

# GCSE ENGLISH

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**NAME:**



Question: How does Stevenson use language to create drama and tension in this scene.

1

Highlight and label 5 quotes + techniques

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change--he seemed to swell-- his face became suddenly black and the features seemed to melt and alter--and the next moment, I had sprung to my feet and leaped back against the wall, my arms raised to shield me from that prodigy, my mind submerged in terror.

"O God!" I screamed, and "O God!" again and again; for there before my eyes--pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death--there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; and I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I can not, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.  
HASTIE LANYON

## EXTENSION

Expand on the connotations of some of the words used e.g. 'staggered'

# Random

Name the *text* and the *technique* and discuss *connotations*

<p>1. “the little fishing boats strung out like bunting”</p>	
<p>2. “ hard-headed practical man of business”</p>	
<p>3. “It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her”</p>	
<p>4. “Faith, here’s an equivocator, that could swear in both the scales against either scales.”</p>	
<p>5. “A hundred agonies in black and white”</p>	

Read this extract from the opening of 'The Invisible Man'.

The stranger came early in February, one wintry day, through a biting wind and a driving snow, the last snowfall of the year, over the down, walking as it seemed from Bramblehurst railway station, and carrying a little black portmanteau in his thickly gloved hand. He was wrapped up from head to foot, and the brim of his soft felt hat hid every inch of his face but the shiny tip of his nose; the snow had piled itself against his shoulders and chest, and added a white crest to the burden he carried. He staggered into the Coach and Horses, more dead than alive as it seemed, and flung his portmanteau down. "A fire," he cried, "in the name of human charity! A room and a fire!" He stamped and shook the snow from off himself in the bar, and followed Mrs. Hall into her guest parlor to strike his bargain. And with that much introduction, that and a ready acquiescence to terms and a couple of sovereigns flung upon the table, he took up his quarters in the inn

### Can you pick out:

Five **common nouns**

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

### Complete:

H G Wells **creates contrast** between the **nouns** '.....' and '.....'. This **emphasises the inviting warmth** of the Coach and Horses and **the relief** of the stranger.

### Can you pick out:

Five **adjectives**

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

### Complete:

H G Wells **creates an ominous beginning** with the **adjectives**, '.....' and '.....'. This might suggest that the **stranger is a suspicious character**.

### What about verbs?

# Random

Can you give 5 examples of power for each text?

<b>An Inspector Calls</b>	
<b>Macbeth</b>	
<b>Jekyll and Hyde</b>	
<b>Poetry</b>	

Label 5 ideas/techniques you can in the poem

We are prepared: we build our houses squat,  
Sink walls in rock and roof them with good slate.  
This wizened earth has never troubled us  
With hay, so, as you see, there are no stacks  
Or stooks that can be lost. Nor are there trees  
Which might prove company when it blows full  
Blast: you know what I mean - leaves and branches  
Can raise a tragic chorus in a gale  
So that you listen to the thing you fear  
Forgetting that it pummels your house too.  
But there are no trees, no natural shelter.  
You might think that the sea is company,  
Exploding comfortably down on the cliffs  
But no: when it begins, the flung spray hits  
The very windows, spits like a tame cat  
Turned savage. We just sit tight while wind dives  
And strafes invisibly. Space is a salvo,  
We are bombarded with the empty air.  
Strange, it is a huge nothing that we fear.

## EXTENSION

If the focus was 'power of nature' which other poem would you link it with?  
Add two quotes to prove your links

# Random

Put the definition of each word and use it in a sentence linked to one of the texts

Word	Definition	Example
Regicide		
Omniscient		
Hypocritical		
Duality		
Tragedy		



How does Shakespeare present the supernatural in this extract and elsewhere in the play?

#### BANQUO

By each at once her choppy finger laying  
Upon her skinny lips. You should be women,  
And yet your beards forbid me to interpret  
That you are so.

#### MACBETH

Speak, if you can: what are you?

#### FIRST WITCH

All hail, Macbeth! Hail to thee, thane of Glamis!

#### SECOND WITCH

All hail, Macbeth! Hail to thee, thane of Cawdor!

#### THIRD WITCH

All hail, Macbeth, that shalt be king hereafter!

#### BANQUO

Good sir, why do you start and seem to fear  
Things that do sound so fair? (*to the WITCHES*) I' th'  
name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal. To me you speak not.  
If you can look into the seeds of time  
And say which grain will grow and which will not,  
Speak, then, to me, who neither beg nor fear  
Your favors nor your hate.

5 things to say?

# Random

<p><b>1. Name some of the allusions in Macbeth</b></p>	
<p><b>2. How does the Inspector work as Priestley's mouthpiece?</b></p>	
<p><b>3. How does Hyde link to Darwin's theory?</b></p>	
<p><b>4. How does 'Charge of the Light Brigade' use structure?</b></p>	
<p><b>5. What are the identity references in 'Checking out me history'?</b></p>	



# UNSEEN POETRY

Read this unseen poem

**'Spellbound' by Emily Brontë**

The night is darkening round me,  
The wild winds coldly blow;  
But a tyrant spell has bound me  
And I cannot, cannot go.

The giant trees are bending  
Their bare boughs weighed with snow.  
And the storm is fast descending,  
And yet I cannot go.

Clouds beyond clouds above me,  
Wastes beyond wastes below;  
But nothing drear can move me;  
I will not, cannot go.

Find 5 ways this poem represents nature  
*Label the techniques*

### 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.



5. Write a description of a surfing beach, as suggested by this picture.

<b>Personification</b>	
<b>If, If, If</b>	
<b>Semi colon</b>	
<b>Two adjective + noun</b>	
<b>Begin with a verb</b>	



# UNSEEN POETRY

Read this unseen poem

Below the Green Corrie – Norman MacCaig

The mountains gathered round me  
like bandits. Their leader  
swaggered up close in the dark light,  
full of threats, full of thunders.

But it was they who stood and delivered.  
They gave me their money and their lives.  
They filled me with mountains and thunders.

My life was enriched  
with an infusion of theirs.  
I clambered downhill through the ugly weather.  
And when I turned to look goodbye  
to those marvellous prowlers  
a sunshaft had pierced the clouds  
and their leader,  
that swashbuckling mountain,  
was wearing  
a bandolier of light.

How can we link it to Spellbound?

**Compare the ways the writers present nature in 'Spellbound' and 'Below the Green Corrie'**

Nature in Spellbound	Nature in Below the Green Corrie

# RandOM

12

Annotate each quote with 5 things you can say about it

“Stars, hide your fires, Let not  
light see my black and deep  
desires”

“And fill me from the crown to  
the toe topfull of direst cruelty”

“unscientific balderdash”



**Develop your detailed interpretations for the five characters**

**Mr Birling**

“hard-headed practical man of business”

**Gerald**

“easy, well-bred young man about town”

**Sheila**

“So I’m really responsible?”

**Inspector**

“we are all members of one body... If we do not learn we will be taught the lesson in fire and blood and anguish”

**Eric**

“And I don’t remember – that’s the hellish thing. Oh my God!”

# Random

Improve these sentences – add quotes and great vocab

Mr Birling is a capitalist.

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Macbeth is a tyrant.

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Hyde is an animal.

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Remains is about PTSD.

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My Last Duchess is about a controlling man.

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# AN INSPECTOR CALLS

Read the introduction and write the question

In J.B Priestley's timeless, symbolic sermon about social conscience, he explores the change in Eric Birling: from an intractable and pompous juvenile to a mature and increasingly confident socialist. His transformation is perhaps the easiest for the audience to relate to: he blames the world for his mistakes but gradually accepts his social responsibility.

**Question?**

**Question?**

Priestley uses the characters of Gerald and Sheila to explore the pronounced differences between men and women in Edwardian England, particularly in the middle and upper echelons. As a keen advocate of women's rights, Priestley uses Sheila to underscore female vulnerability across society and the urgent need for personal and collective change. In contrast, Gerald, a young, handsome "man about town", and emblem of an intractable upper-middle class, sees no reason to modify his behaviour at the play's fatalistic denouement. In stressing these different, gendered attitudes towards change, Priestley draws his audience's attention to an unfortunate but fundamental reality: while the privileged few (Gerald specifically and privileged men more generally) may and probably will resist the new order, everyone else (Sheila and women everywhere) must forge forward to enact positive change in post-war Britain.

In 'An Inspector Calls', Priestley uses the character of the Inspector to highlight corruption in a pre-war, hierarchical society and how a change from capitalist to socialist values are urgently needed. Throughout the play, Priestley employs the Inspector as his own mouth piece, delivering his message of social improvement through the Inspector to respective post-war audiences.

**Question?**

Write your own intro: How does Sheila represent change in An Inspector Calls?

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Plan what you would say to each question – think of 5 things to say

How does Shakespeare present madness in the play?

How is Banquo an important character?

How does Shakespeare present the idea of masculinity?



Name the poems that fit the theme – and a quote to prove it!

**Poems about social control**

Poem One	Poem Two
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**Poems about how one moment effects the mind**

Poem One	Poem Two
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**Poems about effects of war**

Poem One	Poem Two
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**Poems about power of nature**

Poem One	Poem Two
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**Poems about identity**

Poem One	Poem Two
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## Quick Start!

How many marks for each question?

- 1.
- 2.
- 3.
- 4.
- 5.

Extension!  
What is  
each on?

## Summary Post It.

Who?  
Where?  
What?

Summarise the  
different ways  
the writers  
highlight an  
obesity issue.  
(8 marks)

**Katie Hopkins: This Christmas give a fat person the greatest gift of all- some brutal honesty!**

I'm very sorry to have to tell you this, but you are fat. When was the last time you heard this? The answer may well be never.

Hopefully it is because you are a sprightly chicken and exercise three times a week. More likely, it is because we are conditioned not to say it.

We screech like cats if we see a child who looks malnourished. And rightly so. But when 25 per cent of kids start school at the age of four already overweight or obese, fed on a diet of puréed KFC, people act like nothing is wrong.

I have just been to the studios of BBC Woman's Hour to answer the question of whether it is morally right to tell someone they are fat. The host, Jenni Murray, has had a gastric sleeve fitted and still looks enormous. Personally, I'd ask for a refund. My opposition, David Aaronovitch, is starving himself one day a week to try and shift the pounds.

And you might argue there is no need to be rude about weight. But whatever we are doing right now clearly isn't working. Take a look around you. Half of us are overweight or obese. Take a walk through your local hospital. You are paying for new knees and new hips, often for those who have eaten themselves to a size where their joints give up. These people ate themselves obese. But expect us to pay for the solution to their problems.

And don't even think of trying the argument that gastric bands save the NHS money in the long run. They may save additional costs later down the line, but that's a whole other side of the balance sheet.

Source A: From the Mail Online



## THE CITY OF NEW YORK

DEPARTMENT OF HEALTH AND MENTAL HYGIENE

Michael R. Bloomberg  
Mayor

Thomas R. Frieden, M.D., M.P.H.  
Commissioner

nyc.gov/health

Source B: Letter

Source A

Source B

Dear Health Care Professional:

Overweight and obesity are epidemic in New York City and across the country. Half of adult New Yorkers—more than 3 million—are overweight or obese. Poor diet and a lack of physical activity, the primary causes of obesity, are second only to smoking as risk factors for early death.

As a health care provider, you can help address this epidemic by monitoring your patients' body mass index (BMI) and helping them achieve and maintain a healthy weight. Gradual changes in lifestyle can reduce their risk of obesity-related illnesses such as type 2 diabetes, heart disease, stroke, and cancers of the colon, breast, endometrium and prostate.

Even if a patient does not lose weight immediately, your support for behavior change can have a powerful long-term impact. Here, in brief, are the Health Department's recommendations:

- Take a weight history and calculate BMI for all adult patients.
- If BMI is elevated ( $\geq 25$ ), discuss the risks of being obese, ask about diet and physical activity, and talk about the benefit of even a small weight loss. If the patient is not ready to lose weight, discuss a goal of no weight gain with healthy lifestyle changes.
- If a patient is ready to lose weight, help him or her set a realistic goal and develop a plan to achieve it.

We hope you will find the clinical tools, resources and patient education materials in this Action Kit useful. Your Health Department representative is visiting you to discuss ways of applying these methods and materials in your practice. Thank you for your dedication and contribution to the health of New Yorkers.

## Summary Post It.

Who?  
Where?  
What?

How does the writer use language to communicate the seriousness of the obesity epidemic? (12 marks)

With a highlighter, find language features to use in response to this question

In the thought bubbles on each source. Summarise the writer's beliefs/opinions on obesity

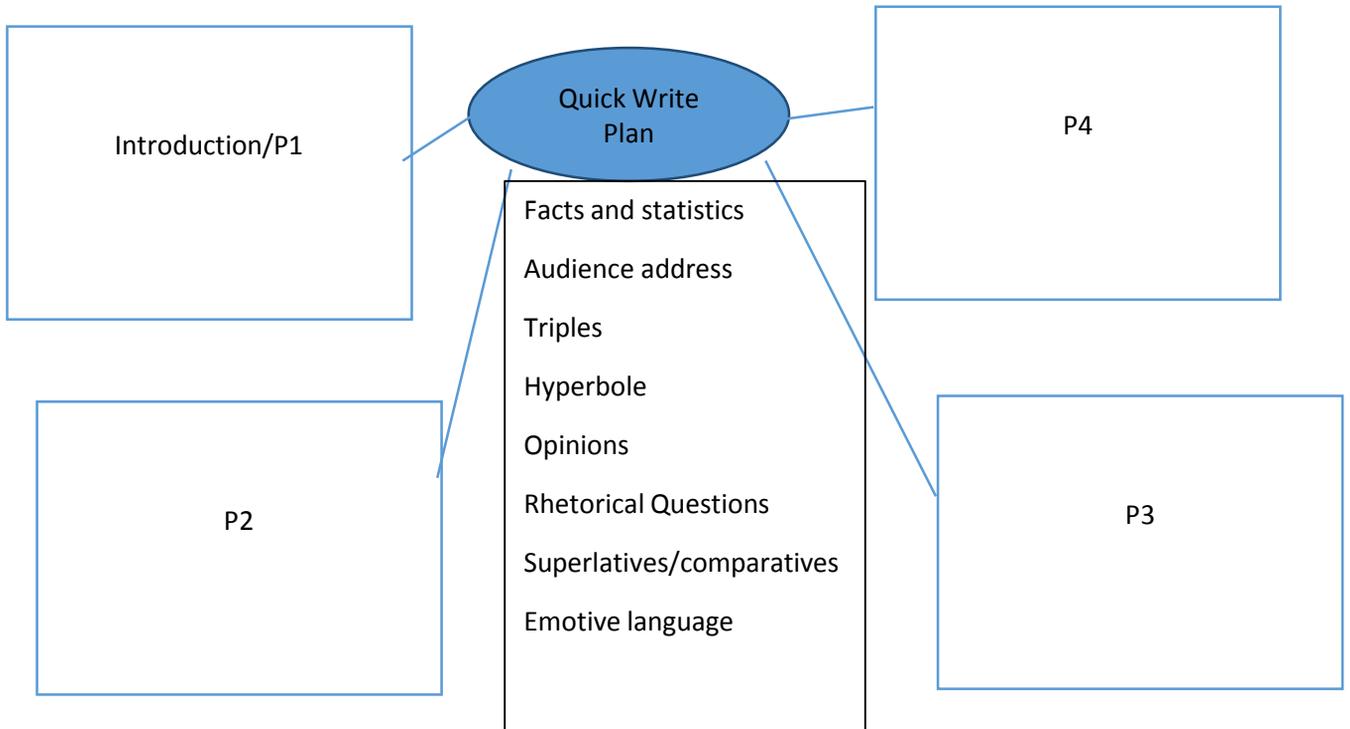
Compare how the writers convey their interest in the obesity crisis. (16 marks)

Source A	Source B
Point:	Point:
Quote:	Quote:
Language:	Language:
Point:	Point:
Quote:	Quote:
Language:	Language:
Point:	Point:
Quote:	Quote:
Language:	Language:

### Think Box!

How does an article look different from a letter or speech?

'Obese children should be taken in to care, this is a form of abuse from parents.' Do you agree?  
Write an article for a broadsheet newspaper arguing for or against this statement.  
(40 marks)



# Random

You have 5 minutes! One minute per topic to write down as much as you can...

<b>An Inspector Calls</b>	
<b>Macbeth</b>	
<b>Jekyll and Hyde</b>	
<b>Conflict Poetry</b>	
<b>English Language</b>	