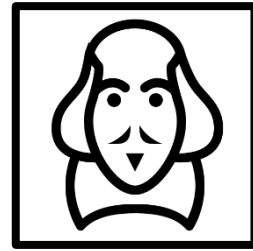
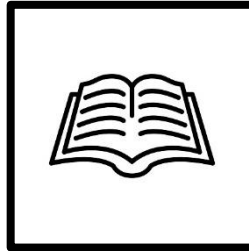
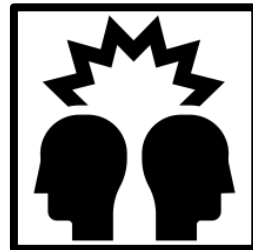


# Year 11 Exam Practice Booklet



Each week you should complete one task from the booklet. You should spend 45 minutes on each task.

Make a note here of any questions you have for your teacher:

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**Make a note here of any questions you have for your teacher:**

## Task 1:

### ***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Stevenson presents horror in this extract and elsewhere in the novel.

**[40]**

*In this extract, Utterson and Poole prepare to break down the door to Jekyll's lab.*

Poole disinterred the axe from under a stack of packing straw; the candle was set upon the nearest table to light them to the attack; and they drew near with bated breath to where that patient foot was still going up and down, up and down, in the quiet of the night.

"Jekyll," cried Utterson, with a loud voice, "I demand to see you." He paused a moment, but there came no reply. "I give you fair warning, our suspicions are aroused, and I must and shall see you," he resumed; "if not by fair means, then by foul—if not of your consent, then by brute force!"

"Utterson," said the voice, "for God's sake, have mercy!"

"Ah, that's not Jekyll's voice—it's Hyde's!" cried Utterson. "Down with the door, Poole!"

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the frame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the middle there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

"We have come too late," he said sternly, "whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master."

#### **OR**

2) 'Though Hyde is violent, he is more honest than many of the other characters in the novel.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

**[40]**

**Make a note here of any questions you have for your teacher:**

## Task 2:

### *Language Paper 1: Questions 2, 3 and 4*

This extract is from the beginning of a novel by Jose Saramago, published in 1995. It is set in an unnamed city where an epidemic of blindness breaks out among the citizens.

The amber light came on. Two of the cars ahead accelerated before the red light appeared. At the pedestrian crossing the sign of a green man lit up. The people who were waiting began to cross the road, stepping on the white stripes painted on the black surface of the asphalt, there is nothing less like a zebra, however, that is what it is called. The motorists kept an impatient foot on the clutch, leaving their cars at the ready, advancing, retreating like nervous horses that can sense the whiplash about to be inflicted. The pedestrians have just finished crossing but the sign allowing the cars to go will be delayed for some seconds, some people maintain that this delay, while apparently so insignificant, has only to be multiplied by the thousands of traffic lights that exist in the city and by the successive changes of their three colours to produce one of the most serious causes of traffic jams or bottlenecks, to use the more current term.

The green light came on at last, the cars moved off briskly, but then it became clear that not all of them were equally quick off the mark. The car at the head of the middle lane has stopped, there must be some mechanical fault, a loose accelerator pedal, a gear lever that has stuck, problem with the suspension, jammed brakes, breakdown in the electric circuit, unless he has simply run out of gas, it would not be the first time such a thing has happened. The next group of pedestrians to gather at the crossing see the driver of the stationary car wave his arms behind the windshield, while the cars behind him frantically sound their horns. Some drivers have already got out of their cars, prepared to push the stranded vehicle to a spot where it will not hold up the traffic, they beat furiously on the closed windows, the man inside turns his head in their direction, first to one side then the other, he is clearly shouting something, to judge by the movements of his mouth he appears to be repeating some words, not one word but three, as turns out to be the case when someone finally manages to open the door, I am blind.

Through the car windows voracious faces spied, avid for some news. The blind man raised his hands to his eyes and gestured, Nothing, it's as if I were caught in a mist or had fallen into a milky sea. But blindness isn't like that, said the other fellow, they say that blindness is black, Well I see everything white, That little woman was probably right, it could be a matter of nerves, nerves are the very devil, No need to talk to me about it, it's a disaster, yes a disaster, Tell me where you live please, and at the same time the engine started up. Faltering, as if his lack of sight had weakened his memory, the blind man gave his address, then he said, I have no words to thank you, and the other replied, Now then, don't give it another thought, today it's your turn, tomorrow it will be mine, we never know what might lie in store for us, You're right, who would have thought, when I left the house this morning, that something as dreadful as this was about to happen. He was puzzled that they should still be at a standstill, Why aren't we moving, he asked, The light is on red, replied the other. From now on he would no longer know when the light was red.

**Make a note here of any questions you have for your teacher:**

**Q2)** Look in detail at this extract from the source:

Through the car windows voracious faces spied, avid for some news. The blind man raised his hands to his eyes and gestured, Nothing, it's as if I were caught in a mist or had fallen into a milky sea. But blindness isn't like that, said the other fellow, they say that blindness is black, Well I see everything white, That little woman was probably right, it could be a matter of nerves, nerves are the very devil, No need to talk to me about it, it's a disaster, yes a disaster,

How does the writer use language here to describe the feelings of panic?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**[8 marks]**

**Q3)** You now need to think about the whole of the source. This text is from the beginning of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

**[8 marks]**

**Q4)** A student, having read the extract, said: 'The writer really helps the reader to empathise with the blind man; the scene is heart-breaking because it seems so sudden and random.'

To what extent do you agree?

In your answer you could:

- Consider what we know about the setting
- Evaluate how the writer presents the blind man's character
- Support your responses with references to the text

**[20 marks]**

**Make a note here of any questions you have for your teacher:**

## Task 3:

### **Conflict Poetry: Part A**

A) Compare how these poems present conflict between people and the environment.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

#### ***Lament by Gilian Clarke***

For the green turtle with her pulsing burden,  
in search of the breeding ground.  
For her eggs laid in their nest of sickness.

For the cormorant in his funeral silk,  
the veil of iridescence on the sand,  
the shadow on the sea.

For the ocean's lap with its mortal stain.  
For Ahmed at the closed border.  
For the soldier with his uniform of fire.

For the gunsmith and the armourer,  
the boy fusilier who joined for the company,  
the farmer's sons, in it for the music.

For the hook-beaked turtles,  
the dugong and the dolphin,  
the whale struck dumb by the missile's thunder.

For the tern, the gull and the restless wader,  
the long migrations and the slow dying,  
the veiled sun and the stink of anger.

For the burnt earth and the sun put out,  
the scalded ocean and the blazing well.  
For vengeance, and the ashes of language

#### ***For a Coming Extinction by W. S. Merwin***

Gray whale  
Now that we are sending you to The End  
That great god  
Tell him  
That we who follow you invented forgiveness  
And forgive nothing

**Make a note here of any questions you have for your teacher:**

I write as though you could understand  
And I could say it  
One must always pretend something  
Among the dying  
When you have left the seas nodding on their stalks  
Empty of you  
Tell him that we were made  
On another day

The bewilderment will diminish like an echo  
Winding along your inner mountains  
Unheard by us  
And find its way out  
Leaving behind it the future  
Dead  
And ours

When you will not see again  
The whale calves trying the light  
Consider what you will find in the black garden  
And its court  
The sea cows the Great Auks the gorillas  
The irreplaceable hosts ranged countless  
And fore-ordaining as stars  
Our sacrifices

Join your word to theirs  
Tell him  
That it is we who are important

**Make a note here of any questions you have for your teacher:**

## Task 4

### *Language Paper 2: Questions 2, 3 and 4*

#### **Extract 1: 'I felt lost when I abandoned my working-class roots', newspaper article by Kerry Hudson (2017)**

Here are some of the questions I've been asked recently: my parents were comfortable and \*insert a "middle class" profession\* but brought me up with working-class principles, so am I working class? What does working class even mean? Who gets to decide if I'm working class or not (spoiler: not me)? If you make your living doing something as "luxurious" or "self-indulgent" (please note my own added sarcasm here) as writing, can you be working class? Is it insulting to be called working class? Is it tokenism? Is it virtue signalling? Why the fuss, anyway? Why can't we just talk about "people", not class?

I got so exhausted with these questions, with the slew of problems and conundrums that the term brought forth that, for a while, I stopped even using the term working class. Instead, I used the word "poor". "My family were poor. I grew up in poor communities. My background is one of poverty." Except, after a while, I started to feel a raw sense of loss.

My whole life I have identified as working class. I have felt a part of the rich culture of people who kept society turning and kept living tenaciously, even though the lives of better-off folk were stacked on their shoulders. When I met someone who also grew up on a council estate – even knowing that all council estates are not created equal – I felt a sense of kinship. Do you know what it's like to wait hungrily for the benefits book to be cashed or for payday to come around? Was it not simply assumed that you'd learn to drive or go to university or ever have a mortgage? Then, yes, you're part of my tribe – large and diverse though it is. If you are like me, you've also experienced meeting someone and feeling that shared understanding of background, culture and challenges faced daily. How it's both comforting and empowering at the same time to connect with someone who simply recognises you, although you've never met before.

If you're like me, I know you'll know why, suddenly, in abandoning my working-class identity, I felt at sea. Who could I call on for solidarity then? For support? For empathy?

According to the Great British Class Survey, devised by the London School of Economics and the BBC in 2013, there are seven classes. Under their classifications (you get to take a quiz) I am an emergent service worker, which means, among other things, that I'm economically poor but have high "cultural capital". Except, what does that really mean?

For a start, it fails to take into account the far-reaching psychological consequences of how it feels to grow up in a country that tells you that your status means you are less, that you must expect less, that what you contribute is and will always be less.

And so, I stopped referring to my background as only "poor", which, after all, focuses only on economy. I need a term that truly references the inequality of our society, where we find ourselves in a hierarchy on everything from life expectancy to educational attainment to likelihood of mental illness.

Some people might not like the term working class but, frankly, I didn't like growing up in horrendous housing, with substandard schooling, wearing threadbare clothes, with not enough to eat and little hope of any better future. No one gets to define me, even if they think they're entitled to and, by the way, why would they think that in the first place? And, no, I won't shut up just because they'd like me to. I am Kerry Hudson and I'm working class and proud.

#### **Extract 2: A first hand account written by Esther Crave, aged 14, of life as a child labourer during Victorian times.**

I have been hurrier for Jos Ibbotson all the time of five years; I was not apprenticed to him; Mr Foster always pays me my wages, if he did not, I should not get it from Ibbotson, sometimes because he lakes for a week and would want the money for his self.

**Make a note here of any questions you have for your teacher:**



I like working in pit very well; I would rather be here in pit than do nought else; I like it better than nursing or any other kind of work; I can hem and sew, and mend my stockings – if I did not, there would be nobody else to do it for me, mother has been dead for two years; I have one brother, a hurrier, and sister, a hurrier, and a little one at home; father is a weaver, he weaves a piece in nine days.

I come here to work at seven, sometimes afore, never much after; I get my breakfast and bring my dinner with me, a piece of cake; when I go home I get milk and meal, sometimes potatoes; I do not know what time I go home; sometimes at three, four, five and six; I hurry in trousers bare-legged, and a pair of old stays; the men never meddle with us, Joseph Ibbotson often beats us; he was beating my sister when you come down – never a lad gets beaten by anybody else other than him; the other men scolds him for it; I many a time hurt my feet by hurrying; I get all the skin off my leg sometimes by the stones in the gate, and with the rail ends when they are loose; a pick struck me once and broke my finger.

I cannot read or write; I never go much to Sunday school, because I have no clothes fit to go in; I had a very bad mother – she used to go flitting very much and would not stop with my father. That obliged me to come into pit to work with my sister for his support; mother came after me to pit’s mouth when I was going down, with a whip, but I was as keen as mustard, and got out of her way. I have rued many a time afore now for coming, but I do not now, because I have got used to it.

**\*hurrier: someone who gets coal from a mine**

**\*rued: regretted**

Q2) You need to refer to Source A and Source B for this question.

The writer in Source A and the writer in Source B have different experiences of being working class.

Use details from both sources to write a summary of what you understand about the different experiences of the writers.

**[8]**

Q3) Look in detail at this extract from the first source:

And so, I stopped referring to my background as only “poor”, which, after all, focuses only on economy. I need a term that truly references the inequality of our society, where we find ourselves in a hierarchy on everything from life expectancy to educational attainment to likelihood of mental illness.

Some people might not like the term working class but, frankly, I didn’t like growing up in horrendous housing, with substandard schooling, wearing threadbare clothes, with not enough to eat and little hope of any better future. No one gets to define me, even if they think they’re entitled to and, by the way, why would they think that in the first place? And, no, I won’t shut up just because they’d like me to. I am Kerry Hudson and I’m working class and proud.

How does the writer use language here to describe her experience of being working class?

You could include the writer’s choice of:

- words and phrases
- language features and techniques
- sentence forms.

**[12 marks]**

Q4) For this question, you need to refer to the whole of Source A, together with the whole of Source B.

**Make a note here of any questions you have for your teacher:**

Compare how the writers convey their different attitudes to work and poverty.

In your answer, you could:

- compare their different attitudes to work and poverty
- compare the methods the writers use to convey their attitudes
- support your response with references to both texts.

**[16 marks]**

**Make a note here of any questions you have for your teacher:**

## Task 5

### ***Conflict Poetry: part B***

Explore in detail one other poem from your anthology that explores global conflict.

**[20]**

**Make a note here of any questions you have for your teacher:**

## Task 6:

### **Romeo and Juliet by William Shakespeare**

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Shakespeare presents death in this extract and elsewhere in the play.

[40]

*In this extract, after having taken the Friar's potion, Juliet's family discover her lifeless body on the morning of her wedding to Paris.*

*Enter Friar Lawrence and the County Paris with the Musicians.*

**LADY CAPULET:** Accurs'd, unhappy, wretched, hateful day!

Most miserable hour that e'er time saw

In lasting labor of his pilgrimage!

But one, poor one, one poor and loving child,

But one thing to rejoice and solace in,

And cruel Death hath catch'd it from my sight!

**NURSE:** O woe! O woeful, woeful, woeful day!

Most lamentable day, most woeful day

That ever, ever, I did yet behold!

O day, O day, O day, O hateful day!

Never was seen so black a day as this.

O woeful day, O woeful day!

**PARIS:** Beguil'd, divorced, wronged, spited, slain!

Most detestable Death, by thee beguil'd,

By cruel cruel thee quite overthrown!

O love, O life! Not life, but love in death!

**CAPULET:** Despis'd, distressed, hated, martyr'd, kill'd!

Uncomfortable time, why cam'st thou now

To murder, murder our solemnity?

O child, O child! My soul, and not my child!

Dead art thou! Alack, my child is dead,

And with my child my joys are buried.

#### **OR**

2) 'In *Romeo and Juliet*, it is the parents who are to blame for their children's deaths.' How far do you agree with this view?

Explore at least two moments from the play to support your ideas.

[40]

**Make a note here of any questions you have for your teacher:**

## Task 7:

### ***An Inspector Calls: Part A***

- a) Compare how complicated relationships between parents and children are presented in these two extracts.

You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

### **Extract 1 from: *An Inspector Calls* by J. B. Priestley**

*This extract takes place moments after the Inspector leaves the Birling house.*

Birling: (angrily to Eric) You're the one I blame for this.

Eric: I'll bet I am.

Birling: (angrily) Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.

Eric: Well, I don't care now.

Birling: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –

(Eric laughs rather hysterically, pointing at him.)

Eric: (laughing) Oh – for God's sake! What does it matter now whether they give you a knighthood or not?

Birling: (stormily) It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –

Mrs Birling: (coming to life) I should think not. Eric, I'm absolutely ashamed of you.

Eric: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes, both of you.

Birling: (angrily) Drop that – There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –

Sheila: (scornfully) That's all.

Birling: Well, what have to you say?

Sheila: I don't know where to begin.

Birling: Then don't begin. Nobody wants you to.

### **Extract 2 from: *Land of our Fathers* by Chris Urch**

*Six miners, including Chopper (Tom) and Bomber (Geoff), are trapped underground in a coal mine. They are discussing Chopper's teenage son Mostyn – who Chopper has never spoken to. Mostyn has started working at the mine because he wants to know more about his father.*

**Make a note here of any questions you have for your teacher:**

Chopper: I have a family. Beautiful, beautiful family, look at that picture. Look at her. That's my life. I am respected in this community. The children have stability. Kate's received a promotion at the local council, for crying out loud. Can you imagine if any of the lads found out about this? Do you really think I'm going to let this stranger –

Bomber: He's not a stranger. He's your son Tom. He's your Son.

Chopper: Let this stranger destroy all I have ever worked for? Stop saying that! I am a self made man, Geoff.

Bomber: Coming undone. All you're worried about is what will the neighbours say? Got to keep up appearances haven't you? And I have to hand it to you Tom you play the role masterfully but you're not happy. Not really. Don't shake your head at me boy. You loved his mother.

Chopper: And you know that how?

Bomber: Because that's the truth of the matter.

Chopper: The truth of the matter is I did what I thought was best at the time.

Bomber: No. You did what was expected of you.

Chopper: Well I guess we've come full circle then.

Bomber: The past doesn't miraculously disappear into the ether Tom. We have to face it and then put it right. One piece at a time.

**Make a note here of any questions you have for your teacher:**

## Task 8

### *Language Paper 1: Question 5*

A magazine has asked for contributions for their creative writing section. Either

Write a description as suggested by this picture:



Or

Write a description of someone in need of help.

(24 marks for content and organisation)  
(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write

**Make a note here of any questions you have for your teacher:**

## Task 9

### ***An Inspector Calls: part B***

Explore another moment in *An Inspector Calls* where two or more characters disagree.

**[20]**

**Make a note here of any questions you have for your teacher:**



## Task 10

### *Language Paper 2: Question 5*

'Too often people are judged by how much money they have. People should be defined by their character, not their bank account.'

Write an article for a magazine or website in which you argue your point of view on this statement.

(24 marks for content and organisation)

(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write.

**Make a note here of any questions you have for your teacher:**

## Task 11:

### ***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Stevenson presents Hyde as inhuman in this extract and elsewhere in the novel. [40]

*In this extract, Utterson meets Hyde for the first time.*

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

Mr. Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: "That is my name. What do you want?"

"I see you are going in," returned the lawyer. "I am an old friend of Dr. Jekyll's—Mr. Utterson of Gaunt Street—you must have heard of my name; and meeting you so conveniently, I thought you might admit me."

"You will not find Dr. Jekyll; he is from home," replied Mr. Hyde, blowing in the key. And then suddenly, but still without looking up, "How did you know me?" he asked.

"On your side," said Mr. Utterson "will you do me a favour?"

"With pleasure," replied the other. "What shall it be?"

"Will you let me see your face?" asked the lawyer.

Mr. Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. "Now I shall know you again," said Mr. Utterson. "It may be useful."

"Yes," returned Mr. Hyde, "it is as well we have met; and *à propos*, you should have my address." And he gave a number of a street in Soho.

"Good God!" thought Mr. Utterson, "can he, too, have been thinking of the will?" But he kept his feelings to himself and only grunted in acknowledgment of the address.

"And now," said the other, "how did you know me?"

"By description," was the reply.

"Whose description?"

"We have common friends," said Mr. Utterson.

"Common friends," echoed Mr. Hyde, a little hoarsely. "Who are they?"

"Jekyll, for instance," said the lawyer.

"He never told you," cried Mr. Hyde, with a flush of anger. "I did not think you would have lied."

"Come," said Mr. Utterson, "that is not fitting language."

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

#### **OR**

12) 'The novel presents Jekyll as a helpless victim of Victorian society and its ideals.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

**Make a note here of any questions you have for your teacher:**

## Task 12:

### *Language Paper 1: Questions 2, 3 and 4*

This extract is from the middle of a novel by Elisabeth Gifford, published in 2013. It is set in a house on a remote island in Scotland. Ruth, the narrator, lives in the house with her husband Michael.

There was hardly any moonlight as I crossed the hall to go back upstairs. The new floorboards felt unpleasantly gritty under my bare feet and a freezing draught was coming up from the missing skirting board, bringing with it a clayey odour. I shivered and made for a pool of moonlight on the lower banisters. I put my hand out to take the newel post and felt the cold of the gloss paint under my palm.

That's when I saw it: a quick blur of movement like a tiny wing caught from the corner of my eye. I saw a hand descending on the newel post just after mine.

I froze. A sudden, painful pricking of blood in my feet, the smell of clay sharp in my nostrils, every instinct primed to get out of there. She was so close, so palpably present, I thought she would appear in front of me. I couldn't breathe. My heart was gabbling so hard I thought it was going to give out.

And then she was gone. The air relaxed.

I ran up those stairs, the door to our room half ajar just as I had left it. I got back into bed with a thump and lay close to Michael. He murmured but didn't wake.

I stared into the dark. What on earth had just happened? Some delay in the messages from my eye to my brain. Some silly trick of the mind half roused from sleep had sent me into a stupid panic. Eventually my heart slowed to normal and I'd almost talked myself down, was almost drifting off when I woke up once more, very alert. I opened my eyes onto the darkness. Then why had it felt so intensely real, as if someone else was there in the hallway, standing beside me so closely that for a moment I wasn't sure who I was?

The fear was beginning to seep back in. I felt sick from fatigue, but there was nothing I could do; I stayed alert and awake, listening out to the minute sounds of a silent house, all my senses still primed.

**Q2)** Look in detail at this extract from the source:

There was hardly any moonlight as I crossed the hall to go back upstairs. The new floorboards felt unpleasantly gritty under my bare feet and a freezing draught was coming up from the missing skirting board, bringing with it a clayey odour. I shivered and made for a pool of moonlight on the lower banisters. I put my hand out to take the newel post and felt the cold of the gloss paint under my palm.

How does the writer use language here to describe the house?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**[8 marks]**

**Make a note here of any questions you have for your teacher:**

**Q3)** You now need to think about the whole of the source. This text is from the middle of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

**[8 marks]**

**Q4)** A student, having read the extract, said: 'The atmosphere is incredibly tense. Ruth seems very vulnerable and alone.'

To what extent do you agree?

In your answer you could:

- Consider what we know about the setting
- Evaluate how the writer presents Ruth's character
- Support your responses with references to the text

**[20 marks]**

**Make a note here of any questions you have for your teacher:**

## Task 13:

### ***Conflict Poetry: Part A***

A) Compare how these poems present people struggling with their identity.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

### ***Honour Killing by Imtiaz Dharker***

At last I'm taking off this coat,  
this black coat of a country  
that I swore for years was mine,  
that I wore more out of habit  
than design.

Born wearing it,  
I believed I had no choice.

I'm taking off this veil,  
this black veil of a faith  
that made me faithless  
to myself,  
that tied my mouth  
gave my god a devil's face,  
and muffled my own voice.

I'm taking off these silks,  
these lacy things  
that feed dictator dreams,  
the mangalsutra and the rings  
rattling in a tin cup of needs  
that beggared me.

I'm taking off this skin,  
and then the face, the flesh,  
the womb.

Let's see  
what I am in here  
when I squeeze past  
the easy cage of bone.

Let's see  
what I am out here,  
making, crafting,  
plotting  
at my new geography.

**Make a note here of any questions you have for your teacher:**

***Faceless by Benjamin Zephaniah***

You have to look beyond the face  
to see the person true,  
Deep down within my inner space  
I am the same as you;  
I've counted since that fire burnt  
the many lessons I have learnt.  
You have to talk to me and not  
the skin that holds me in,  
I took the wisdom that I got  
to make sure I would win;  
I'm counting weaker folk than me  
who look but truly cannot see.  
I've seen compassion from the blind  
who think with open eyes,  
It's those that judge me quick you'll find  
are those that are unwise;  
why judge the face that I have on  
just value my opinion  
Friends will come and friends will go,  
now I need friends who feel.  
My friends have changed so much and so,  
I make sure they are real;  
I took the ride and paid the price,  
I can't afford to do that twice.  
I came to here from ignorance  
I cannot call it bliss,  
and now I know the importance  
of loving me like this;  
To leave behind that backward state  
of judging looks is very great.  
I'm beautiful,  
I'm beautiful  
this minor fact I know,  
I tell you It's incredible  
near death has made me grow;  
Look at me, smile, you are now seeing  
a great thing called a human being.

**Make a note here of any questions you have for your teacher:**

## Task 14

### **Language Paper 2: Questions 2, 3 and 4**

#### **Extract A: 'There's a lot going on in your head', article by Ruby Wax (2008)**

The brain is like a pliable, three-pound piece of playdough; you can re-sculpt it by breaking old mental habits and creating new, more flexible ways of thinking.

The inside of your head could be compared to Las Vegas, where every experience, sensation, thought and feeling corresponds with billions of electrical lights zapping on and off like a Mexican hand wave on a gigantic electric grid. Your ability to do everything, including your dreams, hopes, fantasies, fears, is created by neuronal connections, chemicals and specialised regions in your brain calibrated by your genetic history, your development, the society you're born into and... Mommy and Daddy.

Neurons transmit information to each other via electrical impulses not dissimilar to those used to jolt Frankenstein... and make him kill people...

Learning is about new neurons connecting together; memory is made possible by those changes happening over many times because you're memorising a new fact and you study it again and again... USE IT OR LOSE IT. If you repeat a mode of thinking or behaving, the pattern of the neurons becomes strengthened. NEURONS THAT FIRE TOGETHER, WIRE TOGETHER. When they don't fire, the connections eventually just shrivel and die.

Your average neuron fires 5 to 50 times a second, meaning there are zillions and zillions of signals travelling inside your head right now carrying information. All those zillions of emails zapping around in your head are what defines the mind, most of which you will never be aware of.

Whatever you're using or thinking about is reflected in areas lighting up in your brain and you can watch this firework display during brain scanning.

I'm just trying to tell you that there is a lot going on in your head.

#### **Extract B: Letter about Bethlehem Hospital (a mental health institute) by Charles Dickens**

From the dead wall associated on those houseless nights with this too common story, I chose next to wander by Bethlehem Hospital; partly, because it lay on my road round to Westminster; partly, because I had a night fancy in my head which could be best pursued within sight of its walls and dome. And the fancy was this: Are not the sane and the insane equal at night as the sane lie a dreaming?

Are not all of us outside this hospital, who dream, more or less in the condition of those inside it, every night of our lives? Are we not nightly persuaded, as they daily are, that we associate preposterously with kings and queens, emperors and empresses, and notabilities of all sorts? Do we not nightly jumble events and personages and times and places, as these do daily?

Are we not sometimes troubled by our own sleeping inconsistencies, and do we not vexedly try to account for them or excuse them, just as these do sometimes in respect of their waking delusions? Said an afflicted man to me, when I was last in a hospital like this, "Sir, I can frequently fly." I was half ashamed to reflect that so could I by night. Said a woman to me on the same occasion, "Queen Victoria frequently comes to dine with me, and her Majesty and I dine off peaches and macaroni in our night-gowns, and his Royal Highness the Prince Consort does us the honour to make a third on horseback in a Field-Marshal's uniform." Could I refrain from reddening with consciousness when I remembered the amazing royal parties I myself had given (at night), the unaccountable viands I had put on table, and my extraordinary manner of conducting myself on those distinguished occasions?

I wonder that the great master who knew everything, when he called Sleep the death of each day's life, did not call Dreams the insanity of each day's sanity.

**Make a note here of any questions you have for your teacher:**

Q2) You need to refer to Source A and Source B for this question.

The writer in Source A and the writer in Source B have different experiences of mental health and mental illness.

Use details from both sources to write a summary of what you understand about the way mental health is treated in these extracts.

[8]

Q3) Look in detail at this extract from the first source:

Learning is about new neurons connecting together; memory is made possible by those changes happening over many times because you're memorising a new fact and you study it again and again... USE IT OR LOSE IT. If you repeat a mode of thinking or behaving, the pattern of the neurons becomes strengthened. NEURONS THAT FIRE TOGETHER, WIRE TOGETHER. When they don't fire, the connections eventually just shrivel and die.

Your average neuron fires 5 to 50 times a second, meaning there are zillions and zillions of signals travelling inside your head right now carrying information. All those zillions of emails zapping around in your head are what defines the mind, most of which you will never be aware of.

Whatever you're using or thinking about is reflected in areas lighting up in your brain and you can watch this firework display during brain scanning.

How does the writer use language here to describe how the mind works?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[12 marks]

Q4) For this question, you need to refer to the whole of Source A, together with the whole of Source B.

Compare how the writers convey their different attitudes to mental health and mental illness.

In your answer, you could:

- compare their different attitudes to mental health and mental illness
- compare the methods the writers use to convey their attitudes
- support your response with references to both texts.

[16 marks]

**Make a note here of any questions you have for your teacher:**



## Task 15

### ***Conflict Poetry: part B***

Explore in detail one other poem from your anthology that explores internal conflict.

**[20]**

**Make a note here of any questions you have for your teacher:**

## Task 16:

### **Romeo and Juliet by William Shakespeare**

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Shakespeare presents loyalty in this extract and elsewhere in the play. **[40]**

*In this extract, a public fight breaks out between the Montagues and the Capulets.*

#### **BENVOLIO**

Part, fools!

Put up your swords; you know not what you do.

*Enter TYBALT*

#### **TYBALT**

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

#### **BENVOLIO**

I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

#### **TYBALT**

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, coward!

*They fight. Enter CAPULET in his gown, and LADY CAPULET*

#### **CAPULET**

What noise is this? Give me my long sword, ho!

#### **LADY CAPULET**

A crutch, a crutch! why call you for a sword?

#### **CAPULET**

My sword, I say! Old Montague is come,

And flourishes his blade in spite of me.

*Enter MONTAGUE and LADY MONTAGUE*

#### **MONTAGUE**

Thou villain Capulet,--Hold me not, let me go.

#### **LADY MONTAGUE**

Thou shalt not stir a foot to seek a foe.

#### **OR**

2) In this play, Romeo and Juliet are not victims of fate but of time.

Explore at least two moments from the play to support your ideas. **[40]**

**Make a note here of any questions you have for your teacher:**

## Task 17:

### **An Inspector Calls: Part A**

a) Compare how increasing tension is presented in these two extracts.

You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

#### **Extract 1 from: An Inspector Calls by J. B. Priestley**

*This extract takes place moments after the Inspector has finished interrogating Mrs Birling.*

Inspector: (grimly) Don't worry Mrs Birling. I shall do my duty.

(He looks at his watch.)

Mrs Birling: (triumphantly) I'm glad to hear it.

Inspector: No hushing up, eh? Make an example of the young man, eh? Public confession of responsibility – um?

Mrs Birling: Certainly. I consider it your duty. And now no doubt you'd like to say good night.

Inspector: Not yet. I'm waiting.

Mrs Birling: Waiting for what?

Inspector: To do my duty.

Sheila: (distressed) Now, mother – don't you see?

Mrs Birling: (understanding now) But surely .... I mean ... it's ridiculous...

(she stops, and exchanges a frightened glance with her husband)

Birling: (terrified now) Look Inspector, you're not trying to tell us that – that my boy – is mixed up in this - ?

Inspector: (sternly) If he is, then we know what to do, don't we? Mrs Birling has just told us.

Birling: (thunderstruck) my God! But – look here –

Mrs Birling: (agitated) I don't believe it. I won't believe it...

Sheila: Mother – I begged you and begged you to stop –

*Inspector holds up a hand. We hear the front door. They wait, looking towards door. Eric enters, looking extremely pale and distressed. He meets their inquiring stares.*

#### **Extract 2 from Journey's End by R. C. Sherriff**

*In this extract, two soldiers are arguing. A big attack is approaching and Hibbert is frightened he will die. He says he is ill and asks his commanding officer (Stanhope) to let him go to the doctor. He is hoping to be sent home.*

Hibbert: Let me go –

Stanhope: If you went, I'd have you shot – for deserting. It's a hell of a disgrace – to die like that. I'd rather spare you the disgrace. I give you half a minute to think. You either stay here and try and be a man – or you try and get out of

**Make a note here of any questions you have for your teacher:**

that door – to desert. If you do that, there's going to be an accident. D'you understand? I'm fiddling with my revolver, d'you see? – cleaning it – and it's going off by accident. It often happens out here. It's going off, and it's going to shoot you between the eyes.

Hibbert (in a whisper): You daren't –

Stanhope: You don't deserve to be shot by accident – but I'd save you the disgrace of the other way – I give you half a minute to decide. (He holds up his wrist to look at his watch.) Half a minute from now –

*There is silence; a few seconds go by. Suddenly HIBBERT bursts into a high-pitched laugh.*

Hibbert: Go on, then, shoot! You won't let me go to hospital. I swear I'll never go into those trenches again. Shoot! – and thank God –

Stanhope (with his eyes on his watch): Fifteen more seconds –

Hibbert: Go on! I'm ready –

Stanhope: Ten.

**Make a note here of any questions you have for your teacher:**

## Task 18

### *Language Paper 1: Question 5*

A magazine has asked for contributions for their creative writing section. Either

Write a description as suggested by this picture:



Or

Write a story about hearing a mysterious sound at night.

(24 marks for content and organisation)  
(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write

**Make a note here of any questions you have for your teacher:**

## Task 19

### *An Inspector Calls: part B*

Explore another moment in *An Inspector Calls* where something dramatic is revealed.

**[20]**

**Make a note here of any questions you have for your teacher:**

## Task 20

### *Language Paper 2: Question 5*

'Mental health is the biggest crisis of our generation. Urgent action is needed to ensure that young people are protected from a lifetime of stress, anxiety, and depression.'

Write a letter to your school leaders in which you argue your point of view on this statement.

(24 marks for content and organisation)

(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write

**Make a note here of any questions you have for your teacher:**

## Task 21:

### *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Stevenson presents sickness in this extract and elsewhere in the novel. **[40]**

*In this extract, Utterson visits Lanyon but finds him very unwell.*

On the 8th of January Utterson had dined at the doctor's with a small party; Lanyon had been there; and the face of the host had looked from one to the other as in the old days when the trio were inseparable friends. On the 12th, and again on the 14th, the door was shut against the lawyer. "The doctor was confined to the house," Poole said, "and saw no one." On the 15th, he tried again, and was again refused; and having now been used for the last two months to see his friend almost daily, he found this return of solitude to weigh upon his spirits. The fifth night he had in Guest to dine with him; and the sixth he betook himself to Dr. Lanyon's.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. "Yes," he thought; "he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear." And yet when Utterson remarked on his ill looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

"I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

"Jekyll is ill, too," observed Utterson. "Have you seen him?"

But Lanyon's face changed, and he held up a trembling hand. "I wish to see or hear no more of Dr. Jekyll," he said in a loud, unsteady voice. "I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead."

"Tut, tut!" said Mr. Utterson; and then after a considerable pause, "Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others."

"Nothing can be done," returned Lanyon; "ask himself."

"He will not see me," said the lawyer.

"I am not surprised at that," was the reply. "Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then in God's name, go, for I cannot bear it."

#### **OR**

2) 'In 'Jekyll and Hyde', no character can be viewed as completely innocent.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

**[40]**

**Make a note here of any questions you have for your teacher:**



## Task 22:

### Language Paper 1, Questions 2, 3 and 4

This extract is from the beginning of a novel by Amy McCulloch published in 2022. It is set on an icy mountain. Cecily is being chased across the mountain by an unnamed man.

*Breathe, Cecily.*

Cold air filled her lungs. It was strange. When she'd pictured breathing up here, she'd assumed it would feel like suffocating. Choking. Maybe, in a way, like drowning.

But it didn't.

She could feel the sting of the wind on a tiny bit of exposed skin on her cheek, between her buff and her sunglasses, and then a stronger gust against her body, threatening to bring her to her knees.

The air was there. It just wasn't doing what it was supposed to.

She was so tired. Her muscles struggled to work as she pushed through the snow. Not just her muscles – her blood. Her lungs. Her brain.

It was simple, really – there wasn't enough oxygen in the air, less than a third of what her body was used to. The altimeter on her watch read that she was still up above 8000m. In the death zone.

Her heart raced. She looked over her shoulder. *Was he following?* She stopped in her tracks. A hulking silhouette, a few metres above her, his ponderous steps breaking fresh snow, stalking her, chasing her. But no... she blinked and realized it was only the shadow of a cloud on the mountainside.

Without enough oxygen reaching her brain, not even her eyes could be trusted.

*So is he coming? Or is he waiting below?*

**Q2)** Look in detail at this extract from the source:

She could feel the sting of the wind on a tiny bit of exposed skin on her cheek, between her buff and her sunglasses, and then a stronger gust against her body, threatening to bring her to her knees.

The air was there. It just wasn't doing what it was supposed to.

She was so tired. Her muscles struggled to work as she pushed through the snow. Not just her muscles – her blood. Her lungs. Her brain.

How does the writer use language here to describe the Cecily's exhaustion?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**[8 marks]**

**Q3)** You now need to think about the whole of the source. This text is from the beginning of a novel.

How has the writer structured the text to interest you as a reader?

**Make a note here of any questions you have for your teacher:**

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

**[8 marks]**

**Q4)** A student, having read the extract, said: 'Cecily comes across as quite paranoid. As a reader, it's hard to know whether or not to trust what she is thinking.'

To what extent do you agree?

In your answer you could:

- Consider what we know about the setting and situation
- Evaluate how the writer presents Cecily's character
- Support your responses with references to the text

**[20 marks]**

**Make a note here of any questions you have for your teacher:**

## Task 23:

### ***Conflict Poetry: Part A***

A) Compare how these poems present negative relationships.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

### ***A Poison Tree by William Blake***

I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I waterd it in fears,  
Night & morning with my tears:  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night.  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine.

And into my garden stole,  
When the night had veild the pole;  
In the morning glad I see;  
My foe outstretched beneath the tree

### ***Neutral Tones by Thomas Hardy***

We stood by a pond that winter day,  
And the sun was white, as though chidden of God,  
And a few leaves lay on the starving sod;  
– They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove  
Over tedious riddles of years ago;  
And some words played between us to and fro  
On which lost the more by our love.

The smile on your mouth was the deadest thing  
Alive enough to have strength to die;  
And a grin of bitterness swept thereby  
Like an ominous bird a-wing....

**Make a note here of any questions you have for your teacher:**

Since then, keen lessons that love deceives,  
And wrings with wrong, have shaped to me  
Your face, and the God curst sun, and a tree,  
And a pond edged with grayish leaves.

**Make a note here of any questions you have for your teacher:**

## Task 24

### **Language Paper 2: Questions 2, 3 and 4**

**Extract A: extract from *The Guardian* newspaper, published in 2020, that explores the benefits of greater levels of equality between men and women.**

The idea that women's rights are gained at the expense of men's is actually the opposite of the truth: there's now a stack of evidence that men benefit from living in more gender-equal societies and that policies promoting gender equality improve the quality of life of everyone, not just for women. A recent WHO report comparing 41 European countries found that men's health was poorer in more gender-unequal societies – the sexual division of labour harms men as well as women. When the sexes are more equal, men say they're more satisfied with life. In more gender-equal societies such as the Nordic countries, apparently both men and women sleep better. The latter, a finding from a recent European study, suggests that this isn't just because waking obligations and stresses affect our sleep but also because men in more equal societies take better care of themselves.

In more gender-equal societies men are half as likely to be depressed, less likely to commit suicide, have around a 40% smaller risk of dying a violent death and even suffer less from chronic back pain. Adolescent boys in those countries have fewer psychosomatic complaints and are more likely to use contraceptives. Before we hurtle into a gender-equal nirvana, though, we need to factor in some other truths. Like the fact that most men benefit from male privilege and are unlikely to relinquish it voluntarily for some promised future gain. What's more, just as women don't form a single homogeneous group, neither do men: it's hard to see what privileges an unemployed BME man with a disability could trade in for a good night's sleep.

Some women will also respond to all this with a dismissive 'who cares?'. Why should change only get enacted if it benefits men? Isn't improving the lives of women a good enough reason for gender equality? We spend so much of our lives thinking about men's needs, can't we get time off for good behaviour? I have some sympathy for this view, and the one that voices concern that men will muscle their way into gender equality and make it all about them. What gives me a smidgen of hope, though, are those men's organisations and groups that, instead of blaming women, examine the ways in which traditional masculinities often harm men and women and try to develop alternatives. Bodies like White Ribbon (working with men to end violence against women), MenEngage Alliance and Promundo focus on changing the social norms of male behaviour, supporting men's mental health and advancing gender equality.

**Extract B: extract from a book called *The Daughters of England*, published in 1845, that provides women with guidance on how to behave virtuously as wives, mothers and daughters.**

Whether you are rich, or poor, an orphan, or the child of watchful parents – one of a numerous family, or comparatively alone – filling an exalted or a humble position – of highly-gifted mind, or otherwise – all these points must be clearly ascertained before you can properly understand the kind of duty required of you. How

**Make a note here of any questions you have for your teacher:**

these questions might be answered, is of no importance to the writer, in the present stage of this work. The importance of their being clearly and faithfully answered to yourselves, is all she would enforce.

For my own purpose, it is not necessary to go further into your particular history or circumstances, than to regard you as women, and, as I hope, Christian women. As Christian women, then I address you. This is placing you on high ground; yet surely there are few of my young countrywomen who would be willing to take lower.

As women, then, the first thing of importance is to be content to be inferior to men – inferior in mental power, in the same proportion that you are inferior in bodily strength. Facility of movement, aptitude, and grace, the bodily frame of woman may possess in a higher degree than that of man, just as in the softer touches of mental and spiritual beauty, her character may present a lovelier page than his. Yet, as the great attribute of power must still be wanting there, it becomes more immediately her business to inquire how this want may be supplied.

An able and eloquent writer on 'Woman's Mission', has justly observed, that woman's strength is in her influence. And, in order to render this influence more complete, you will find, on examination, that you are by nature endowed with peculiar faculties – with a quickness of perception, facility of adaptation, and acuteness of feeling, which fit you especially for the part you have to act in life; and which, at the same time, render you, in a higher degree than men, susceptible both of pain and pleasure...

Q2) You need to refer to Source A and Source B for this question.

You need to refer to Source A and Source B for this question

Both sources describe the differences in equality between men and women

Use details from both sources to write a summary of what you understand about the differences in equality between men and women

[8]

**Make a note here of any questions you have for your teacher:**

Q3) Look in detail at this extract from the second source:

For my own purpose, it is not necessary to go further into your particular history or circumstances, than to regard you as women, and, as I hope, Christian women. As Christian women, then I address you. This is placing you on high ground; yet surely there are few of my young countrywomen who would be willing to take lower.

As women, then, the first thing of importance is to be content to be inferior to men – inferior in mental power, in the same proportion that you are inferior in bodily strength. Facility of movement, aptitude, and grace, the bodily frame of woman may possess in a higher degree than that of man, just as in the softer touches of mental and spiritual beauty, her character may present a lovelier page than his. Yet, as the great attribute of power must still be wanting there, it becomes more immediately her business to inquire how this want may be supplied.

How does the writer use language to describe the importance of women behaving dutifully?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**[12 marks]**

Q4) For this question, you need to refer to the whole of Source A, together with the whole of Source B

Compare how the writers convey their different perspectives on the lack of equality between men and women

In your answer, you could:

- compare their different perspectives on the lack of equality between men and women
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts

**[16 marks]**

**Make a note here of any questions you have for your teacher:**

## Task 25

### ***Conflict Poetry: part B***

Explore in detail one other poem from your anthology that explores conflict between two people. **[20]**

**Make a note here of any questions you have for your teacher:**



## Task 26:

### **Romeo and Juliet by William Shakespeare**

Choose **ONE** question. You are advised to spend about 45 minutes on this section.

#### **EITHER**

1) Explore how Shakespeare presents Romeo and his changing emotions in this extract and elsewhere in the play.

[40]

*In this extract, Friar Laurence learns of Romeo's new love for Juliet and his request for the Friar to marry them later that day.*

#### **ROMEO**

Thou chid'st me oft for loving Rosaline.

#### **FRIAR LAURENCE**

For doting, not for loving, pupil mine.

#### **ROMEO**

And bad'st me bury love.

#### **FRIAR LAURENCE**

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

#### **ROMEO**

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

#### **FRIAR LAURENCE**

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

#### **ROMEO**

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

#### **FRIAR LAURENCE**

Wisely and slow; they stumble that run fast.

#### **OR**

2) The Friar is not a help but a hindrance to Romeo and Juliet. His plot was selfish and led to their deaths.

Explore at least two moments from the play to support your ideas.

[40]

**Make a note here of any questions you have for your teacher:**

## Task 27:

### *An Inspector Calls: Part A*

a) Compare how marriage is presented in these extracts.

You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

### **Extract 1 from: *An Inspector Calls* by J. B. Priestley**

*This extract takes place during the celebration of Sheila and Gerald's engagement.*

Birling: It's one of the happiest nights of my life. And one day, I hope, Eric, when you've a daughter of your own, you'll understand why. Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted. Your father and I have been friendly rivals in business for some time now – though Crofts limited are both older and bigger than Birling and company – and now you've brought us together, and perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices.

Gerald: Hear, hear! And I think my father would agree to that.

Mrs Birling: Now, Arthur, I don't think you ought to talk business on an occasion like this.

Sheila: Neither do I. All wrong.

Birling: Quite so, I agree with you. I only mentioned it in passing. What I did want to say was – that Sheila's a lucky girl – and I think you're a pretty fortunate young man too, Gerald.

Gerald: I know I am – this once anyhow.

Birling: ( raising his glass) So here's wishing the pair of you – the very best that life can bring. Gerald and Sheila.

Mrs Birling: (raising her glass, smiling) Yes, Gerald. Yes, Sheila darling. Our congratulations and very best wishes!

Gerald: Thank you.

Mrs Birling: Eric!

Eric: (rather noisily) All the best! She's got a nasty temper sometimes – but she's not bad really. Good old Sheila!

Sheila: Chump! I can't drink to this, can I? When do I drink?

Gerald: You can drink to me.

Sheila: (quiet and serious now) All right then. I drink to you, Gerald.

(for a moment they look at each other)

Gerald: (quietly) Thank you. And I drink to you – and hope I can make you as happy as you deserve to be.

**Make a note here of any questions you have for your teacher:**

**Extract 2 from: *Time and the Conways* by J. B. Priestley**

*It is 1919, just after the end of the First World War. Here, Mrs Conway is talking to her daughters Hazel and Carol about getting married and about what the world is like after the war. Two other daughters (Madge and Kay) are not present. Hazel and Carol are more interested in work than relationships.*

Carol (solemnly): It says in the paper this morning that We Must All Get On With Our Jobs. This Mere Rush For Amusement has gone on long enough now. There's Work Waiting To Be Done.

Hazel (indignantly): A fat lot of rushing for amusement we've done, haven't we? I think that's frightfully unfair and idiotic. Just when we might have some fun, after washing up in canteens and hospitals and queueing for foul food, with nobody about at all, they go and say we've had enough amusement and must get on with our jobs. What jobs?

Carol: Rebuilding a shattered world. It said that too.

Mrs Conway (half lightly, half not, to Hazel): Your job will be to find a very nice young man and marry him. And that oughtn't to be difficult – for you.

Carol: Hurry up, Hazel, and then I can be a bridesmaid. I believe you're my only chance. Kay says she won't get married for ages, if ever, because her Writing – Her Work – must come first.

Mrs Conway: That's nonsense, my dear. When the proper young man comes along, she'll forget about her writing.

Carol: I don't believe she will, Mother. And anyhow, she won't have bridesmaids. And if Madge ever marries, I know it will be to some kind of Socialist in a tweed suit...

**Make a note here of any questions you have for your teacher:**

## Task 28

### *Language Paper 1: Question 5*

A magazine has asked for contributions for their creative writing section. Either

Write a story about a cold and remote location.

Or

Write a story about being chased.

(24 marks for content and organisation)

(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write.

**Make a note here of any questions you have for your teacher:**

## Task 29

### ***An Inspector Calls: part B***

Explore another moment in *An Inspector Calls* where one or more characters act selfishly.

**[20]**

**Make a note here of any questions you have for your teacher:**

## Task 30

### *Language Paper 2: Question 5*

'Mental health is the biggest crisis of our generation. Urgent action is needed to ensure that young people are protected from a lifetime of stress, anxiety, and depression.'

Write a letter to your school leaders in which you argue your point of view on this statement.

(24 marks for content and organisation)

(16 marks for technical accuracy)

**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write.

**Make a note here of any questions you have for your teacher:**