

YEAR 10 MOCK PREPARATION PACK – ENGLISH LITERATURE

As you know, Year 10 students complete a series of mock exams in Summer 2. These exams help to prepare you for your real GCSE examinations in Year 11, and are a useful diagnostic tool, highlighting which areas of the curriculum require further attention. It is essential that you prepare effectively. Over the break, use this knowledge organiser to revise key content.

| Question 1 - 'A Christmas Carol' (30 marks) | | Question 2 - 'An Inspector Calls' (30 marks + 4) | |
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| PLOT SUMMARY Stave One – Dickens introduces his anti-social protagonist, Ebenezer Scrooge. The ghost of his late business partner, Jacob Marley, warns him that he will suffer terribly in the afterlife if he does not reform his hateful ways. Stave Two – The Ghost of Christmas Past shows Scrooge his memories, starting with his unhappy childhood. The memories prove painful; the spirit succeeds in unlocking Scrooge's repressed emotions. Stave Three – The Ghost of Christmas Present encourages Scrooge to empathise with the plight of others by showing him the Cratchits' Christmas celebrations and Fred's Christmas party. It warns Scrooge of the perils of Ignorance and Want. Stave Four – The Ghost of Christmas Yet to Come terrifies Scrooge; not only does he realise his own mortality, but he sees the callousness with which his own death is treated, and vows to change his ways. Stave Five – Scrooge is redeemed! He honours his promise to the spirits, raises Bob's salary, and cares for Tiny Tim (who does not die). | | PLOT SUMMARY Act One – The Birlings celebrate the engagement of Sheila Birling to Gerald Croft. Mr Arthur Birling talks at length about his hopes of receiving a knighthood and his (mistaken) beliefs. He is interrupted by Inspector Goole, who discloses that Eva Smith has committed suicide. Both Birling and Sheila had her sacked. Act Two – Gerald Croft's short-lived affair with Eva (who he knew as Daisy Renton) is revealed. We learn that she later turned to the Brumley Women's Charity Organisation for assistance, but Mrs Sybil Birling refused her. Sybil is remorseless; she claims the man who impregnated Eva alone is responsible for her death. Act Three – Eric, the father of Eva's baby, learns of her fate. He confesses that he forced himself on her and she refused to accept stolen money from him. The Inspector makes a speech about the importance of caring for others as we are all connected, and leaves with a warning. The family convince themselves he was a fraud, before a phone call confirms a girl has died exactly as he described. | |
| KEY QUOTATIONS | | KEY QUOTATIONS | |
| "solitary as an oyster" | "Are there no prisons?" | "lower costs and higher prices" | "burnt her inside out" + "agony" |
| "Mankind was my business" | "a solitary child, neglected" | "I'm on duty" | "these girls aren't cheap labour" |
| "a feathered phenomenon" | "Is it a foot or a claw?" | "young", "fresh" and "hungry" | "a piece of gross impertinence" |
| "a neglected grave" | "as light as a feather" | "We are members of one body" | "in fire and blood and anguish" |
| KEY VOCABULARY Cautionary tale – a story that contains a warning against danger Redemptive arc – when an immoral character transforms into a moral one | | KEY VOCABULARY Socialism – a society that operates communal ownership of key industries Capitalism – individuals privately own/profit from businesses | |
| KEY DEVICES Recurring motif – a repeated action, image or idea Dynamic character – a character who changes over the course of the text Allegory – the use of symbols/characters to represent bigger ideas | | KEY DEVICES Static character – a character who does not change over the course of the text Dramatic irony – when the audience knows something characters do not Literary foil – a character that contrasts with another (to reveal something) | |
| CONTEXT Dickens was horrified by inequality and endemic poverty in Victorian England. Poverty was criminalised (prisons, workhouses) and infant mortality was high. Dickens wanted better provision for the poor and a kinder, fairer society. | | CONTEXT Priestley, a social critic and broadcaster, believed in socialism. He hated the class system and the exploitation of the poor. He fought in WWI – an experience he described as "hell". He set the play in 1912, but wrote it in 1945. | |

YEAR 10 MOCK PREPARATION PACK – ENGLISH LANGUAGE

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Language Paper 1

| SECTION A – READING | | | SECTION B – WRITING | | |
|---|--|-----------------------|---|---|---|
| Question 1 | List four things about... | 4 marks / 5 minutes | Question 5 | Write a description based on... or write a story about... | 40 marks / 45 minutes |
| Question 2 | How has the writer used language to...? | 8 marks / 10 minutes | You should use the POPTAP structure (below) to help you produce a high-quality response: | | |
| Question 3 | How has the writer structured the text to interest the reader? | 8 marks / 10 minutes | PLACE | Set the scene and establish your desired atmosphere | Use pathetic fallacy, movement, sensory language |
| Question 4 | A student said, "...". To what extent do you agree? | 20 marks / 25 minutes | OBJECT | Zoom in on an object; describe in close detail | Include sensory language, personification, simile |
| Sample extract ('The Thirteenth Tale', by Diane Setterfield): <i>And then something penetrated through my reading and drew me out of the book. A prickling sensation at the back of the neck. Someone was watching me.</i> <i>Vida Winter's appearance was not calculated for concealment. She was an ancient queen, sorceress or goddess. Her stiff figure rose regally out of a profusion of fat purple and red cushions. Draped around her shoulders, the folds of turquoise and green cloth that cloaked her body did not soften the rigidity of her frame. Her bright copper hair had been arranged into an elaborate confection of twists, curls and coils. Her face, as intricately lined as a map, was powdered white and finished with bold, scarlet lipstick. In her lap, her hands were a cluster of rubies, emeralds and white, bony knuckles; only her nails, unvarnished, cut short and square like my own, struck an incongruous note.</i> <i>What unnerved me more than all the rest was her sunglasses. I could not see her eyes but, as I remembered the inhuman green irises from the poster, her dark lenses seemed to develop the force of a searchlight: I had the impression that from behind them she was looking through my skin and into my very soul.</i> <i>I drew a veil over myself, masked myself in neutrality, hid behind my appearance. For an instant I think she was surprised that I was not transparent, that she could not see straight through me, but she recovered quickly, more quickly than I had.</i> | | | PERSON | Introduce a character; describe their appearance | Describe body language, facial/distinctive features |
| | | | THOUGHTS | Reveal your character's memories/feelings/plans | Step outside the prompt – could use juxtaposition |
| | | | ACTION | Describe an action performed by your character | Use simple sentence/s, adverbs, short paragraphs |
| | | | PLACE | Return to the scene; show how it is the same/different | Repeat ideas from first section (or modify them) |
| | | | You need to proof-read your answer to check you have met the success criteria (below): <ul style="list-style-type: none"> <input type="checkbox"/> Clear, logical paragraphs (new focus/place/time = new paragraph; can use // to add paragraphs) <input type="checkbox"/> A range of ambitious vocabulary <input type="checkbox"/> A range of punctuation (used accurately) <input type="checkbox"/> A range of sentence structures <input type="checkbox"/> Thoughtful use of language devices <input type="checkbox"/> Accurate spelling <input type="checkbox"/> A range of interesting ideas | | |
| | | | <i>Remember, this part of the exam is about producing your own piece of creative writing rather than analysing someone else's! You do not need to identify the methods you have used – let the examiner do that!</i> | | |