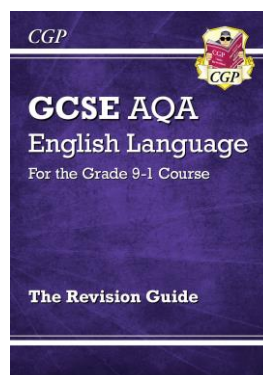
- Watch/download a news app to keep up-to-date with current affairs
- Read fiction and non-fiction texts.

Can I order revision guides?

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What do the exams look like?

Across both papers students will read extracts they have not encountered before and answer corresponding questions. The skills per question remain the same annually, but the extract changes. Reading exposure is encouraged for this paper.



Contents:

English Literature: (June Mock)

Poetry Anthology:

- Key Quotations
- How to respond to the question
- 100 Recall Revision Activities
- *Students are only required to revise the following poems:*
 - *Bayonet Charge*
 - *The Charge of the Light Brigade*
 - *Exposure*
 - *Remains*
 - *Poppies*
 - *War Photographer*

An Inspector Calls:

- Knowledge Organiser
- 100 Recall Revision Activities

Unseen Poetry:







- Knowledge Organiser

English Language: (April Mock)

Paper 1:

- Two mini mocks (Section A)
- Practice Questions (Section B)

Poetry Anthology: Key Quotations

<p>OZYMANDIAS</p> <ul style="list-style-type: none"> - 'Sneer of cold command' - 'The hand that mocked them and the heart that fed.' - 'Look on my works, ye Mighty and despair!' - 'Nothing beside remains.' - 'Colossal wreck' - 'The lone and level sands stretch far away.' 	<p>LONDON</p> <ul style="list-style-type: none"> - 'I wander through every chartered street.' - 'Marks of weakness, marks of woe.' - 'The mind-forged manacles I hear.' - 'Every black'ning church appalls.' - 'Runs in blood down palace walls.' - 'Blights with plagues the marriage hearse.' 	<p>EXTRACT FROM 'THE PRELUDE'</p> <ul style="list-style-type: none"> - 'A little boat tied to a willow tree' - 'It was an act of stealth' - 'She was an elfin pinnace' - 'A huge peak, black and huge' - 'With trembling oars I turned' - 'Huge and mighty forms, that do not live like living men... were a trouble to my dreams.' 	<p>MY LAST DUCHESS</p> <ul style="list-style-type: none"> - 'Looking as if she were alive.' - 'The depth and passion of its earnest glance.' - 'Too easily impressed; she liked what'er she looked on, and her looks went everywhere.' - 'She thanked men, - good!' - 'I gave commands; then all smiles stopped together.' 	<p>THE CHARGE OF THE LIGHT BRIGADE</p> <ul style="list-style-type: none"> - 'Half a league, half a league. Half a league onward' - 'Theirs not to make reply, theirs not to reason why, theirs but to do and die' - 'Boldly they rode and well, into the jaws of death' - 'Storm'd at with shot and shell' - 'When can their glory fade?' - 'Noble six hundred!'
<p>EXPOSURE</p> <ul style="list-style-type: none"> - 'The merciless iced east winds that knive us...' - 'But nothing happens.' - 'Attacks once more in ranks on shivering ranks of grey.' - 'Flakes that flock, pause, and renew.' - 'Pale flakes with fingering stealth come feeling for our faces.' - 'The burying-party... pause over half-known faces.' 	<p>STORM ON THE ISLAND</p> <ul style="list-style-type: none"> - 'We are prepared' - 'This wizened earth has never troubled us' - 'It pummels your house too' - 'Exploding comfortably' - 'Spits like a tame cat turned savage' - 'Space is a salvo' - 'We are bombarded by the empty air' - 'Strange, it is a huge nothing that we fear.' 	<p>BAYONET CHARGE</p> <ul style="list-style-type: none"> - 'Suddenly he awoke and was running - raw' - 'Bullets smacking the belly out of the air' - 'The shot-slashed furrows threw up a yellow hare that rolled like a flame' - 'King, honour, human dignity, etcetera' - 'His terror's touchy dynamite.' 	<p>REMAINS</p> <ul style="list-style-type: none"> - 'Probably armed, possibly not.' - 'I see every round as it rips through his life.' - 'Pain itself, the image of agony.' - 'End of story, except not really.' - 'Dug in behind enemy lines' - 'His bloody life in my bloody hands.' 	<p>POPPIES</p> <ul style="list-style-type: none"> - 'Poppies had already been placed' - 'Steeled the softening of my face.' - 'All my words flattened, rolled, turned into felt, slowly melting.' - 'I went into your bedroom, released a song bird from its cage.' - 'I listened, hoping to hear your playground voice' 
<p>WAR PHOTOGRAPHER</p> <ul style="list-style-type: none"> - 'Spools of suffering set out in ordered rows.' - 'Solutions slop in trays beneath his hands' - 'Running children in a nightmare heat.' - 'Blood stained into foreign dust.' - 'The reader's eyeballs prick with tears between the bath and pre-lunch beers.' 	<p>TISSUE</p> <ul style="list-style-type: none"> - 'Paper that lets the light shine through' - 'If buildings were paper, I might feel their drift' - 'The sun shines through their borderlines' - 'Fly our lives like paper kites.' - 'An architect could use all this' - 'Find a way to trace a grand design with living tissue' - 'Turned into your skin.' 	<p>THE EMIGRÉE</p> <ul style="list-style-type: none"> - 'There once was a country...' - 'My original view, the bright, filled, paperweight.' - 'It may be sick with tyrants' - 'I am branded by an impression of sunlight.' - 'That child's vocabulary I carried here like a hollow doll.' - 'My city hides behind me.' - 'My shadow falls as evidence of sunlight.' 	<p>CHECKING OUT ME HISTORY</p> <ul style="list-style-type: none"> - 'Dem tell me wha dem want to tell me.' - 'Blind me to me own identity.' - 'Dem tell me bout de man who discover de balloon and de cow who jump over de moon.' - 'But what happen to de Caribs and de Arawaks too.' - 'I carving out me identity.' 	<p>KAMIKAZE</p> <ul style="list-style-type: none"> - 'A shaven head full of powerful incantations' - 'Little fishing boats strung out like bunting' - 'Fishes flashing silver as their bellies swivelled towards the sun' - 'And though he came back my mother never spoke again' - 'He must have wondered which had been the better way to die.'

Poetry Anthology: How to respond to the question

Success Criteria - Writing the response		Themes – Making links				
<ol style="list-style-type: none"> Analyse and explore language, form and structure. Understand and comment on the poet's intentions. Understand and evaluate the reader's response. Understand and evaluate the effects and significance of context (audience, social, historical, cultural). Apply comparative skills. Be able to explore a poem independently and interpret and evaluate the ideas of each poem. Use precise evidence to support ideas. Drill into language (individual words) and analyse multiple meanings where possible. 	<p>Conflict</p> <p>Suffering</p> <p>Reality of War</p> <p>Nature</p> <p>Patriotism</p> <p>Bravery</p> <p>Childhood</p> <p>Power</p> <p>Shame</p> <p>Identity</p> <p>Protest</p> <p>Power of Nature</p> <p>Decay</p> <p>Pride</p> <p>Control</p> <p>Jealousy</p> <p>Status</p> <p>Fear</p> <p>Inequality</p> <p>Loss</p> <p>Anger</p>	<p>Remains, Exposure, Charge of the Light Brigade, Bayonet Charge, War Photographer, Kamikaze, The Emigree,</p> <p>Remains, Exposure, Poppies, Charge of the Light Brigade, War Photographer</p> <p>Remains, Exposure, Poppies, Charge of the Light Brigade, Bayonet Charge, War Photographer</p> <p>Exposure, Bayonet Charge, Kamikaze</p> <p>Exposure, Charge of the Light Brigade, Bayonet Charge, Kamikaze</p> <p>Poppies, Bayonet Charge, The Emigree</p> <p>Poppies, Kamikaze, The Emigree, Checking Out Me History, Extract from The Prelude</p> <p>Bayonet Charge, Kamikaze, The Emigree, Checking Out Me History, My Last Duchess, London</p> <p>Kamikaze</p> <p>The Emigree, Checking Out Me History, Tissue</p> <p>The Emigree, Checking Out Me History</p> <p>Ozymandias, Tissue, Extract from The Prelude, Storm on the Island</p> <p>Ozymandias</p> <p>Ozymandias, My Last Duchess</p> <p>My Last Duchess, Tissue</p> <p>My Last Duchess</p> <p>My Last Duchess</p> <p>Extract from The Prelude, Storm on the Island</p> <p>London</p> <p>London</p> <p>London</p>				
<h3>Language for Comparison</h3> <p>Both poems convey/address/explore/present, likewise, similarly</p> <p>Although.... Whereas.... Whilst...In contrast....Conversely...On the contrary...Unlike...</p>						
<h3>Poetic Techniques</h3> <table border="1"> <thead> <tr> <th>Language</th> <th>Structure</th> </tr> </thead> <tbody> <tr> <td> <p>Metaphor – comparing one thing to another using 'is' although it is not literally applicable.</p> <p>Simile – comparing two things using 'like' or 'as'</p> <p>Personification – giving an inanimate object human characteristics / qualities</p> <p>Imagery – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell, taste.</p> <p>Tone – the mood or feeling created in a poem.</p> <p>Pathetic Fallacy – giving emotion to weather to create a mood within a text.</p> <p>Irony – language that says one thing but implies the opposite e.g. sarcasm.</p> <p>Colloquial Language – informal language, usually creates a conversational tone or authentic voice.</p> <p>Onomatopoeia – language that sounds like its meaning.</p> <p>Alliteration – words that are close together start with the same letter or sound.</p> <p>Sibilance – the repetition of s or sh sounds.</p> <p>Assonance – the repetition of similar vowel sounds</p> <p>Consonance – repetition of consonant sounds.</p> <p>Plosives – short burst of sound: t, k, p, d, g, or b sound.</p> </td> <td> <p>Stanza – a group of lines in a poem.</p> <p>Repetition – repeated words or phrases</p> <p>Enjambment – a sentence or phrase that runs onto the next line.</p> <p>Caesura – using punctuation to create pauses or stops.</p> <p>Contrast – opposite concepts/feelings in a poem. Juxtaposition – contrasting things placed side by side.</p> <p>Oxymoron – a phrase that contradicts itself.</p> <p>Anaphora – when the first word of a stanza is the same across different stanzas.</p> <p>Epistrophe – when the final word of a stanza is the same across different stanzas.</p> <p>Volta – a turning point in a poem.</p> <p>Form</p> <p>Speaker – the narrator, or person in the poem.</p> <p>Free verse – poetry that doesn't rhyme.</p> <p>Blank verse – poem in iambic pentameter, but with no rhyme.</p> <p>Sonnet – poem of 14 lines with clear rhyme scheme.</p> <p>Rhyming couplet – a pair of rhyming lines next to each other.</p> <p>Meter – arrangement of stressed/unstressed syllables.</p> <p>Monologue – one person speaking for a long time.</p> </td> </tr> </tbody> </table>			Language	Structure	<p>Metaphor – comparing one thing to another using 'is' although it is not literally applicable.</p> <p>Simile – comparing two things using 'like' or 'as'</p> <p>Personification – giving an inanimate object human characteristics / qualities</p> <p>Imagery – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell, taste.</p> <p>Tone – the mood or feeling created in a poem.</p> <p>Pathetic Fallacy – giving emotion to weather to create a mood within a text.</p> <p>Irony – language that says one thing but implies the opposite e.g. sarcasm.</p> <p>Colloquial Language – informal language, usually creates a conversational tone or authentic voice.</p> <p>Onomatopoeia – language that sounds like its meaning.</p> <p>Alliteration – words that are close together start with the same letter or sound.</p> <p>Sibilance – the repetition of s or sh sounds.</p> <p>Assonance – the repetition of similar vowel sounds</p> <p>Consonance – repetition of consonant sounds.</p> <p>Plosives – short burst of sound: t, k, p, d, g, or b sound.</p>	<p>Stanza – a group of lines in a poem.</p> <p>Repetition – repeated words or phrases</p> <p>Enjambment – a sentence or phrase that runs onto the next line.</p> <p>Caesura – using punctuation to create pauses or stops.</p> <p>Contrast – opposite concepts/feelings in a poem. Juxtaposition – contrasting things placed side by side.</p> <p>Oxymoron – a phrase that contradicts itself.</p> <p>Anaphora – when the first word of a stanza is the same across different stanzas.</p> <p>Epistrophe – when the final word of a stanza is the same across different stanzas.</p> <p>Volta – a turning point in a poem.</p> <p>Form</p> <p>Speaker – the narrator, or person in the poem.</p> <p>Free verse – poetry that doesn't rhyme.</p> <p>Blank verse – poem in iambic pentameter, but with no rhyme.</p> <p>Sonnet – poem of 14 lines with clear rhyme scheme.</p> <p>Rhyming couplet – a pair of rhyming lines next to each other.</p> <p>Meter – arrangement of stressed/unstressed syllables.</p> <p>Monologue – one person speaking for a long time.</p>
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<p>Tone:</p> <p>Tragic/Haunting/Anecdotal/Dreamy/Tender/Bitter/Energetic/Bewildered /Desperate/Painful/Detached/Angry/Sorrowful/Pitiful/Mournful/Defiant /Nostalgic/Rebellious/Cynical/Ironic/Sinister/Gentle/Ethereal/Dark/Confident /Fearful/Reflective/Violent</p>						

POWER AND CONFLICT POETRY 10x10 100 QUESTIONS RECALL GRID

What is the form of Wordsworth's 'The Prelude'?	Which themes are explored in 'Ozymandias'?	Why does 'The Emigree' open with 'There once was a country...?'	What are the different types of tissue referenced in 'Tissue'?	What does 'a rifle numb as a smashed arm' suggest in 'Bayonet Charge'?	Why is the speaker's memory of her home country in 'The Emigree' not entirely reliable?	How are the statues legs described in 'Ozymandias'?	In 'The Emigree', what has happened to the speaker's language?	How does Armitage show that soldiers have become desensitised to the violence of war?	'Little boats strung out like _____', 'Bayonet Charge' opens in medias res. What does this mean?	Which themes are explored in 'My Last Duchess'?
Which themes are explored in 'Ozymandias'?	What is the form of 'The Prelude'?	What or who is the main enemy in 'Exposure'?	Who does Blake criticise in 'London' and why?	How is man's arrogance explored in 'Storm on the Island'?	How is death personified in 'The Charge of the Light Brigade'?	In 'Remains', why is 'the drink and the drugs won't flush him out' ironic?	What is the significance of 'for love of God seems dying' in 'Exposure'?	Why does the speaker describe his boat as an 'elfin pinnace'?	How is human arrogance explored in 'Tissue'?	How is human arrogance explored in 'Tissue'?
What is the mother longing for in 'Poppies'?	What is the form of 'The Prelude'?	How is anaphora used in 'The Charge of the Light Brigade'?	'I am _____ by an _____ of sunlight.'	'A _____ peak, _____ and _____ huge.'	How are shame and regret explored in 'Kamikaze'?	What does the term 'chartered' tell us about life in London?	'Paper that lets the _____ through.'	What does the Duke say he has gifted his Duchesses?	Why is 'nothing beside remains' in 'Ozymandias' ambiguous?	Why is 'nothing beside remains' in 'Ozymandias' ambiguous?
What has happened to the institution of marriage in 'London'?	What is the form of 'The Prelude'?	What does the speaker in 'Remains' suffer from?	How is 'valley of Death' a biblical reference in 'The Charge of the Light Brigade'?	The Duke says he has no skill in speech. Why is this false?	'Storm on the Island' is written in blank verse. What does this mean?	How is nature presented at the beginning of 'The Prelude'?	Why does Wilfred Owen repeat 'but nothing happens' in 'Exposure'?	What happens to the soldier's reasons for fighting 'Bayonet Charge'?	How is the speaker of 'Checking Out Me History' conflicted?	How is the speaker of 'Checking Out Me History' conflicted?
How are war photographs disregarded by the public?	What is the form of 'The Prelude'?	How does the Duke describe the Duchess' heart?	What form is 'Ozymandias'?	How does the structure of 'War Photographer' mirror the 'ordered rows' of the photos?	'It is a huge nothing that we fear.' - What does this mean?	What is power?	How is the Duke threatened by the Duchesses' behaviour?	'Our _____ ache in the _____ iced east _____', 'Why does no one speak to the kamikaze pilot when he returns?' 'Who are the important historical figures mentioned by the speaker in 'Checking Out Me History'?	What are the 'mind-forged manacles' the speaker hears?	What are the connotations of Armistice Sunday in 'Poppies'?
Why does Armitage include grotesque, exaggerated images of violence in his poem?	What is the form of 'The Prelude'?	Why does Owen challenge the idea of a stereotypical enemy in 'Exposure'?	What or who is Owen criticising in 'Exposure'?	Where does conflict appear in 'Kamikaze'?	How is the Duke presented as powerful in 'My Last Duchess'?	How does Shelley present 'Ozymandias' hubris?	'Running _____ in a _____ heat.'	What has happened to patriotism in 'Bayonet Charge'?	What are the important historical figures mentioned by the speaker in 'Checking Out Me History'?	Why is there a strong ABAB rhyme scheme in 'London'?
What happens to the son at the end of 'Poppies'?	What is the form of 'The Prelude'?	How is the Duchess treated as a possession by the Duke and why?	Why was Blake a supporter of the French Revolution?	'The flung spray... _____ like a _____ cat turned _____ savage.'	What themes are explored in 'The Charge of the Light Brigade'?	What is conflict?	Why does Owen describe soldiers as 'ghosts' in 'Exposure'?	What are the first three words of 'Storm on the Island'?	What themes are explored in 'The Prelude'?	Why is there a strong ABAB rhyme scheme in 'London'?
Why are the soldiers described as 'noble' in TCOTLB?	What is the form of 'The Prelude'?	Why are the British historical figures in 'Checking Out Me History' skipped over quickly?	What are the themes Armitage explores in 'Remains'?	'I carving out me identity' - What is the speaker of 'Checking Out Me History' doing?	What has happened to the speaker's home country in 'The Emigree'?	Why does the Duke mention the artist, Fra Pandolf, in his monologue?	What is the 'cold clockwork' Hughes mentions in 'Bayonet Charge'?	Shelley and Blake are Romantic poets. What does this mean?	Where does power appear in 'Kamikaze'?	How does Owen create a collective voice in 'Exposure'?
What does sunlight represent in 'The Emigree'?	What is the form of 'The Prelude'?	What does Dharker say controls our lives in 'Tissue'?	What is the significance of the 'figure of eight' in 'Kamikaze'?	How is the power of language made apparent in 'Ozymandias'?	What does the kamikaze pilot have a head full of?	What is the relationship like between the mother and her son in 'Poppies'?	What does light represent in 'Tissue'?	What are the historical figures in 'Checking Out Me History' associated with light?	What are the violent verbs Heaney uses in 'Storm on the Island' to present the effects of the weather?	Why does the speaker of 'Checking Out Me History' pair British history with nursery rhymes?

'An Inspector Calls' by J.B. Priestley: A Knowledge Organiser

Characters

Inspector Goole	Priestley's mouthpiece; advocates social justice; serves as the Birlings' conscience	Socialist, moralistic, righteous, powerful, intimidating, unconventional, mysterious, imposing, sardonic, omnipotent
Mr. Arthur Birling	Businessman; capitalist; against social equality; a self-made man (new-money)	Capitalist, arrogant, foolish, Panglossian, emasculate, prejudice, ignorant, selfish, stubborn, vainglorious
Mrs. Sybil Birling	Husband's social superior; believes in personal responsibility	Arrogant, cold-hearted, insincere, prejudice, naïve, conformist, bitter, controlling, remorseless
Sheila Birling	Young girl; comes to change views and pities Eva; feels regret	Transformative, remorseful, socialist, pseudo-inspector, sensitive, astute, strong-minded, empowered
Eric Birling	Young man, drinks too much; forces himself on Eva Smith; regrets actions	Rebellious, reckless, immature, insubordinate, compulsive, desperate, disgraced, dualistic, irresponsible
Gerald Croft	Businessman; engaged to Sheila; politically closest to Birling	Aristocratic, evasive, secretive, dishonest, disingenuous, oleaginous, chivalric, privileged, pragmatic
Eva Smith	Unseen in play; comes to stand for victims of social injustice (changes her name to Daisy Renton)	Suffragist, victim, emblematic, allegorical, vulnerable, desperate, socialist, moralistic, principled

Theatrical Stagecraft: Dramatic Devices

Dramatic irony	Birling's speeches, Mrs. Birling's witless implication of Eric
Stage directions	Instructions for the actors; often revealing – such as the lighting change when the Inspector arrives: "Pink and intimate then brighter and harder"
Setting	Constant throughout but subtle changes e.g. lighting; characters on/off stage
Tension	Builds up throughout the play; interrogation of characters, personal relationships, secrecy
Cliff-hanger	Eric's reappearance in Act 3; the ending allows the audience to make up their minds
Foreshadowing	Symbolism (The Titanic), Mr. Birling's "knighthood", war
Time-lapse	Set in 1912, written in 1945; audience in a privileged position.
The 4th Wall	The Inspector's final speech addressed directly to audience.

Social, Historical and Literary Allusions

"The Titanic"	The Titanic sailed from Southampton and sank in the early hours of 15th April 1912. Priestley clearly wants his audience to see his drama play out against a background of real historical events and he has also chosen a moment in time when Birling's comments appear particularly ironic.
"Nobody wants war"	In reality, economic rivalry between the British Empire and the new German Empire was one of the many causes of the First World War.
"Russia"	The Tony here suggests that Russia will have progressed further than other European countries by the 1940s.
"Bernard Shaw and H. G. Wells"	Both the noted Irish playwright George Bernard Shaw (1856-1950) and the father of science-fiction H. G. Wells (1866-1946) were well-known and outspoken socialists.

Plot

Act 1	Set in April 1912, Brumley, Midlands, UK. The Birling family and Gerald Croft are celebrating Sheila Birling's engagement to Gerald at a dinner. Mr Birling lectures his son, Eric Birling, and Gerald about the importance of every man looking out for himself if he wants to get on in life. Edna (the maid) announces that an inspector has arrived. Inspector Goole says that he is investigating the death of a young woman who committed suicide, Eva Smith. Mr Birling is shown a photograph of Eva, after initially denying recognising the woman in the photo, he remembers firing her in 1910 for organising a strike over workers pay. Sheila recalls also having Eva sacked about her manner when served by her in an upmarket department store. The inspector reveals that Eva Smith changed her name to Daisy Renton. Gerald reveals to Sheila he had an affair with Daisy Renton.
Act 2	Gerald explains to The Inspector that he had an affair with Eva, but hasn't seen her since he ended their relationship back in Autumn 1911. Sheila gives her engagement ring back to Gerald. The Inspector turns his attention to Mrs Sybil Birling, she confesses that she also had contact with Eva, but Eva gave herself a different name to Mrs Birling. Eva approached a charity chaired by Mrs Birling to ask for help. Eva was desperate and pregnant but help was refused by Mrs Birling because she was offended by the girl calling herself 'Mrs Birling'. She tells Eva that the baby's father should be made entirely responsible. She also tells Inspector Goole that the father should be held entirely responsible and should be made an example of.
Act 3	Eric is revealed as the father. He stole money from Mr Birling's office to provide money to Eva. The Inspector delivers his final speech. After he leaves, the family begin to suspect that he was not a genuine police inspector. A phone call to the Chief Constable confirms this. Next, they phone the infirmary to be informed that no suicide case has been brought in. Mr Birling, Mrs Birling and Gerald congratulate themselves that it was all a hoax and they continue can continue as before. This attitude upsets Sheila and Eric. The phone rings. Mr Birling announces to the family that a girl has just died on her way to the infirmary, a police inspector is coming to question them

Key concepts and context: Think about...

1912	Set just before WW1 and the sinking of the Titanic. A moment of rising international tensions and industrial expansion. End of Victorian era saw the demise of the rigid class system. Labour Party, founded in 1900, gaining momentum. The Russian Revolution began in 1917.
1945	People were recovering from six years of warfare, danger and uncertainty. Class distinctions greatly reduced as a result of two world wars. Women had a more valued place in society. Desire for social change. Following WW2, Labour Party won a landslide victory over Winston Churchill and the Conservatives.
Wealth, Power and Influence	The Birlings and the Crofts are representative of the wealthy upper-class. They all misuse their social influence to benefit themselves. Their actions adversely affect the vulnerable people in society.
Blame and Responsibility	Who is to blame for Eva's death? Each of the Birlings contribute to a chain of events leading to the destruction of Eva Smith. What responsibilities do the characters have to each other? To society?
Public v Private	How do the public lives, the facades, of the Birlings juxtapose their private personas? What are their motivations for this? What are the repercussions, and for who?
Morality and Legality	What are the moral and legal laws of the society depicted in the play? How do they interweave? What actions do the characters undertake that are wrong, morally or legally?
Class Politics	How do the ideologies of capitalism and socialism collide in the play? Which characters are representative of which political allegiance? Is there a correlation between a character's political beliefs and their behaviours?
Prejudice	What are the prejudices held by the Birlings? What are their inherent views regarding class and status? How do they act on these prejudices, and what are the consequences?
Young v Old	What differences are evident between the younger and older generation? They react and behave differently throughout the play – why? What are their attitudes towards each other? What do they learn? Which characters change, and how?

AN INSPECTOR CALLS Quotes - J.B. PRIESTLEY

Character Quotes

Birling's Confidence	'We're in for a time of steadily increasing prosperity'
Birling on society	'The way some of these cranks talk and write now, you'd think everybody has to look after everybody else'
Sheila's recognition	'but these girls aren't cheap labour – they're people''
Sheila's regret	'it's the only time I've ever done anything like that, and I'll never, never do it again to anybody'
Sheila on the Inspector	'we all started like that – so confident, so pleased with ourselves until he began asking us questions'
Sheila on Eric	'he's been steadily drinking too much for the last two years'
Inspector on guilt	'I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it'
Mrs Birling defends herself	'she was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position'
Eric explains	'I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row'
The Inspector says	'but each of you helped to kill her. Remember that'
Inspector's message	'there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We don't live alone.'

Key Notes

Priestley asks his audience to examine their individual and collective responsibility to society. He wants a welfare state .
The hypocrisy of middle-class Edwardian society is uncovered: appearance & reputation matter more than reality & morality .
Priestley criticises the selfishness of capitalism and wants a fairer, socialist future after the horrors of two world wars...
Priestley shows the older generation to be set in their ways, while the young are open to change .
Eva Smith is the embodiment of young, working-class women who were oppressed by the middle/upper classes .
The play demonstrates that when workers do not have full employment rights they cannot fight back

Order of the Inspector's Questioning

Act 1	Sheila and Gerald's engagement is celebrated.
Act 1	Birling says there will be no war; references Titanic.
Act 1	Inspector arrives; a young girl has committed suicide.
Act 1	Birling threw her out after strike; Sheila had her fired for laughing.
Act 2	Gerald had an affair with Daisy Renton
Act 2	Mrs. Birling refused to give charity to Eva; blames father.
Act 3	Eric's involvement revealed; possible rape hinted at.
Act 3	Inspector leaves. Gerald returns; met policeman, no Inspector G
Act 3	Telephone rings; an inspector is coming.

Thematic Quotes

Social responsibility	"We are responsible for each other" Inspector "Public men, Mr Birling, have responsibilities" Inspector "It's what happened to the girl and what we all did to her that mattered." Eric
Capitalism	"These silly capital vs labour agitations." Birling "A man has to make his own way" Birling
Class	"A girl of that class" Mrs Birling "Well, we've several hundred young women there, y'know, and they keep changing." Birling
Age	"the famous younger generation" Birling "What's the matter with that child?" Birling "Just keep quiet, Eric" Birling
Gender & attitudes to women	"I hate those hard-eyed dough-faced women" - Gerald "And you think young women ought to be protected against unpleasant and disturbing things?" Inspector "She had far too much to say, far too much" Birling

AN INSPECTOR CALLS 10x10 100 QUESTIONS RECALL GRID

What does Eva Smith change her name to when she meets Gerald?	How does Eric act towards Eva when he goes with her to her lodgings?	How many 'Eva Smiths' does the Inspector say there are?	How does Birling try to intimidate the Inspector?	Who is Alderman Meggarty?	Which character is impoverished in the play?	"I'll never let it go out of my sight for an instant" – What does Sheila eventually do?	What happens at the end of the play?	What is the name of the theatre where Gerald meets Eva?	Why were Priestley's radio talks cancelled by the BBC?	In what year was 'An Inspector Calls' first performed?	Why does Birling approve of the marriage between Gerald and Sheila?
What evidence does Gerald have for thinking that Eva Smith may have been more than one person?	Which adjective is used to describe Mrs Birling in the opening stage directions?	How did Eva Smith secure her job at Milwards shop?	Mr. Birling uses the pronoun 'I' in his speeches. What does the Inspector use?	"But these girls aren't _____". They're _____.	How does the lighting change when the Inspector enters?	What does 'massiveness, solidity and purposefulness' tell us about the Inspector?	What is Eric and Sheila's relationship like at the beginning of the play?	How is Mr. Birling a hubristic character?	How is Gerald described in the opening stage directions?	How does Birling feel that Gerald 'might have done better' for himself 'socially'?	Which character says, 'I suppose we're all nice people now'?
Why is Birling wrong when he says Gerald and Sheila will be marrying at a good time?	What was the relationship like between Sheila and Gerald the summer before the play begins?	'Public men, Mr. Birling, have their _____ as well as their _____'. What could 'fire and blood and anguish' be alluding to?	How do the younger generation represent hope for the future?	Why does Birling remark to Gerald that the port served is the same as Mr. Croft gets?	How does Eva Smith kill herself?	Who says, 'they'd soon be asking for the Earth'?	"You allowed yourselves to be _____". Yes - _____.	Which character or characters are particularly domineering?	How does Gerald describe the opening stage directions?	Who does Birling say, 'I suppose we're all nice people now'?	Which character says, 'I suppose we're all nice people now'?
What did the workers at Birling's company want their rates raised to?	How much money does Eric give Eva?	Why is Mrs Birling not a typical maternal figure?	How does Sheila show elements of materialism through the play?	Why is Mr. Birling afraid of a public scandal?	Why is Eric interrogated by the Inspector out of sequence?	Who says, 'It frightens me the way you talk'?	What is the name of the Chief Constable who Birling plays golf with?	What is meant by the term 'old money'?	Who becomes the voice of the Inspector once he leaves?	Who becomes the voice of the Inspector once he leaves?	Who becomes the voice of the Inspector once he leaves?
Which character or characters show penitence for their actions?	What is the Inspector's name?	What is Priestley saying about 'blame' in 'An Inspector Calls'?	Where does Gerald go when he leaves the interrogation?	Who wrote 'An Inspector Calls'?	Why is it important that the Birlings doubt the existence of the Inspector?	'There'll be _____ and _____ and _____ rapid _____ everywhere.'	In which month does Gerald end his affair with Daisy?	What does Sheila accuse Eric of being during the celebration?	'We often do on the young ones. They're more _____, _____, _____.'	What does Sheila accuse Eric of being during the celebration?	'We often do on the young ones. They're more _____, _____, _____.'
'Go and look for the _____ of the child. It's his _____.'	What is meant by the term 'new money'?	'You were the wonderful _____ Prince. You must have _____ it.'	In which year is the play set?	Where does Eric steal money from to try and support Eva?	What month and year did Eva Smith leave Mr. Birling's works?	Who changes the most in the play and why?	'We are _____ of one body.'	How do Eva Smith and Gerald know one another?	How are the Birlings stuck in a cyclical nature of existence?	Who changes the most in the play and why?	Who changes the most in the play and why?
What does the doorbell (signifying the Inspector's arrival) ring at the precise moment it does?	Which years were said to have 'set their stamp' on Priestley?	What does the term 'omniscient' mean?	Why does Eva Smith go to the women's committee for support?	Where is 'An Inspector Calls' set?	Why are we meant to dislike Mr. Birling?	Who says 'community and all that nonsense.'	Why does Sheila make a complaint against Eva Smith?	Which character or characters are gluttonous?	What are the Birlings celebrating during the play's opening?	Why does Sheila make a complaint against Eva Smith?	Which character or characters are gluttonous?
How is Eric described in the opening stage directions?	Where was 'An Inspector Calls' first performed?	How does the Inspector know of Eva's movements?	What is an alderman?	What is the significance of Edna in the play?	Which characters are altruistic in the play?	Why are Gerald's parents absent from the engagement celebration?	Who says, 'the famous younger generation who know it all'?	'An Inspector Calls' happens in real time. What does this mean?	What are the first names of Mr and Mrs Birling?	Why are Gerald's parents absent from the engagement celebration?	Who says, 'the famous younger generation who know it all'?

Unseen Poetry Knowledge Organiser

Poetic language	Meaning	Poetic structures and forms	Meaning
Simile	A comparison made using the words "like" or "as."	Rhyme	The repetition of syllable sounds – usually at the ends of lines, but sometimes in the middle of a line (called internal rhyme).
Metaphor	A comparison – made directly or indirectly – without using "like" or "as."	Couplet	A pair of rhyming lines which follow on from one another.
Personification	Giving human characteristics to something which is not human.	Stanza	A group of lines separated from others in a poem.
Onomatopoeia	Words which attempt to imitate sounds.	Enjambment	The running over of a sentence from one line to the next without a piece of punctuation at the end of the line.
Alliteration	A repetition of consonant sounds.	Caesura	A stop or a pause in a line of poetry – usually caused by punctuation.
Plosive	"b," "p," "t" and "d" sounds – which can be harsh, aggressive or shocking.	Blank verse	Poetry written in non-rhyming, ten syllable lines.
Sibilance	Repeated "s" sounds – most often caused by "ss" and "c." These can be harsh, smooth or sickly.	Dramatic monologue	A poem in which an imagined speaker address the reader.
Assonance	A repetition of vowel sounds.	Elegy	A form of poetry which is about the death of its subject.
Anaphora	A repetition of words, phrases or clauses.	End stopped	A line of poetry ending in a piece of punctuation which results in a pause.
Juxtaposition	Two things being placed close together for contrasting effect.	Epigraph	A quotation from another text, included in a poem.
Oxymoron	A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense. For example, "friendly fire."	Lyric	An emotional, rhyming poem, most often describing the emotions caused by a specific event.
Semantic field	A set of words relating to the same topic. "Foul" and "Shot" would appear in the semantic field of sports.	Ode	A formal poem which is written to celebrate a person, place, object or idea.
Antithesis	Placing contrasting ideas together.	Parody	A comic imitation of another writer's work.
Ambiguity	A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one.	Quatrain	A four line stanza.
Anachronism	A person or object placed in an inappropriate time.	Sestet	A six line stanza.
Cliché	An overused phrase or saying	Sonnet	A fourteen line poem, with variable rhyme scheme, usually on the topic of love for a person, object or situation.
Hyperbole	Exaggeration.	Free verse	Non-rhyming, non-rhythmical poetry which follows the rhythms of natural speech.
Irony	A use of words to mean something very different from what they appear to mean.	Volta	A turning point in the line of thought or argument in poem.
Litotes	Deliberate understatement for effect – the opposite of hyperbole.		
Metonymy	A related item or attribute is used to replace the word normally used. For example, "suit" used to replace businessman.		
Pathetic fallacy	When a character's feelings, thoughts or emotions are displayed through the environment around them. For example, when a character is depressed and it is raining.		
Persona/Narrative voice	The voice/speaker of the poem who is different from the writer.		
Protagonist	The main character in a poem.		

Thoughts/feelings which could be conveyed	Meaning	Thoughts/feelings which could be conveyed	Meaning
Aggravation	Irritation	Loathing	Extreme hatred
Agitation	Annoyance	Melancholy	Being exceedingly sad, upset or depressed
Alienation	Isolation or being kept apart	Mortification	Embarrassment or shame
Anguish	Anger	Neglect	Being ignored
Apprehension	Nervousness	Optimism	Hope or confidence about the future
Bashfulness	Embarrassment	Outrage	Anger
Bewilderment	Confusion	Being overwhelmed	Feeling like everything has become too much.
Compassion	Love/Caring	Pessimism	Lacking hope or confidence about the future.
Contemptuousness	Deep hatred	Queasiness	Sickened
Discouragement	Being put off	Rapture	Intense pleasure or joy
Dismay	Concern or distress	Regret	A wish or desire that you hadn't done something
Eagerness	Keenness to take part	Reluctance	Not wanting or being unwilling to do something
Ecstasy	Real excitement or happiness	Remorse	A feeling of guilt
Elation	Exceptional happiness	Resentfulness	Annoyance at someone or something
Enragement	Anger	Repulsion	Being sickened by something or someone
Euphoria	Extreme happiness	Being riled	Irritation
Envy	Jealousy	Scorn	Looking down on something or someone
Exasperation	Exhaustion with frustration	Spite	Being filled with hatred
Exhilaration	Being filled with excitement after having done something	Torment	Being continually irritated by
Fatigue	Exhaustion/Tiredness after having done something	Triumph	Intense happiness at having won something
Glee	Being filled with happiness after having done something you're proud of.	Vengeance	Looking to harm someone to get them back
Grouchiness	Moodiness and irritation	Viciousness	Nastiness – possible with violence and aggression
Hassle	Annoyance at the hands of someone nagging you	Woe	Sadness
Hesitation	Caution	Weariness	Tiredness or exhaustion
Hostility	Aggressiveness	Wrath	Looking to carry out an act of revenge
Humiliated	Made to feel foolish	Zaniness	Craziness or wackiness
Hysterical	Crazy	Zest	Liveliness
Indifferent	Not caring		
Infatuated	Passionate about		
Insecure	Uncertain or anxious		
Irate	Furious		
Irked	Annoyed		
Isolated	Kept apart or alone		
Jittery	Nervous		
Leery	Cautious, wary or suspicious		

PAPER 1 MINI MOCK: THE WHISPERS

Source A: The opening of a novel called *The Whispers* by Greg Howard, published in 2019

- 1 There once was a boy who heard the Whispers.
He heard them late in the day as the lazy sun dipped below the treetops and the woods behind his house came alive with the magic of twilight. The voices came to him so gently he thought it might be the wind, or the first trickle of summer rain. But as time passed, the voices grew louder and the boy
- 5 was sure they were calling his name. So he followed them.
The Whispers led the boy to a clearing deep in the woods where a rotted old tree stump sat in the centre and fallen leaves covered the ground like crunchy brown carpet. The boy stood next to the stump, waited, and listened. He couldn't see the Whispers, but he knew they were there. Their wispy voices surrounded him, ticking the rims of his ears and filling every darkened shadow of the forest.
- 10 After waiting patiently for quite some time, the Whispers' garbled words finally began to make sense to the boy, and they told him things. The Whispers knew everything – all the secrets of the universe. They told the boy what colour the moon was up so close and how many miles of ocean covered the Earth. They even told him how long he would live – 26, 332 days. The boy was pleased, because that sounded like a good long time to him. But as they continued to whisper knowledge into his ear, they never showed themselves to the boy. He only caught glimpses from the corner of his eye of their faint bluish glow fading in and out around him. He so badly wanted to see them, to know what kind of creatures they were. How big were they? Or how tiny? Were they thin, fat, or hairy? Were they made of skin and bones like him, or of dark tree bark, or leaves, or dirt? Or something else entirely?
- 15 The Whispers told the boy that if he brought them tributes, they would give him his heart's desires. The boy wasn't sure what a tribute was and he didn't want very much anyway. He could hardly call them heart's desires. Maybe a new pair of sneakers so the kids at school wouldn't tease him about his raggedy old ones. Maybe a better job for his father so he wouldn't worry so much about money. And he would love to see his mother worry so much about money. And he would love to see his mother smile again, something she rarely did anymore. But he guessed what he really wanted was to see the
- 20 Whispers with his very own eyes.
One day, as the boy's mother made a batch of her special blackberry jam, he asked her what a tribute was. She thought about it a moment and finally told him that a tribute was like a gift to show respect. The boy eyed his mother's handiwork spread over the kitchen table. Everyone loved her jam. When she took it to the local farmers market, she always sold out. And her blackberry jam was his personal favourite. He was sure it would make an excellent tribute for the Whispers. When his mother left the room, the boy took one of the jars from the same and hid it under his bed.
- 30 The following afternoon, as the sun was setting, he went back to the clearing in the woods with the jam tucked under his arms. He left it sitting on the rotted old tree stump for the Whispers. Satisfied with his tribute, the boy poked his heart's desires aloud and then hurried home as not to scare the Whispers away.
- 35 When the boy's father got home from work that evening, his mood was lighter than usual and the lines of worry had completely vanished from his face. He told the family that he's received a promotion at work and tomorrow the boy's mother could take him shopping to buy him new clothes and shoes for school. This news made his mother smile. The boy was amazed that he'd received three of his heart's
- 40 desires with only one jar of jam.

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-5.

List four things you learn about the Whispers

Q2- 8 MARKS - 10 MINUTES

Use lines 6-10.

How does the writer use language to describe the setting?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 11-40.

A student said "The writer makes us feel intrigued, like the boy, as to what the Whispers are, but we are also worried and uneasy about them."

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

PAPER 1 MINI MOCK: A POLAROID OF PEGGY

Source A: The opening of a novel, 'A Polaroid of Peggy', published in 2015.

- 1 Peggy and I wandered back down Fifth Avenue with the rest of the crowd dribbling out of the Robert Palmer concert that had just reached its exhausted finale in Central Park. It was part of the annual Dr Pepper Central Park Music Festival and whatever Robert Palmer may have thought, I, for one, was extremely grateful for their sponsorship, because it was one of those unbearable summer nights in Manhattan – very late summer, it was already September – when the humidity is a thousand per cent and even the most refined of ladies glistens buckets. We grabbed the ice-cold cans that were being handed out as we left the arena and not just because they were free. On a night like that, an ice-cold anything is a lifeline. With my de rigueur denim jacket slung over my shoulder – don't know why I'd bought it, far too hot to wear, but once a fashionista always a fashionista, I suppose – I tossed back my head and drained the lot.
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- 'You like this stuff?' asked Peggy. 'Actually, I've never had it before. We don't get it in England.' 'We don't get it here either,' said Peggy. 'I mean, we do, but I don't know anyone who ever, like, gets it.' 'Somebody must,' I said. 'Yup. Somebody must. I guess somebody must.'
- Yes, you're right. An utterly unremarkable, nothingy, so-what exchange and yet, for me, intoxicating. It was the rhythm of Peggy's voice that I swooned over. The little staccato bursts, the subtlest of inflections, the bone dry delivery. It was pure essence of New York. Not the On the Waterfront, Hell's Kitchen, Hey-Yousee-Gimme-A-Cawfee Noo Yawk. But something else; sharp, smart, sassy, seductive. Yes, all those clichés that, when put together, beget another whole alliterating string of them: Manhattan, Martinis, Madison Avenue. It was all there in Peggy's voice, every time she spoke.
- So maybe you're thinking it was the idea of Peggy that I was so infatuated with. That any pretty uptown girl might have done just as well. It's a legitimate debating point, and I will admit that maybe there's the tiniest scintilla of truth that I was, indeed, in love with the idea of a girl like Peggy. After all, I was, with one or two minor caveats, in love with everything 'New York'. But inside Peggy's New York wrapper was someone who rang so many bells for me, I would have become every bit as besotted with her if she'd come from Nanking or Namia.
- I had the not very original idea – still do – that love is a wavelength thing. It's just a question of finding someone who is on the same one as you. Nobody that I have ever met – not before nor since – received my signal and sent back hers so clearly, with so little interference, as Peggy. No moody dropout. No emotional static. It was, for those few short months, such an unburdening relief to find someone to whom I could get through and who came through to me. As I had had so little real hope of finding someone like that – never got remotely close to it before so why should I ever? – I was simply amazed. And even more amazing was Peggy's often given and never solicited – well, only very rarely solicited – assurance that the feeling was entirely mutual. There was Peggy in this relationship, there was me, and for the first, and perhaps only, time in my life, there was a real, almost tangible 'us', the sum that was greater than the parts.
- So, given all this, how on earth had we managed to get ourselves into a situation where tonight would be our last?

QUESTIONS

Q1 - 4 MARKS - 5 MINUTES

Use lines 1-4.

List four things you learn about the setting.

Q2- 8 MARKS - 10 MINUTES

Using lines 11-20. How does the writer use language to describe the narrator's view of Peggy's speech?

Q3- 8 MARKS - 10 MINUTES

Use the whole source.

How does the writer structure the text to interest you as a reader?

Q4 - 20 MARKS - 25 MINUTES

Use lines 21-38.

A student said "The writer wants us to realise how in love the narrator is, so that it is unexpected and upsetting that the relationship does not last."

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.



Either: Write a description of a busy street scene as suggested by this picture

Or: Write the opening of a story that begins 'As the cars and bikes jostled for space, the danger became apparent...'

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.



Either: Write a description of a trek through the snow as suggested by this picture

Or: Write the opening of a story that begins 'As dawn broke across the snow-filled landscape, we faced the most gruelling trek of our lives...'