



**Lancaster**  
High School

# **EDUQAS GCSE English Language and Literature Revision Guide**

Contains revision tips, detailed advice and examples  
for every single question on all four exams!

This guide contains everything you need to know to tackle every single bit of the four English exams you will be sitting in May and June.

There are some tips here to help you to make the most of revision and, hopefully, to get past the myth that 'you can't revise English'. You absolutely can and must and the information here will help you to do that.

We hope that the information here is useful. Don't forget, your exercise books are the best resources for revision so remember to go through and look at notes and feedback on work you have been doing throughout Years 10 and 11.

Finally, remember that your English teachers are here to help right up to the exam. Do not let any questions go unanswered!

## Contents

- 3** Exam outline
- 4-5** How to revise
- 6** Literature paper 1 outline
- 7-8** Macbeth extract and essay guides
- 9-10** Anthology poetry essay guides
- 11-17** Macbeth key extracts for revision
- 18** Literature paper 2 outline
- 19** An Inspector Calls essay guide
- 20** A Christmas Carol essay guide
- 21-22** Unseen poetry essay guides
- 23-30** An Inspector Calls key extracts for revision
- 31-37** A Christmas Carol key extracts for revision
- 38** Literature essay mark scheme
- 39** Language paper 1 outline
- 40-43** Fiction reading question guides and examples
- 44-46** Prose writing guide, example and mark scheme
- 47** Language paper 2 outline
- 48-51** 19th and 21st century nonfiction reading question guides and examples
- 52-55** Transactional writing guide, example and mark scheme
- 57-59** SPaG essentials: paragraphs, sentences, commas, apostrophes, spellings

## The all-important dates:

**Literature Component 1:** Monday 11th May 2026

**Literature Component 2:** Tuesday 19th May 2026

**Language Component 1:** Thursday 21st May 2026

**Language Component 2:** Friday 5th June 2026

# GCSE English Literature



### Component 1: Macbeth and Anthology Poetry.

2 hours.

**Section A:** Macbeth. One extract (20 minutes) and one essay question (40 minutes).

**Section B:** Poetry from 1789 to present day. Two questions based on poems from the Anthology. One based on a given poem (20 minutes) and one involving comparison with a chosen poem (40 minutes).

40% of GCSE.



### Component 2: An Inspector Calls, A Christmas Carol and Unseen Poetry.

2 hours, 30 minutes.

**Section A:** An Inspector Calls. One essay with an extract as support. (45 minutes)

**Section B:** A Christmas Carol. One essay with an extract as support. (45 minutes)

**Section C:** Unseen Poetry. Two questions on unseen poems. One based on the first poem (20 minutes) and one involving comparison with the second poem (40 minutes).

60% of GCSE.

# GCSE English Language

### Component 1: 20<sup>th</sup> Century Literature

Reading and Creative Prose Writing.  
1 hour, 45 minutes.



**Section A:** Reading. Questions on one extract of 20<sup>th</sup> Century literature. (1 hour)



**Section B:** Prose Writing. One creative writing task from a selection of four titles, topics or openings. (45 minutes)

40% of GCSE.

### Component 2: 19<sup>th</sup> and 21<sup>st</sup> Century Reading and Transactional Writing.

2 hours.



**Section A:** Reading. Questions and comparison on two extracts of non-fiction from the 19<sup>th</sup> and 21<sup>st</sup> centuries. (1 hour)



**Section B:** Writing. Two compulsory transactional writing tasks. (30 minutes each)

60% of GCSE.

# How can I revise Literature?

**Shakespeare:** *Macbeth*

**Post-1914 prose or play:** *An Inspector Calls*

**19th century prose:** *A Christmas Carol*

- Make sure you know the whole plot.
- Re-read the key moments you have been given, covering the plot from beginning, middle and end. Re-read and learn details of what happens in each as well as a few key quotations, which can be single words.
- For each key character, learn what they are like when we first and last see them then learn key moments in which they change. Consider why they change.
- Make a note of key themes which occur throughout and when they are important.
- For 19th century prose only: learn some contextual factors which help us to understand the plot and characters.

**Try creating:**

Storyboards

Mindmaps

Character and key moment flashcards

Quote post-its

## Anthology Poetry

- Summarise each poem in as few words as possible.
- Colour-code each theme and dot the colour next to the poem on the Anthology contents page to see which cover multiple themes.
- Learn the subject of every poem.
- Learn a few contextual facts for each poem—roughly when each was written is essential.
- Select a few poems which cover a number of themes and learn in detail: learn quotations and effects. Make sure you have at least two for each theme.

**Try creating:**

Mindmaps

Poem flashcards

Quote post-its

Theme posters

**Make sure you test your notes and knowledge using a range of questions from lessons and assessments. They follow a pattern so are easy to make up!**

# How can I revise Language?

## Reading

- Make sure you are familiar with each of the questions types and the order these will be tested in.
- Make sur you know how to gain marks in 10-mark questions (see the examples).
- Read some unfamiliar prose and nonfiction texts so you are used to their features.

### **Practise by:**

Using past papers.

Timing yourself and editing answers to make sure you are as concise as is needed.

## Prose Writing

- You should have a couple of ideas for stories which include some sort of twist or tension.
- Make sure you can adapt your story to different task types.
- Learn some key ambitious vocabulary which could be used in any story.
- Learn and practise SPaG rules. Know which words or punctuation types you struggle with so you can work on them or, if needed, avoid using them in the exam.

### **Practise by:**

Using the tasks in past papers to plan how you would adapt your story idea.

Re-planning a story for a different set of tasks.

Timing yourself and make sure you can fit everything into 45 minutes.

## Transactional Writing

- Make sure you know how to set out a letter.
- Learn methods for making writing more or less formal.
- Read a range of examples of the text types.
- Learn key ambitious vocabulary.
- Learn and practise SPaG rules. Know which words or punctuation types you struggle with so you can work on them or, if needed, avoid using them in the exam.

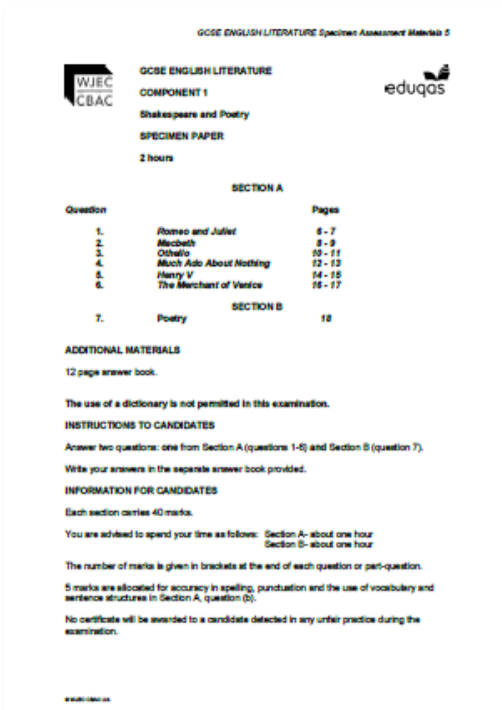
### **Practise by:**

Using the tasks in past papers.

Creating 4-bullet point plans which include a range of ideas.

Timing yourself to make sure you can write enough in 30 minutes.

# GCSE English Literature Component 1



## What will the paper look like?

This paper will be fairly thick but that is because it contains all possible Shakespeare plays. You will only need to answer the Macbeth question from section A.

Ignore all the other questions—even if you think they look easier than the one you have. Remember that you have studied this text for two years and, even if you’ve read some of the others, you have not prepared for them in the exam. Don’t even waste time looking at them.

## Quick Start!

A. Turn to the page of the text you have studied—ignore all the rest!

Spend 20 minutes on question (a) and 40 minutes on question (b) .

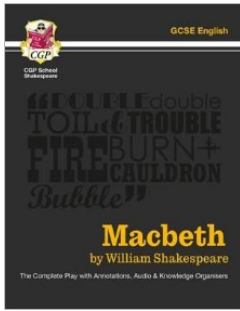
<b>SECTION A</b>		
<i>Question</i>		<i>Pages</i>
1.	<i>Romeo and Juliet</i>	<i>6 - 7</i>
2.	<i>Macbeth</i>	<i>8 - 9</i>
3.	<i>Othello</i>	<i>10 - 11</i>
4.	<i>Much Ado About Nothing</i>	<i>12 - 13</i>
5.	<i>Henry V</i>	<i>14 - 15</i>
6.	<i>The Merchant of Venice</i>	<i>16 - 17</i>
<b>SECTION B</b>		
7.	<i>Poetry</i>	<i>18</i>

Note down your times at the start:

- 9.15-9.35                      10.015-10.35
- 9.35-10.15                    10.35-11.15

B. This one’s more straightforward.

Spend 20 minutes on question (a) and 40 minutes on question (b).



# Literature Component 1: Section A

## The extract question—Macbeth

**What:** a 20 minute analysis of a given extract from the play

**Where:** English Literature Component 1, Section A

### Time management

**First 5 minutes MAXIMUM:** read question carefully, highlight key words such as character names or themes. Read the extract, highlighting short quotations or single words from every few lines. Make sure that your chosen quotations contain language which you can analyse in detail.

**Remaining 15 minutes:** analyse each chosen quotation in turn, relating everything back to the question.

### Question types

- Presentation or importance of character
- Presentation of relationship
  - Mood and atmosphere
  - Audience reaction

### Response technique and structure

#### In two sentences:

- Say where the extract is from— what's happening?
  - Establish an overview:
- For mood and atmosphere, start by saying what the mood and atmosphere is.
  - For character, say how the character comes across in that extract.
- For audience response, sum up how they would respond to the whole extract.

#### The bulk of the response:

- Track through the extract, pulling out and zooming in on language.
- Work through the whole extract and pick out imagery or powerful language – there will be some!
  - Aim to make 5-6 points.

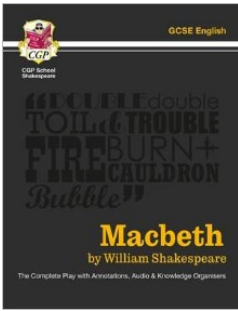
### Example: Audience Reaction (first half of response)

This extract is from after Duncan's murder when Macbeth is now King. An audience might feel surprised that Lady Macbeth and Macbeth seem so unhappy now they have what they wanted.

When Lady Macbeth says she feels 'doubtful joy' an audience would be shocked that she is feeling unhappy as Queen and that she seems insecure as she was such a strong character before. As soon as Macbeth enters, however, she tells him he shouldn't be dwelling on 'sorriest fancies' so we now see that she is trying to be positive and is lying about how they should be happy. It seems as if she is not letting Macbeth see her weaker side. Calling his thoughts 'fancies' suggests they are unimportant yet she had the same worries so is hypocritical.

Macbeth then warns they have only 'scotched the snake, not killed it' which means they have not fully got rid of all the people who could take back the crown or accuse them of Duncan's murder. The reference to an injured 'snake' makes it seem as if their enemies could strike at any time so the audience sees that Macbeth is also incredibly insecure.

He goes on to say that they both have 'terrible dreams that shake us nightly' showing the audience that he and Lady Macbeth are having traumatic nightmares so we see that they do both feel guilt, even if Lady Macbeth claims not to. The word 'nightly' shows us that they have no escape from these dreams—they come every single night.



# Literature Component 1: Section A

## The essay question - Macbeth

**What:** a 40 minute essay based on the entire Shakespeare text

**Where:** English Literature Component 1, Section A

### Time management

**First 5 minutes:** read question carefully, highlight key words such as character names. Plan the key moments from across the whole play to refer to using 4 bullet points.

**Remaining 35 minutes:** analyse each chosen moment in relation to the question, developing points in some detail.



### SPaG alert!

There are 5 marks available so be careful!

### Question types

- Presentation or importance of character
- Presentation of relationship
- Presentation or importance of theme (e.g. power, violence, guilt)

### Essay technique and structure

#### In two or three sentences:

• Start with an overview of the character or relationship - sum up how they are presented overall throughout the play. For a theme, say what message the writer wanted to give us about that theme.

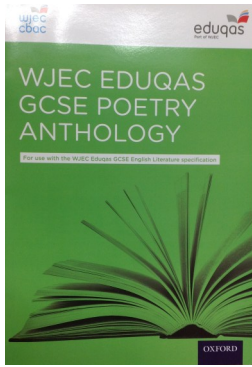
#### For each chosen key moment:

- Briefly explain what is happening in this moment to prove you understand.
- Explain how the character, relationship or theme is presented here. Explore different ways of viewing them, if relevant.
- Bring in any quotations you can so you can analyse some language. If you can't remember exactly, make a close reference.
- Zoom in on key words from quotations you have remembered.

#### Example: How is Lady Macbeth presented? (Opening and one point)

Lady Macbeth is shown to be a powerful woman who is consumed by the guilt she has tried to bury.

When we first see Lady Macbeth, she is reading Macbeth's letter in which he tells her about the witches' prophecies. We immediately see that she believes Macbeth is not strong enough to kill Duncan as she feels he is 'too full o'th milk of human kindness'. Usually, this would be a positive thing but it shows Lady Macbeth thinks being kind is a weakness. She then says she wants him to hurry home so she can 'pour my spirits in thine ear' implying she wants to be able to tell him exactly what he needs to do and to control him. The use of 'spirits' seems to suggest she would possess him and presents her as controlling and evil here. She may even be seen to have supernatural powers.



# Literature Component 1: Section B

## Anthology Poetry Essay (a)

**What:** a **20 minute** essay based on a given theme in a given poem

**Where:** English Literature Component 1, section B

### Time management

**Up to 5 minutes:** read question carefully, highlight key words and phrases in the poem which you can link to the theme.

**15 minutes:** track through the poem, analysing words or phrases from every few lines and linking all to the given theme.

### Likely themes:

Love	Loss
War	Power
Nature	Memories
Change	Childhood

**This is not a complete list!**

### Anthology Poetry (a)

#### Essay technique and structure

Begin with an overview, summing up what the poem is about and the given theme's presentation in the poem.

Track through the poem, selecting words or phrases from every few lines to analyse.

Zoom in on powerful words and phrases.

Link meaning to context where relevant. This could be related to the time the poem was written or the poet's reason for writing.

#### Example: how is war presented in *Dulce et Decorum Est*? (First half of response)

'Dulce et Decorum Est' shows the impact of war on an individual and aims to show the reader the reality and horrors of World War One. Owen describes a gas attack and its aftermath in vivid and brutal detail.

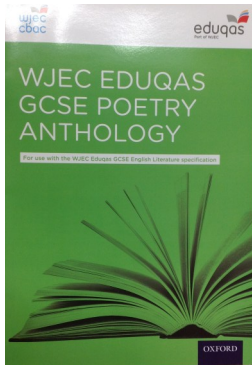
In the first stanza, Owen describes the exhausted and injured soldiers, making war sound like it drains people. In the first two lines, the similes 'like old beggars' and 'coughing like hags' create sympathy by describing the soldiers as weak and ill. However, it also shocks the reader by comparing them to negative images, which is very different to the heroic way soldiers were being presented at the time.

When the gas attack takes place, war is shown to cause panic as the shouted 'Gas! GAS! Quick, boys!' leads to 'an ecstasy of fumbling' which suggests the soldiers are just in a sense of terror trying to save themselves. 'Fumbling' implies they are clumsy and not able to fit the gas masks properly, perhaps because of their tiredness.

War is next shown to be traumatic. Owen describes how he relives the man's gruesome death 'in all my dreams', with 'all' suggesting that there is no escape from it. He uses 'helpless sight' to suggest that he cannot do anything to stop himself from seeing it. Owen suffered from 'shell shock' and is quite probably writing from experience as this sounds like the speaker is traumatised by the man's death.

### How to analyse

The question is always **HOW** a theme is shown so your points must make this clear. You don't have time to pick out many quotes so analyse what you're confident about. Link every single point back to the topic of the poem—never analyse quotes in isolation. Never waste time counting stanzas or describing rhyme schemes.



# Literature Component 1: Section B

## Anthology Poetry Comparison Essay (b)

**What:** a **40 minute** essay comparing a chosen poem to the poem and theme from (a)

**Where:** English Literature Component 1, section B

### Time management

**5 minutes:** choose your poem and plan what to say to analyse and compare. Make sure you can make enough points.

**35 minutes:** analyse how the theme is shown in your chosen poem as you did in the first section, using quotes and close references. After each point, make a comparison back to the given poem.

### Likely themes:

Love	Loss
War	Power
Nature	Memories
Change	Childhood

**This is not a complete list!**

### Anthology Poetry (b)

#### Essay technique and structure

Begin with an overview of your chosen poem, summing up what it is about and the key similarities and differences to the given poem.

Track through your poem, selecting words or phrases from every few lines to analyse. Use the exact same structure as for the previous section. You may have more references as you don't have the poem in front of you.

Compare and contrast the two poems. Try to link language and imagery and explain similarities and differences, using context where possible.

### Example: compare how war is presented in *Dulce et Decorum Est* and one other poem. (First two points)

'The Manhunt' is written from the point of view of a soldier's wife but, like 'Dulce et Decorum Est', tells of the lasting impact of war. Both poets describe the physical and mental damage in great detail.

Armitage shows that war is physically damaging to soldiers and uses a very large number of metaphors to describe the physical injuries the soldier suffered. For example, a 'frozen river' describes the scarring on his face. Most of the comparisons are with things that are broken, such as 'fractured rudder' or 'blown hinge'. This suggests that war has left the man physically scarred. The images are also of useless things, for example a hinge would not work if blown apart, so this could suggest the soldier feels useless now. Owen also describes physical damage caused by war as the soldier are 'coughing like hags' and 'lame' so they are unfit for fighting just as Armitage's soldier is.

Armitage also shows that war weakens soldiers, making them seem fragile. He describes the punctured lung as 'parachute silk' which is both beautiful but also very delicate, as if the soldier did not stand a chance against the bullet that entered his body. The poem was written for a documentary highlighting the damage done by war to soldiers who survived so Armitage wants to show that even the strongest soldier can be badly injured, as Eddie was. Owen also shows that some men stood no chance in war as the soldiers are compared to 'old beggars' who sound weak and vulnerable.

## Key extracts: Macbeth

**Extract one:** Macbeth and Banquo meet the witches on the way back from the battle. Both are confused about what they actually are. The witches greet Macbeth as thane of Glamis (which he is) then thane of Cawdor (which we know Duncan is going to make him, but Macbeth doesn't yet know this) and then as future king. Macbeth is stunned and Banquo asks the witches to predict what will happen to him, as well.

### **MACBETH**

So foul and fair a day I have not seen.

### **BANQUO**

How far is't call'd to Forres? What are these  
So wither'd and so wild in their attire,  
That look not like the inhabitants o' the earth,  
And yet are on't? Live you? or are you aught  
That man may question? You seem to understand me,  
By each at once her chappy 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, thou shalt be king hereafter!

### **BANQUO**

Good sir, why do you start; and seem to fear  
Things that do sound so fair? I' the 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 favours nor your hate.

### **First Witch**

Hail!

### **Second Witch**

Hail!

### **Third Witch**

Hail!

## Key extracts: Macbeth

**Extract two:** Macbeth is having doubts about killing Duncan. Lady Macbeth orders him to be determined and outlines how she will get the guards drunk then drug them so they can be framed for the murder. Macbeth is immediately encouraged by this and announces that Lady Macbeth is so brave that she should only be able to have male children (he means this as a compliment!) and adds that they can use the guards' daggers and smear them with blood. Lady Macbeth says no one will doubt them because they will act grief-stricken when Duncan's body is discovered. Macbeth says he is convinced this plan will work and says that they must both act like good hosts to hide their sinister plan.

### **MACBETH**

If we should fail?

### **LADY MACBETH**

We fail!

But screw your courage to the sticking-place,  
And we'll not fail. When Duncan is asleep--  
Whereto the rather shall his day's hard journey  
Soundly invite him--his two chamberlains  
Will I with wine and wassail so convince  
That memory, the warder of the brain,  
Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
The unguarded Duncan? what not put upon  
His spongy officers, who shall bear the guilt  
Of our great quell?

### **MACBETH**

Bring forth men-children only;  
For thy undaunted mettle should compose  
Nothing but males. Will it not be received,  
When we have mark'd with blood those sleepy two  
Of his own chamber and used their very daggers,  
That they have done't?

### **LADY MACBETH**

Who dares receive it other,  
As we shall make our griefs and clamour roar  
Upon his death?

### **MACBETH**

I am settled, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show:  
False face must hide what the false heart doth know.

## Key extracts: Macbeth

**Extract three:** Macbeth has returned from killing Duncan but has brought the bloody daggers with him and refuses to return them. Lady Macbeth takes them instead. There's a knocking at the door and Macbeth says he feels afraid and says he doesn't think all the water in the ocean could wash the blood from his hands. Lady Macbeth returns and says she'd be ashamed to be as scared as he is. Knocking is heard again and Lady Macbeth tries to hurry Macbeth to bed so they aren't caught up. Macbeth says he wishes the knocking could wake Duncan.

### **MACBETH**

I'll go no more:  
I am afraid to think what I have done;  
Look on't again I dare not.

### **LADY MACBETH**

Infirm of purpose!  
Give me the daggers: the sleeping and the dead  
Are but as pictures: 'tis the eye of childhood  
That fears a painted devil. If he do bleed,  
I'll gild the faces of the grooms withal;  
For it must seem their guilt.

*Exit. Knocking within*

### **MACBETH**

Whence is that knocking?  
How is't with me, when every noise appals me?  
What hands are here? ha! they pluck out mine eyes.  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas in incarnadine,  
Making the green one red.

*Re-enter LADY MACBETH*

### **LADY MACBETH**

My hands are of your colour; but I shame  
To wear a heart so white.

*Knocking within*

I hear a knocking  
At the south entry: retire we to our chamber;  
A little water clears us of this deed:  
How easy is it, then! Your constancy  
Hath left you unattended.

*Knocking within*

Hark! more knocking.  
Get on your nightgown, lest occasion call us,  
And show us to be watchers. Be not lost  
So poorly in your thoughts.

### **MACBETH**

To know my deed, 'twere best not know myself.

*Knocking within*

Wake Duncan with thy knocking! I would thou couldst!

## Key extracts: Macbeth

**Extract four:** Banquo has been murdered but his ghost has appeared to Macbeth at the feast to celebrate his coronation. Macbeth shouts at the ghosts and challenges it, while Lady Macbeth desperately tries to convince the guests that there's nothing to worry about. Macbeth declares that he would fight wild beasts and Banquo himself but is frightened of a vision which he can't battle against. The ghost vanishes and Macbeth is confused as to why no one else seemed afraid, but they show they couldn't see anything. Lady Macbeth, realising the feast is ruined—

*Re-enter GHOST OF BANQUO*

**MACBETH**

Avaunt! and quit my sight! let the earth hide thee!  
Thy bones are marrowless, thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with!

**LADY MACBETH**

Think of this, good peers,  
But as a thing of custom: 'tis no other;  
Only it spoils the pleasure of the time.

**MACBETH**

What man dare, I dare:  
Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or the Hyrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble: or be alive again,  
And dare me to the desert with thy sword;  
If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence!

*GHOST OF BANQUO vanishes*

Why, so: being gone,  
I am a man again. Pray you, sit still.

**LADY MACBETH**

You have displaced the mirth, broke the good meeting,  
With most admired disorder.

**MACBETH**

Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? You make me strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanched with fear.

**ROSS**

What sights, my lord?

**LADY MACBETH**

I pray you, speak not; he grows worse and worse;  
Question enrages him. At once, good night:  
Stand not upon the order of your going,  
But go at once.

## Key extracts: Macbeth

**Extract five:** Macbeth has met the witches again and, after they make him feel invincible, they vow to break his heart. They show a vision of a line of kings with Banquo's ghost following. Macbeth realises these are Banquo's descendants, who will become Kings. He is devastated and horrified by this. The witches mock him by dancing to cheer him up then vanish. Macbeth calls what he has seen evil.

### **ALL WITCHES**

Show his eyes, and grieve his heart;  
Come like shadows, so depart!

*A show of Eight Kings, the last with a glass in his hand;*

*GHOST OF BANQUO following*

### **MACBETH**

Thou art too like the spirit of Banquo: down!  
Thy crown does sear mine eye-balls. And thy hair,  
Thou other gold-bound brow, is like the first.  
A third is like the former. Filthy hags!  
Why do you show me this? A fourth! Start, eyes!  
What, will the line stretch out to the crack of doom?  
Another yet! A seventh! I'll see no more:  
And yet the eighth appears, who bears a glass  
Which shows me many more; and some I see  
That two-fold balls and treble scepters carry:  
Horrible sight! Now, I see, 'tis true;  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his.

*Apparitions vanish*

What, is this so?

### **First Witch**

Ay, sir, all this is so: but why  
Stands Macbeth thus amazedly?  
Come, sisters, cheer we up his sprites,  
And show the best of our delights:  
I'll charm the air to give a sound,  
While you perform your antic round:  
That this great king may kindly say,  
Our duties did his welcome pay.

*Music. The witches dance and then vanish, with HECATE*

### **MACBETH**

Where are they? Gone? Let this pernicious hour  
Stand aye accursed in the calendar!

## Key extracts: Macbeth

**Extract six:** A gentlewoman brings a doctor to see Lady Macbeth, who is sleepwalking. She says Lady Macbeth is miming washing her hands over and over again. Lady Macbeth cries out that she can't get rid of the blood and seems to be re-living the murder of Duncan. The doctor is concerned that they are hearing things they should not. Lady Macbeth says all the perfumes in the world couldn't get rid of the smell of blood.

**Gentlewoman**

It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

**LADY MACBETH**

Yet here's a spot.

**Doctor**

Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

**LADY MACBETH**

Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him.

**Doctor**

Do you mark that?

**LADY MACBETH**

The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting.

**Doctor**

Go to, go to; you have known what you should not.

**Gentlewoman**

She has spoke what she should not, I am sure of that: heaven knows what she has known.

**LADY MACBETH**

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

**Doctor**

What a sigh is there! The heart is sorely charged.

**Gentlewoman**

I would not have such a heart in my bosom for the dignity of the whole body.

## Key extracts: Macbeth

**Extract seven:** Macbeth goes to fight Young Siward, feeling he can't be killed. Young Siward is unafraid, driven by his hatred of the tyrant, Macbeth. Macbeth kills him and says he laughs at weapons held by someone born of woman. We then see Macduff, vowing that he will only hunt down Macbeth and begging fate to help him find him. He wants to avenge the murders of his wife and children.

**MACBETH**

They have tied me to a stake; I cannot fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman? Such a one  
Am I to fear, or none.

*Enter YOUNG SIWARD*

**YOUNG SIWARD**

What is thy name?

**MACBETH**

Thou'lt be afraid to hear it.

**YOUNG SIWARD**

No; though thou call'st thyself a hotter name  
Than any is in hell.

**MACBETH**

My name's Macbeth.

**YOUNG SIWARD**

The devil himself could not pronounce a title  
More hateful to mine ear.

**MACBETH**

No, nor more fearful.

**YOUNG SIWARD**

Thou liest, abhorred tyrant; with my sword  
I'll prove the lie thou speak'st.

*They fight and YOUNG SIWARD is slain*

**MACBETH**

Thou wast born of woman  
But swords I smile at, weapons laugh to scorn,  
Brandish'd by man that's of a woman born.

*Exit*

*Alarums. Enter MACDUFF*

**MACDUFF**

That way the noise is. Tyrant, show thy face!  
If thou be'st slain and with no stroke of mine,  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns, whose arms  
Are hired to bear their staves: either thou, Macbeth,  
Or else my sword with an unbatter'd edge  
I sheathe again undeeded. There thou shouldst be;  
By this great clatter, one of greatest note  
Seems bruted. Let me find him, fortune!  
And more I beg not.

# GCSE English Literature Component 2

GCSE ENGLISH LITERATURE Specimen Assessment Materials 10

WJEC CBAC

GCSE ENGLISH LITERATURE  
COMPONENT 2  
Post-1914 Prose/Drama, 19<sup>th</sup> Century Prose  
and Unseen Poetry  
SPECIMEN PAPER  
2 hours and 30 minutes

eduqas

Question	SECTION A	Pages
1.	<i>Lord of the Flies</i>	20
2.	<i>Anita and Me</i>	21
3.	<i>Never Let Me Go</i>	22
4.	<i>The Woman in Black</i>	23
5.	<i>Oranges are not the Only Fruit</i>	24
6.	<i>The Curious Incident of the Dog in the Night Time</i>	25
7.	<i>A Taste of Honey</i>	26
8.	<i>An Inspector Calls</i>	27
9.	<i>The History Boys</i>	28
10.	<i>Blood Brothers</i>	29
	SECTION B	
11.	<i>A Christmas Carol</i>	30
12.	<i>Silas Marner</i>	31
13.	<i>Pride and Prejudice</i>	32
14.	<i>War of the Worlds</i>	33
15.	<i>Jane Eyre</i>	34
16.	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>	35
	SECTION C	
17.	Unseen Poetry	36 - 37

ADDITIONAL MATERIALS  
12 page answer book.  
The use of a dictionary is not permitted in this examination.

INSTRUCTIONS TO CANDIDATES  
Answer one question in Section A (questions 1-10), one question in Section B (questions 11-16) and Section C (question 17).  
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES  
Each section carries 40 marks.  
You are advised to spend your time as follows: Section A—about 45 minutes  
Section B—about 45 minutes  
Section C—about one hour.

The number of marks is given in brackets at the end of each question or part-question.  
5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A.  
No certificate will be awarded to a candidate detected in any unfair practice during the examination.

© WJEC CBAC Ltd.

## What will the paper look like?

This paper will be a very, very thick booklet—don't worry! This is because it will contain all the texts you *could have* studied. You will only answer on *An Inspector Calls* in section A and *A Christmas Carol* in section B—everyone completed *Unseen Poetry* in section C.

## Quick Start!

A. Turn to the page for *An Inspector Calls*—ignore all the rest!

Spend 45 minutes on this section.

B. *A Christmas Carol* is always the first text.

Spend 45 minutes on this section.

Question	SECTION A	Pages
1.	<i>Lord of the Flies</i>	20
2.	<i>Anita and Me</i>	21
3.	<i>Never Let Me Go</i>	22
4.	<i>The Woman in Black</i>	23
5.	<i>Oranges are not the Only Fruit</i>	24
6.	<i>The Curious Incident of the Dog in the Night Time</i>	25
7.	<i>A Taste of Honey</i>	26
8.	<i>An Inspector Calls</i>	27
9.	<i>The History Boys</i>	28
10.	<i>Blood Brothers</i>	29
	SECTION B	
11.	<i>A Christmas Carol</i>	30
12.	<i>Silas Marner</i>	31
13.	<i>Pride and Prejudice</i>	32
14.	<i>War of the Worlds</i>	33
15.	<i>Jane Eyre</i>	34
16.	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>	35
	SECTION C	
17.	Unseen Poetry	36 - 37

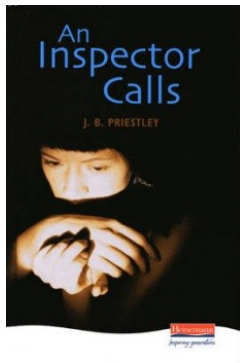
C. This one's more straightforward.

Spend 20 minutes on question (a) and 40 minutes on question (b).

Note down your times at the start:

9.15-10.00      10.45-11.05

10.00-10.45      11.05-11.45



# Literature Component 2: Section A

## Essay with extract —An Inspector Calls

**What:** a 45 minute essay with an extract to help

**Where:** English Literature Component 2, section A

### Time management

**First 5 minutes:** read question carefully, highlight key words such as character names. Skim-read the extract. Plan the key moments from across the whole play to refer to using 4 bullet points, fitting the extract in where it appears chronologically.

**Remaining 40 minutes:** analyse each chosen moment in relation to the question, developing points in some detail.



### SPaG alert!

There are 5 marks available so be careful!

### Essay technique and structure

#### In two or three sentences:

- Start with an overview of the character or relationship - sum up how they are presented overall throughout the play. For a theme, say what message the writer wanted to give us about that theme.

#### For each chosen key moment:

- Briefly explain what is happening in this moment to prove you understand.

- Explain how the character, relationship or theme is presented here. Explore different ways of viewing them, if relevant.

- Bring in any quotations you can so you can analyse some language. If you can't remember exactly, make a close reference.

- Zoom in on key words from quotations you have remembered.

- If you can, offer an alternative interpretation,

**AO1**—read, understand, respond

**AO2**—analyse language, structure and form

**AO4**—SPaG

### Question types

- Presentation of character
- Presentation of relationship between characters
- Importance of character
- Presentation or importance of theme (e.g. family, responsibility, secrets)

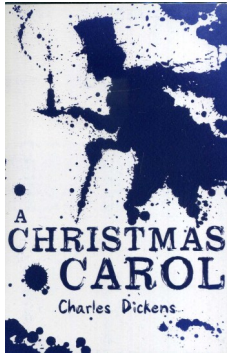
### Example: The theme of selfishness (Opening and one point)

Priestley shows that all of The Birlings are selfish and that it harms others.

When Mr Birling explains why he sacked Eva, he shows selfishness as he is only concerned about his profits, not his workers. He told them 'its a free country' so they could work somewhere else, showing he does not care what happened to them. He sacked Eva and the other strike leaders, saying she had been too vocal and 'had to go'. His selfishness shows here because she had already come back to work so he only sacked her as punishment and as a warning to the others. Saying 'had to' implies he felt there was no alternative and it seemed common sense. Both these points show he did not care where Eva ended up but could also suggest he doesn't really know what the lives of poorer people are like as he thinks they can survive on the wages he pays and simply wanted to cause trouble.

### Extract warning

Don't be tempted to rely too much on the extract. You can't get beyond band 2 if you only write about it. Use it as one of your points and write as much about each.



# Literature Component 2: Section B

## Essay with extract — A Christmas Carol

**What:** a 45 minute essay with an extract to help

**Where:** English Literature Component 2, section B

### Time management

**First 5 minutes:** read question carefully, highlight key words such as character names. Skim-read the extract. Plan the key moments from across the whole play to refer to using 4 bullet points, fitting the extract in where it appears chronologically.

**Remaining 40 minutes:** analyse each chosen moment in relation to the question, developing points in some detail.

### Essay technique and structure

#### In two or three sentences:

- Start with an overview of the character or relationship - sum up how they are presented overall throughout the play. For a theme, say what message the writer wanted to give us about that theme.

#### For each chosen key moment:

- Briefly explain what is happening in this moment to prove you understand.

- Explain how the character, relationship or theme is presented here. Explore different ways of viewing them, if relevant.

- Bring in any quotations you can so you can analyse some language. If you can't remember exactly, make a close reference.

- Zoom in on key words from quotations you have remembered.

- If you can, offer an alternative interpretation.

- Context is essential here (and for Anthology) so bring in where relevant a couple of times.

**A01**—read, understand, respond

**A02**—analyse language, structure and form

**A03**—context

### Question types

- Presentation of character
- Presentation of relationship between characters
- Importance of character
- Presentation or importance of theme (e.g. family, responsibility, secrets)

### Example: The Cratchit family (Opening and one point)

The Cratchits are presented as a poor family who truly love each other.

The Cratchits are shown to celebrate Christmas with family even though they do not have much money. Mrs Cratchit is described as being 'brave in ribbons' as if she is being courageous in trying to dress up even though she can't afford to do a great deal. 'Brave' could suggest Dickens admires this or that Mrs Cratchit is aware she needs to act boldly to make up for all they lack. Scrooge is also shown that the dinner has been 'eked out' by apple sauce and mashed potatoes, implying that there wasn't really enough quality food and they've stretched it out by adding cheap, filling ingredients. **This reflects the fact that a huge number of poor Victorian families could not afford nutritious food.**

### Extract warning

Don't be tempted to rely too much on the extract. You can't get beyond band 2 if you only write about it. Use it as one of your points and write as much about each.

# Literature Component 2: Section C



## Unseen Poetry Essay

**What:** a **20 minute** essay based on a previously-unseen poem

**Where:** English Literature Component 2, section C

### Time management

**Up to 5 minutes:** read poem three times: once for a general feel, again to understand the subject and a third time to annotate interesting words or phrases. Don't forget there will be a summary of the topic at the top of the page.

**At least 15 minutes:** track through the poem, analysing words or phrases from every few lines.

### The question

Write about the poem \_\_\_\_\_, and its effect on you.

He toys with words,  
letting them go cold  
as gristly meat,  
until I relent  
and let him wriggle free:  
a fish returning  
to its element,

### Unseen Poetry

#### Essay technique and structure

Begin with an overview, summing up what the poem is about and the overall tone or mood, which may change.

Track through the poem, selecting words or phrases from every few lines to analyse. Aim for 5-6 words or short quotations in total.

Comment on what words suggest about the feelings in the poem.

As in the other essays, aim to zoom in and offer alternative interpretations where you can.

The poem 'Slow Reader' describes a child who does not enjoy reading, even though his parent is desperate for him to. The poem starts off with a positive tone but ends quite sadly or regretfully.

The boy is described as letting words 'go cold/as gristly meat'. This is a very unpleasant simile and suggests that the boy is unable to understand these words, as gristle is something people would not usually want to eat. It could suggest that the words are of no use to the boy as gristle is usually left behind as inedible.

The speaker says 'I relent' to imply that he has been trying hard to force the boy to read but, eventually, has to give up. It is as if the boy has 'won'. The boy can then 'wriggle free' as though he has been held against his will and forced to attempt to read. 'Wriggle' suggests a struggle or impatience which makes me think that he has been very unhappy when being made to try to read. He could have become frustrated because he finds it so difficult.

### How to analyse

The poems will never have complex, hidden meanings. What they are about on the surface is what you must write about. The question paper will also say what they're both about right at the top.

You don't have time to pick out many quotes so analyse what you're confident about—skip parts you're less sure of.

Link every single point back to the topic of the poem—never analyse quotes in isolation.

Never waste time counting stanzas or describing rhyme schemes.

# Literature Component 2: Section C



## Unseen Poetry Essay Comparison

**What:** a **40 minute** essay comparing a second unseen poem to that in the first section

**Where:** English Literature Component 2, section C

### Time management

**5 minutes:** read the new poem three times, selecting similar or different features on the third reading.

**35 minutes:** track through poem analysing words or phrases from every few lines and then making a comparison back to the first poem.

### The question

Now compare \_\_\_\_\_ to the poem from section (a).

You deserve a magician. We all do.  
And that fake pencil-line moustache, which fell off?  
Don't be like him. Just you be true to you.  
Do what you do, my son. It'll be enough.

### Unseen Poetry

#### Essay technique and structure

Begin with an overview of the second poem, summing up what it is about and the key similarities and differences to the first poem.

Track through the second poem, selecting words or phrases from every few lines to analyse. Use the exact same structure as for the previous question.

After a point, make a comparison back to the first poem. If you can, explain the reasons for differences.

'Poem for a Birthday' describes a very bad magician at the speaker's son's birthday party several years ago. The tone is quite humorous and positive. As with 'Slow Reader', the poem is written from a father's point of view and is thinking about the son's abilities. However, this poem has a more optimistic message, saying that whatever the son chooses to do will be the right thing. Unlike 'Slow Reader', this poem is written as if being spoken directly to the son.

The speaker does not want his son to try to be something he is not, saying 'don't be like him' meaning he shouldn't be like the bad magician. This direct command makes it clear the speaker feels strongly that the son doesn't make the same mistake. In 'Slow Reader', however, the parent sounds to be forcing the child to read as he 'wriggles free' as if he's being held against his will. It seems as if the speaker wants to child to ne like them and to force them to enjoy reading.

In 'Poem for a Birthday', the speaker says the son should do what he wants as 'it'll be enough' this is a very encouraging phrase and suggests there is no way the speaker could be disappointed as long as the son is 'true to you'. 'Enough' makes it seem as if he doesn't want to pressurise his son into being the best. This is very different to in 'Slow Reader' when the speaker wants to force his son to read even though letting him go means he is 'a fish returning to its element'. It's the opposite message as the second speaker just wants his son to do what comes naturally to him whereas the first one tries to keep him away from doing that. This could be because reading is such an important skill which he will need in life so the parent is only trying to help him.

## Key extracts: An Inspector Calls

### Extract one: Sheila receives the engagement ring

Sheila: (*who has put the ring on, admiringly*) I think it's perfect. Now I really feel engaged.

Mrs Birling: So you ought, darling. It's a lovely ring. Be careful with it.

Sheila: Careful! I'll never let it go out of my sight for an instant.

Mrs Birling: (*smiling*) Well, it came just at the right moment. That was clever of you, Gerald. Now, Arthur, if you've no more to say, I think Sheila and I had better go into the drawing room and leave you men-

Birling: (*rather heavily*) I just want to say this. (*Noticing that Sheila is still admiring her ring.*) Are you listening, Sheila? This concerns you too. And after all I don't often make speeches at you -

Sheila: I'm sorry, daddy. Actually I was listening.

*// She looks attentive, as they all do. He holds them for a moment before continuing.//*

Birling: I'm delighted about this engagement and I hope it won't be too long before you're married. And I want to say this. There's a good deal of silly talk about these days – but – and I speak as a hard-headed business man, who has to take risks and know what he's about – I say, you can ignore all this silly pessimistic talk. When you marry, you'll be marrying at a very good time. Yes, a very good time – and soon it'll be an even better time. Last month, just because the miners came out on strike, there's a lot of wild talk about possible labour trouble in the near future. Don't worry. We've passed the worst of it. We employers at last are coming together to see that our interests – and the interests of capital – are properly protected. And we're in for a time of steadily increasing prosperity.

Gerald: I believe you're right, sir.

Eric: What about war?

Birling: Glad you mentioned it, Eric. I'm coming to that. Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin taking nonsense, you'll hear some people say that war's inevitable. And to that I say – fiddlesticks! The Germans don't want war. Nobody wants war, except some half-civilized folks in the Balkans. And why? There's too much at stake these days. Everything to lose and nothing to gain by war.

Eric: Yes, I know – but still -

Birling: Just let me finish, Eric. You've a lot to learn yet. And I'm talking as a hard headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible.

## Key extracts: An Inspector Calls

### Extract two: The Inspector questions Birling about his sacking of Eva

Inspector: It's my duty to ask questions.

Birling: Well it's my duty to keep labour costs down. And if I'd agreed to this demand for a new rate we'd have added about twelve per cent to our labour costs. Does that satisfy you? So I refused. Said I couldn't consider it. We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.

Eric: It isn't if you can't go and work somewhere else.

Inspector: Quite so.

Birling: (*to Eric*) Look – just you keep out of this. You hadn't even started in the works when this happened. So they went on strike. That didn't last long, of course.

Gerald: Not if it was just after the holidays. They'd be all broke – if I know them.

Birling: Right, Gerald. They mostly were. And so was the strike, after a week or two. Pitiful affair. Well, we let them all come back – at the old rates – except the four or five ring-leaders, who'd started the trouble. I went down myself and told them to clear out. And this girl. Eva Smith, was one of them, she'd had a lot to say – far too much – so she had to go.

Gerald: You couldn't have done anything else.

Eric: He could. He could have kept her on instead of throwing her out. I call it tough luck.

Birling: Rubbish! If you don't come down sharply on some of these people, they'd soon be asking for the earth.

Gerald: I should say so!

Inspector: They might. But after all it's better to ask for the earth than to take it.

## Key extracts: An Inspector Calls

**Extract three:** The family discuss Eva

Gerald: Well, there's nothing to settle as far as I'm concerned. I've never known an Eva Smith.

Eric: Neither have I.

Sheila: Was that her name? Eva Smith?

Gerald: Yes.

Sheila: Never heard it before.

Gerald: So where are you now Inspector?

Inspector: Where I was before, Mr Croft. I told you – that like a lot of these young women, she'd used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she'd had enough of it.

Eric: Can't blame her.

Sheila: (*to Birling*) I think it was a mean thing to do. Perhaps that spoilt everything for her.

Birling: Rubbish! (*to Inspector.*) Do you know what happened to this girl after she left my works?

Inspector: Yes. She was out of work for the next two months. Both her parents were dead, so that she'd no home to go back to. And she hadn't been able to save much out of what Birling and company had paid her. So that after two months, with no work, no money coming in, and living in lodgings, with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.

Sheila: (*warmly*) I should think so. It's a rotten shame.

Inspector: There are a lot of young women living that sort of existence in every city and big town in this country, Miss Birling. If there weren't, the factories and warehouses wouldn't know where to look for cheap labour. Ask your father.

Sheila: But these girls aren't cheap labour – they're people.

Inspector: (*dryly*) I've had that notion myself from time to time. In fact, I've thought that it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies, in their dingy little back bedrooms.

## Key extracts: An Inspector Calls

### Extract four: Sheila returns after fleeing the room when she recognised Eva from the photo

Sheila: (*coming in, closing the door*) You knew it was me all the time, didn't you?

Inspector: I had an idea it might be – from something the girl herself wrote.

Sheila: I've told my father – he didn't seem to think it amounted to much – but I felt rotten about it at the time and now I feel a lot worse. Did it make much difference to her?

Inspector: Yes, I'm afraid it did. It was the last real steady job she had. When she lost it – for no reason that she could discover – she decided she might as well try another kind of life.

Sheila: (*miserably*) So I'm really responsible?

Inspector: No, not entirely. A good deal happened to her after that. But you're partly to blame. Just as your father is.

Eric: But what did Sheila do?

Sheila: (*distressed*) I went to the manager at Milwards and I told him that if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account with them.

Inspector: And why did you do that?

Sheila: Because I was in a furious temper.

Inspector: And what had this girl done to make you lose your temper.

Sheila: When I was looking at myself in the mirror I caught sight of her smiling at the assistant, and I was furious with her. I'd been in a bad temper anyhow.

Inspector: And was it the girls fault?

Sheila: No, not really. It was my own fault. (*suddenly, to Gerald*) All right, Gerald, you needn't look at me like that. At least, I'm trying to tell the truth. I expect you've done things you're ashamed of too.

Gerald: (*surprised*) Well, I never said I hadn't. I don't see why –

Inspector :(*cutting in*) Never mind about that. You can settle that between you afterwards.

## Key extracts: An Inspector Calls

### Extract five: Sheila tries to stop her mother from speaking

Mrs Birling: (*same easy tone*) I'm Mrs Birling, y'know. My husband has just explained why you're here, and while we'll be glad to tell you anything you want to know, I don't think we can help you much.

Sheila: No. mother – please!

Mrs Birling: (*affecting great surprise*) What's the matter, Sheila?

Sheila: (*hesitantly*) I know it sounds silly--

Mrs Birling: What does?

Sheila: You see, I feel you're beginning all wrong. And I'm afraid you'll say or do something that you'll be sorry for afterwards.

Mrs Birling: I don't know what you're talking about, Sheila.

Sheila: We all started like that – so confident, so pleased with ourselves until he began asking us questions.

*// Mrs Birling looks from Sheila to the Inspector.//*

Mrs Birling: You seem to have made a great impression on this child, Inspector.

Inspector: (*coolly*) We often do on the young ones. They're more impressionable.

*//He and Mrs Birling look at each other for a moment. Then Mrs Birling turns to Sheila again//*

Mrs Birling: You're looking tired, dear. I think you ought to go to bed – and forget about this absurd business. You'll feel better in the morning.

Sheila: Mother, I couldn't possibly go. Nothing could be worse for me. We've settled all that. I'm staying here until I know why that girl killed herself.

Mrs Birling: Nothing but morbid curiosity.

Sheila: No it isn't.

Mrs Birling: Please don't contradict me like that. And in any case I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class--

Sheila :(*urgently, cutting in*) Mother, don't – please don't. For your own sake, as well as ours, you mustn't--

## Key extracts: An Inspector Calls

### Extract six: Mrs Birling refuses to accept responsibility

Inspector: You're not even sorry now, when you know what happened to the girl?

Mrs Birling: I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.

Inspector: Who is to blame then?

Mrs Birling: First, the girl herself.

Sheila: (*bitterly*) For letting father and me have her chucked out of her jobs!

Mrs Birling: Secondly, I blame the young man who was the father of the child she was going to have. If, as she said, he didn't belong to her class, and was some drunken young idler, then that's all the more reason why he shouldn't escape. He should be made an example of. If the girl's death is due to anybody, then it's due to him.

Inspector: And if her story is true – that he was stealing money-

Mrs Birling: (*rather agitated now*) There's no point in assuming that-

Inspector: But suppose we do, what then?

Mrs Birling: Then he'd be entirely responsible – because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him-

Inspector: So he's the chief culprit anyhow.

Mrs Birling: Certainly. And he ought to be dealt with very severely-

Sheila: (*with sudden alarm*) Mother – stop – stop!

Birling: Be quiet, Sheila!

Sheila: But don't you see-

Mrs Birling: (*severely*) You're behaving like an hysterical child tonight.

*// Sheila begins crying quietly. Mrs Birling turns to the Inspector. //*

And if you'd take some steps to find this young man and then make sure that he's compelled to confess in public his responsibility – instead of staying here asking quite unnecessary questions – then you really would be doing your duty.

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.

## Key extracts: An Inspector Calls

### Extract seven: Eric learns his mother refused to help Eva

Eric: Because you're not the kind of father a chap could go to when he's in trouble – that's why.

Birling: (*angrily*) Don't talk to me like that. Your trouble is – you've been spoilt--

Inspector: (*cutting in*) And my trouble is – that I haven't much time. You'll be able to divide the responsibility between you when I've gone. ( *To Eric.*) Just one last question, that's all. The girl discovered that this money you were giving her was stolen, didn't she?

Eric: (*miserably*) Yes. That was the worst of all. She wouldn't take any more, and she didn't want to see me again. (*sudden startled tone.*) Here, but how did you know that? Did she tell you?

Inspector: No. she told me nothing. I never spoke to her.

Sheila: She told mother.

Mrs Birling: (*alarmed*) Sheila!

Sheila: Well, he has to know.

Eric: (*to Mrs Birling*) She told you? Did she come here – but then she couldn't have done, she didn't even know I lived here. What happened?

*//Mrs Birling, distressed, shakes her head but does not reply.//*

Come on, don't just look like that. Tell me – tell me – what happened?

Inspector: (*with calm authority*) I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help.

Eric: (*nearly at breaking point*) Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too – my child – your own grandchild – you killed them both – damn you, damn you-

Mrs Birling: (*very distressed now*) No – Eric – please – I didn't know – I didn't understand-

Eric: (*almost threatening her*) You don't understand anything. You never did. You never even tried – you -

Sheila: (*frightened*) Eric, don't – don't-

Birling: (*furious*) Why, you hysterical young fool – get back – or I'll-

Inspector: (*taking charge, masterfully*) Stop! *// They are suddenly quiet, staring at him.//* And be quiet for a moment and listen to me. I don't need to know any more. Neither do you. This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it.

## Key extracts: An Inspector Calls

### Extract eight: The ending – Birling answers the phone to learn a girl has died in the infirmary

Sheila: (*tensely*) I want to get out of this. It frightens me the way you talk.

Birling: (*heartily*) Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.

Sheila: (*passionately*) You're pretending everything's just as it was before.

Eric: I'm not!

Sheila: No, but these others are.

Birling: Well, isn't it? We've been had, that's all.

Sheila: So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

Mrs Birling: Well, why shouldn't we?

Sheila: I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

Birling: (*amused*) And you're not, eh?

Sheila: No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.

Eric: And I agree with Sheila. It frightens me too.

Birling: Well, go to bed then, and don't stand there being hysterical.

Mrs Birling: They're over-tired. In the morning they'll be as amused as we are.

Gerald: Everything's all right now, Sheila. (*Holds up the ring.*) What about this ring?

Sheila: No, not yet. It's too soon. I must think.

Birling: (*pointing to Eric and Sheila*) Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke-

*// The telephone rings sharply. There is a moment's complete silence. Birling goes to answer it.//*

## Key extracts: A Christmas Carol

### Extract one: Scrooge is described in the opening of the book

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

## Key extracts: A Christmas Carol

### Extract two: Scrooge is visited by charity collectors

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir."

"Are there no prisons?" asked Scrooge.

"Plenty of prisons," said the gentleman, laying down the pen again.

"And the Union workhouses?" demanded Scrooge. "Are they still in operation?"

"They are. Still," returned the gentleman, "I wish I could say they were not."

"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.

"Both very busy, sir."

"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."

"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

"I wish to be left alone," said Scrooge. "Since you ask me what I wish, gentlemen, that is my answer. I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the establishments I have mentioned—they cost enough; and those who are badly off must go there."

"Many can't go there; and many would rather die."

"If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population. Besides—excuse me—I don't know that."

"But you might know it," observed the gentleman.

"It's not my business," Scrooge returned. "It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me constantly. Good afternoon, gentlemen!"

## Key extracts: A Christmas Carol

### Extract three: Scrooge is visited by the ghost of Jacob Marley

"But you were always a good man of business, Jacob," faltered Scrooge, who now began to apply this to himself.

"Business!" cried the Ghost, wringing its hands again. "Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!"

It held up its chain at arm's length, as if that were the cause of all its unavailing grief, and flung it heavily upon the ground again.

"At this time of the rolling year," the spectre said, "I suffer most. Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode! Were there no poor homes to which its light would have conducted me!"

Scrooge was very much dismayed to hear the spectre going on at this rate, and began to quake exceedingly.

"Hear me!" cried the Ghost. "My time is nearly gone."

"I will," said Scrooge. "But don't be hard upon me! Don't be flowery, Jacob! Pray!"

"How it is that I appear before you in a shape that you can see, I may not tell. I have sat invisible beside you many and many a day." It was not an agreeable idea. Scrooge shivered, and wiped the perspiration from his brow.

"That is no light part of my penance," pursued the Ghost. "I am here to-night to warn you, that you have yet a chance and hope of escaping my fate. A chance and hope of my procuring, Ebenezer."

"You were always a good friend to me," said Scrooge.

"Thank'ee!"

"You will be haunted," resumed the Ghost, "by Three Spirits."

Scrooge's countenance fell almost as low as the Ghost's had done.

"Is that the chance and hope you mentioned, Jacob?" he demanded, in a faltering voice.

"It is."

"I—I think I'd rather not," said Scrooge.

"Without their visits," said the Ghost, "you cannot hope to shun the path I tread. Expect the first to-morrow, when the bell tolls One."

"Couldn't I take 'em all at once, and have it over, Jacob?" hinted Scrooge.

## Key extracts: A Christmas Carol

### Extract four: the Ghost of Christmas Past shows Scrooge Fezziwig's party

During the whole of this time, Scrooge had acted like a man out of his wits. His heart and soul were in the scene, and with his former self. He corroborated everything, remembered everything, enjoyed everything, and underwent the strangest agitation. It was not until now, when the bright faces of his former self and Dick were turned from them, that he remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear.

"A small matter," said the Ghost, "to make these silly folks so full of gratitude."

"Small!" echoed Scrooge.

The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig: and when he had done so, said, "Why! Is it not? He has spent but a few pounds of your mortal money: three or four perhaps. Is that so much that he deserves this praise?"

"It isn't that," said Scrooge, heated by the remark, and speaking unconsciously like his former, not his latter, self. "It isn't that, Spirit. He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up: what then? The happiness he gives, is quite as great as if it cost a fortune."

He felt the Spirit's glance, and stopped.

"What is the matter?" asked the Ghost.

"Nothing particular," said Scrooge.

"Something, I think?" the Ghost insisted.

"No," said Scrooge, "No. I should like to be able to say a word or two to my clerk just now. That's all."

## Key extracts: A Christmas Carol

### Extract five: The Ghost of Christmas Present shows Scrooge the Cratchits' Christmas

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:

"A Merry Christmas to us all, my dears. God bless us!"

Which all the family re-echoed.

"God bless us every one!" said Tiny Tim, the last of all.

He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

"Spirit," said Scrooge, with an interest he had never felt before,

"tell me if Tiny Tim will live."

"I see a vacant seat," replied the Ghost, "in the poor chimneycorner, and a crutch without an owner, carefully preserved. If these

shadows remain unaltered by the Future, the child will die."

"No, no," said Scrooge. "Oh, no, kind Spirit! say he will be spared."

"If these shadows remain unaltered by the Future, none other of my race," returned the Ghost, "will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population."

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.

## Key extracts: A Christmas Carol

### Extract six: The Ghost of Christmas Yet to Come shows Scrooge how he is treated after death

"What do you call this?" said Joe. "Bed-curtains!"

"Ah!" returned the woman, laughing and leaning forward on her crossed arms. "Bed-curtains!"

"You don't mean to say you took 'em down, rings and all, with him lying there?" said Joe.

"Yes I do," replied the woman. "Why not?"

"You were born to make your fortune," said Joe, "and you'll certainly do it."

"I certainly shan't hold my hand, when I can get anything in it by reaching it out, for the sake of such a man as He was, I promise you, Joe," returned the woman coolly. "Don't drop that oil upon the blankets, now."

"His blankets?" asked Joe.

"Whose else's do you think?" replied the woman. "He isn't likely to take cold without 'em, I dare say."

"I hope he didn't die of anything catching? Eh?" said old Joe, stopping in his work, and looking up.

"Don't you be afraid of that," returned the woman. "I an't so fond of his company that I'd loiter about him for such things, if he did. Ah! you may look through that shirt till your eyes ache; but you won't find a hole in it, nor a threadbare place. It's the best he had, and a fine one too. They'd have wasted it, if it hadn't been for me."

"What do you call wasting of it?" asked old Joe.

"Putting it on him to be buried in, to be sure," replied the woman with a laugh. "Somebody was fool enough to do it, but I took it off again. If calico an't good enough for such a purpose, it isn't good enough for anything. It's quite as becoming to the body. He can't look uglier than he did in that one."

Scrooge listened to this dialogue in horror. As they sat grouped about their spoil, in the scanty light afforded by the old man's lamp, he viewed them with a detestation and disgust, which could hardly have been greater, though they had been obscene demons, marketing the corpse itself.

"Ha, ha!" laughed the same woman, when old Joe, producing a flannel bag with money in it, told out their several gains upon the ground. "This is the end of it, you see! He frightened every one away from him when he was alive, to profit us when he was dead! Ha, ha, ha!"

"Spirit!" said Scrooge, shuddering from head to foot. "I see, I see.

The case of this unhappy man might be my own. My life tends that way, now."

## Key extracts: A Christmas Carol

### Extract seven: Scrooge is redeemed

YES! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed. "The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob, on my knees!"

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

"They are not torn down," cried Scrooge, folding one of his bedcurtains in his arms, "they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!"

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings.

"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

"There's the saucepan that the gruel was in!" cried Scrooge, starting off again, and going round the fireplace. "There's the door, by which the Ghost of Jacob Marley entered! There's the corner where the Ghost of Christmas Present, sat!

There's the window where I saw the wandering Spirits! It's all right, it's all true, it all happened. Ha ha ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

"I don't know what day of the month it is!" said Scrooge. "I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

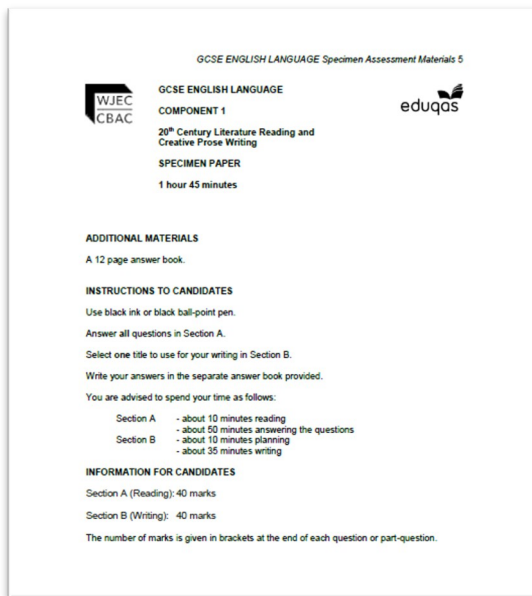
## Literature Mark Scheme

Marks are divided into five bands, with 5 being the top band. The skills for each band are the same for every task on the two Literature papers. Aim as high as you can!

Most of these skills can be achieved using careful **planning** before writing, as long as you have **revised** thoroughly!

Band	Skills
<b>5</b>	<ul style="list-style-type: none"> <li>• There is a clear overview.</li> <li>• Perceptive points are made and there is evaluation using alternative interpretations.</li> <li>• There is a complete focus on the question and the response is well-structured.</li> <li>• Short, precise quotations are embedded and used to develop points.</li> <li>• Single words are zoomed in on and the precise effects of the language used is explored, often considering the writer's intentions.</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• Developed points are made which show a secure understanding of key moments and the question.</li> <li>• The question is focused on across the response.</li> <li>• A range of effective references, including quotations, are used to support points.</li> <li>• There is zooming in and developed comments on the effects of the language used.</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• Clear points are made which show understanding of the main events.</li> <li>• The question is usually focused on.</li> <li>• Relevant references, including quotations, are used to support points but they might be used to retell the story.</li> <li>• At the top of the band, there will be some zooming in to comment on the effects of the language used.</li> </ul>
<b>2</b>	<ul style="list-style-type: none"> <li>• Surface comments are made which show some awareness of the main events, but some might not be correct.</li> <li>• Points are made but not developed.</li> <li>• Some references, maybe including quotations, are used to support points but there is no comment on the effect of the language used.</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>• Limited and brief with only one or two relevant points.</li> <li>• No supporting references or quotations are used or large sections of an extract are copied out.</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>

# GCSE English Language Component 1



## What will the paper look like?

This paper will be a much thinner booklet than the Literature ones and it's much more straightforward.

You'll have an extract from a piece of 20th century fiction which is around a page and a half in length. You won't have seen this before.

Following that are five questions.

There will then be the titles for the Prose Writing.

There's nothing here you can ignore!

You must remember to put each question number in the boxes provided and to leave two lines between each question.

## Quick start!

A. Spend one hour on this section.

Answer **all** questions in Section A.

Select **one** title to use for your writing in Section B.

Write your answers in the separate answer book provided.

You are advised to spend your time as follows:

Section A	- about 10 minutes reading
	- about 50 minutes answering the questions
Section B	- about 10 minutes planning
	- about 35 minutes writing

B. Think quickly about which title you will use. Re-plan a story idea you've thought about so it fits.

Spend 45 minutes on this section.

Look, they even help you out with timings!

You may find it helps to note down when to start each section.

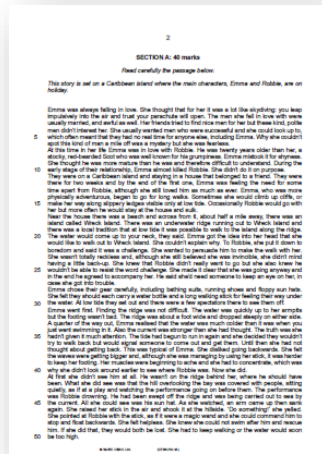
9.10-10.10

10.10-10.55

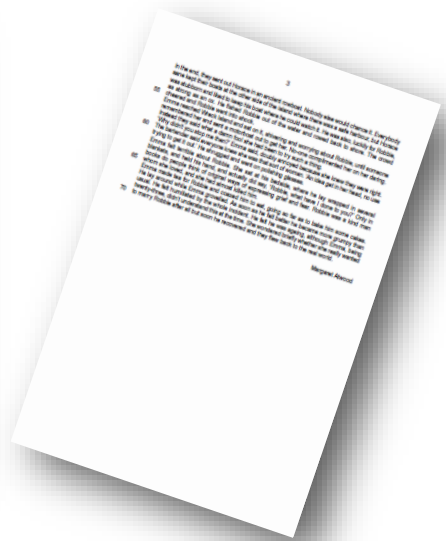
# Language 1A—20th Century Literature Reading



Five questions



Extract from modern unseen fiction



- You have one hour to answer two 5-mark and three 10-mark questions.
- Each question is based on an extract and you're given line numbers—rule off these line numbers before you do anything else. You get no marks for anything outside the lines.
- Read the question and highlight key question words before reading the extract.
- Read the extract and highlight evidence as you go.
- Cover the entire extract and track chronologically.
- For all but 01, quotations are always needed.

## Question 01—find and retrieve

This question will ask you to list five things. For example: 'List **five** things we learn about Bobby in these lines.'

You should bullet point your answer.

It's easier to use your own words to show understanding and to avoid copying out lots.

Split up big chunks of information into single facts.

This should be five easy marks if you read carefully.

## 01

- Bobby is fifteen
- He lives with his dad
- He loves mountain biking
- He has entered a competition
- He is training every day

## 5-10 mark questions

- There is no difference in the way you answer 02 (worth 5 marks) and 03-5 (worth 10 marks) - you simply make half as many points.
- Evidence is needed but you do not have time to analyse in detail.
- **Quote + comment** is the technique to use.
- Stick to what is obvious in your answer. What is happening will always be more important than how it is said.
- Never repeat words from the quote in your comment: you need to show understating of the words used.
- Track through in order and use tracking language to show this: firstly; next; later; when x happens; at the end.

### Impressions questions (could be 02, 3 or 4)

- These questions ask what kind of person a character is being presented as.
- You need to state the impression in your own words to show understanding—never just repeat what was in the quotation.
- Cover a range of impressions—you won't get marks for saying the same thing twice.
- If you're asked about two characters, make sure you cover both of them roughly equally.



### What impressions does the writer create of Bobby's dad in these lines? [5]

At first, Bobby's dad 'snapped' at Bobby for asking if he could go out so he seems short-tempered. ✓ The writer then says 'his eyelids drooped heavily when Bobby starts to talk and this makes him seem tired. ✓ When Bobby storms out, his dad 'gazed helplessly at the open door' which suggests he doesn't know what to do next. ✓ He then 'yelled furiously' at Bobby so we see he's getting angry again. ✓ Finally, he 'slunk back inside' which could show he is embarrassed by how he has been shouting. ✓

5/5

## How questions (could be 02, 3 or 4)

**Type 1:** How is a character presented? (Could be open or could give you the way.)

How does the writer show the character of Bobby in these lines?

How does the writer show Bobby's anger in these lines?

This isn't the same as impressions as you have to cover the methods the writer has used. You can usually do this by putting the quote in your own words to show understanding. Think about what you would do to show this in your story.



**How does the writer show the character of Bobby in these lines? [5]**

When Bobby 'just pedalled without knowing his destination' it shows he is riding his bike without knowing where he's going so he has no plan. ✓ We are then told 'the night started to close in' but he doesn't stop so he is not bothered about it getting dark and might be too angry to think about his safety. ✓ Bobby then tells himself he is 'invincible' so he doesn't think he could get hurt and is feeling overconfident. ✓ However, he then realises there was 'no one he could turn to' so he feels like he can't go to anyone for help and might be lonely here. ✓ Finally, it says he 'wouldn't turn back to beg for forgiveness' so he seems to feel stubborn as he's regretting things but won't say sorry to his dad. ✓

5/5

**Type 2:** How is excitement, drama or tension created?

How does the writer make these lines dramatic?

Now you're looking at what is happening and the mood created. Again, basic explanation is needed but don't attempt to simply spot techniques. Consider what creates tension in your writing: it's usually the unknown or a suggestion of something happening.



**How does the writer makes these lines tense and dramatic? [5]**

When Bobby starts to ride up the hill 'night was looming' and this sounds dramatic as 'looming' sounds dangerous and he will struggle to see. ✓ Next, the writer says 'the bike shuddered over rough ground' and this makes it sound like it would be hard to control so he may fall. ✓ As he climbs the hill, Bobby realises 'there was no turning back' which suggests he is vulnerable and can't back out of this now, even if it's dangerous. ✓ When the writer says 'the ground dropped away' it sounds like there is suddenly no safe ground for Bobby to ride on so he is going to fall. ✓ Finally, Bobby 'screamed for help' which shows his sense of panic, but also that he is helpless as we know he is alone. ✓

5/5

## Evaluate question—always 05

This question will be on a final extract and the whole text. It can be worded in a number of different ways but you are always looking at how a character or situation has changed or developed across the text.

The question can be on a final extract and the whole text or you might have already read to the end for 04. No matter which, most marks are for commenting on the whole text. If there is a final extract, aim to only make a few points using it.

Begin with an overview answer—as you do for Literature essays. See below for examples.

**Type 1:** Statement + to what extent do you agree?

'Bobby has brought on the disaster by himself.' To what extent do you agree?

You can fully agree, fully disagree or be between.



**'Bobby has brought on the disaster by himself.' To what extent do you agree?**

I mostly agree with this view because Bobby sped away without thinking of the consequences. ✓  
He 'ran out of the door' and 'didn't stop to collect anything on the way' ✓ However, his dad was grumpy with him when he 'snapped' and shouted at him which led him to dash out like he did. ✓  
In this extract, Bobby 'powered on' even though he knew it was dangerous which could show he is reckless. ✓ However, he also 'could not go back and face dad now' so he is being stubborn and leading himself into danger... ✓

(extract, not full answer)

**Type 2:** Evaluate the way a character is presented. (Could be open or give a way.)

Evaluate how Bobby is presented here.

To what extent could Bobby be said to be to blame for the accident?



**Evaluate how Bobby is presented here.**

I think Bobby is shown to be a reckless character throughout the text, but he does start to realise he is to blame towards the end. ✓ He 'ran out of the door' and 'didn't stop to collect anything on the way' which shows he wasn't thinking ahead. ✓ He did this because his dad 'snapped' at him which shows he is led by his emotions as it's an extreme reaction. ✓ In the extract, Bobby starts off being reckless as he 'powered on' when it started to get dangerous. ✓ However, he changes here and becomes a bit more thoughtful when it 'dawned on him that this was a foolish idea' so he is starting to think of the consequences... ✓

(extract, not full answer)

# Language 1B– prose writing



## Prose Writing

**What:** one creative writing task from a choice of four

**Where:** Language Component 1, Section B

We recommend doing this before section A

### Time management—45 minutes

**First 5 minutes:** read tasks carefully and think about which to choose. Plan.

**Next 35 minutes:** carefully write your story.

**Last 5 minutes:** proofread thoroughly as SPaG and vocabulary is 40% of the mark.

### Task types

- Title choice
- Story opening
- Story ending
- Write about a time when you...

### Essential prose ingredients

**An opening hook** - may create mystery, raise a question or create an expectation

**A single character to focus on** - show their thoughts and feelings clearly

**Short timescale** - limit your story to events that take place one on day—maybe even a few minutes.

**Plot based on reality and experience** - there is not enough time to introduce a fantasy setting or to describe lots of action. You cannot realistically write about what you have not experienced (you haven't experienced it if you've seen it in a film or played it in a computer game!)

**The unexpected** - short stories need something which surprises the reader. You could make your story end in an unexpected way, include a surprising event or have someone not act in the way we expected. Try to foreshadow this

**A conclusive ending** - a cliff-hanger might make the examiner think you just ran out of time

**A clear link to the task** - you must constantly refer back to the main point of the story

### Avoid:

Using no paragraphs - you can't get a pass grade without paragraphs.

Plots not based on reality or experience.

Too much dialogue - it's hard to follow and doesn't move on the plot.

A predictable plot - it's very, very boring.

Tense changes - they'll drop your SPaG mark down to the bottom.

Lots of action - there isn't time to describe it properly so it'll seem rushed.

Telling rather than showing.

### Must be correct:



Capital letters

Commas and full stops

Apostrophes

Sentence construction

### How to revise:

Practise planning stories for a range of tasks.

Re-plan your story for different tasks so you know you can adapt it.

Write under timed conditions to check you can fit everything in.

Make sure you know the SPaG errors you're most likely to make so you can check these when proofreading.

## Prose Writing Example

### Write about a time when you felt let down by a friend

"Go on! I've done it loads of times!" yelled Alice, with a grin on her face.

I hadn't, though. I might have put on a brave face but, inside, my stomach started to churn. Glancing round, I could see lots of people having fun and it felt like I was the odd one out. As I let out a shaky laugh, my mind raced as I tried to think of a way out of this. The sun was beating down but we felt cool with our bodies in the refreshing water of the river. Looming over us, though, was the bridge that Alice had dared me to jump off.

Without warning, Alice was pulling me out of the water and up the steps. At the top, I forced myself to look down into the water. It was murky. It was grey. It was bottomless. Or that's how it appeared – there could have been anything down there. The surface rippled slightly in the breeze but I couldn't see anything beneath.

"Right, should I do a countdown, then?" Alice sneered. I was beginning to wonder exactly how good a friend she was but she'd sworn she'd done this before.

"Three!"

I edged my feet slowly forwards.

"Two!"

I closed my eyes.

"One!"

I stepped into air.

As I fell, it was like time slowed down. My churning stomach felt like it had been left behind and I kept my eyes screwed tightly shut. I could hear screams of excitement from below as my audience watched me fall to what I assumed was my death.

Hitting the water was so sudden and the chill, even on that hot day, took my breath away. The water was deep and it pulled me down, down, down. I opened my eyes but I could see nothing at all: it was so dark down there. I'm a good swimmer but it was like the shock and the cold had frozen my muscles and I couldn't kick upwards.

Suddenly, a hand grabbed mine and started to pull me up. At the same time, I felt a painful scrape down my leg as I was pulled against a rock. Gasping and sobbing, I was pulled above the surface and gulped the wonderful, warm air.

I'd expected to see Alice but it wasn't her who had saved me. It was a stranger. Peering up at the bridge, I could see crowds of nervous faces but not one of them was my friend.

Alice had run off as soon as I went under the water. Of course, she hadn't ever done this before and she was more scared of getting in trouble for lying to me than she was of me being seriously hurt. I was lucky there was someone else there to grab me before I drowned. I got out with nothing more than a bad chill, a cut on my leg and a sense of embarrassment that I'd trusted someone who I thought was a friend.

*(497 words – about a side and a half handwritten)*

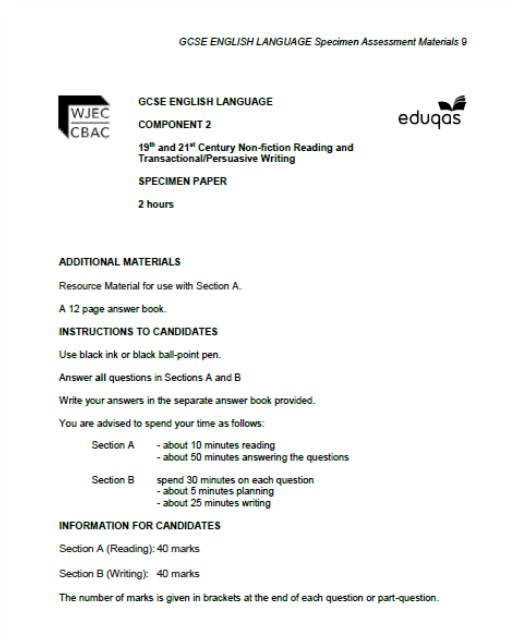
## Prose Writing Mark Scheme

Marks are divided into five bands, with 5 being the top band. Aim as high as you can!

Most of these skills can be achieved using careful **planning** before writing and **proofreading** at the end.

Band	Skills
<b>5</b>	<p><b>'I wish I'd written this story!'</b></p> <ul style="list-style-type: none"> <li>• plot is fully engaging, original and enjoyable to read</li> <li>• characters and descriptions are imaginative and used to create specific effects throughout</li> <li>• works perfectly with chosen task</li> <li>• no noticeable SPaG errors</li> </ul>
<b>4</b>	<p><b>'A good story.'</b></p> <ul style="list-style-type: none"> <li>• plot is engaging and meaning clear throughout with some interesting detail</li> <li>• characters and descriptions used purposefully to add tension or foreshadow</li> <li>• clear link to chosen task, with openings and endings working naturally</li> <li>• SPaG errors are rare</li> </ul>
<b>3</b>	<p><b>'A story.'</b></p> <ul style="list-style-type: none"> <li>• plot has a purpose, is clear and mostly engaging</li> <li>• characters and descriptions add to the story in some way</li> <li>• the story largely fits the task chosen.</li> <li>• openings and endings are logical</li> <li>• SpaG errors don't detract from meaning</li> </ul>
<b>2</b>	<p><b>'Barely a story.'</b></p> <ul style="list-style-type: none"> <li>• plot has a beginning, middle and end, but is quite basic</li> <li>• unconvincing stories not based on experience</li> <li>• story fits task but might seem 'forced'</li> <li>• paragraphs are used</li> <li>• SpaG errors don't usually detract from meaning</li> </ul>
<b>1</b>	<p><b>'Not a story.'</b></p> <ul style="list-style-type: none"> <li>• plot may be hard to follow</li> <li>• no attempt to link to task</li> <li>• sentence construction and spelling make it hard to work out meaning</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>• Nothing worthy of credit.</li> </ul>

# GCSE English Language Component 2



## What will the paper look like?

This paper will be a thinner booklet with all compulsory questions.

You'll have an extract from a piece of 21st century nonfiction on an A3 page and an extract from a piece of 19th century nonfiction on a similar theme. You won't have seen either of these before.

Following that are six questions.

There will then be two transactional writing tasks.

There's nothing here you can ignore!

## Quick Start!

A. Spend one hour on this section.

B. You have to answer each question. Read and plan carefully.

Answer all questions in Sections A and B

Write your answers in the separate answer book provided.

You are advised to spend your time as follows:

**Section A** - about 10 minutes reading  
- about 50 minutes answering the questions

**Section B** spend 30 minutes on each question  
- about 5 minutes planning  
- about 25 minutes writing

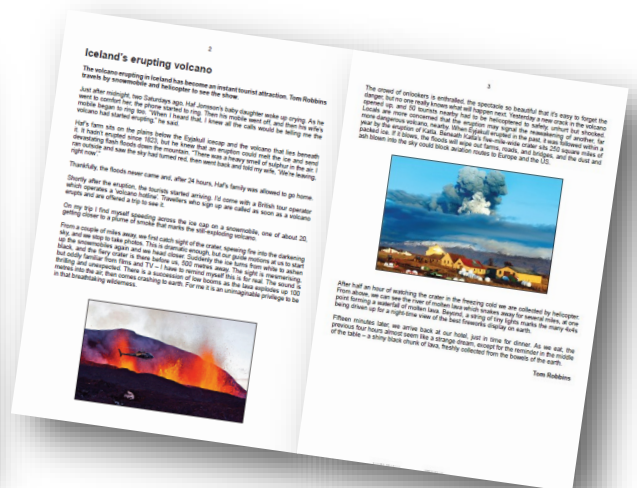
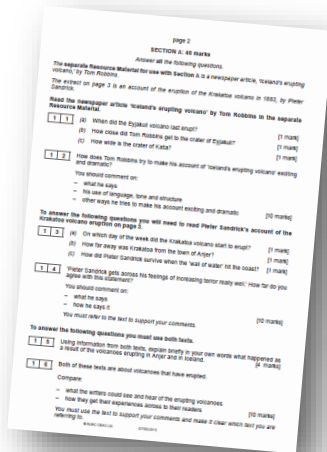
Look, they even help you out with timings.!

You may find it helps to note down when to start each section.

9.15-10.15

10.15-11.15

# Language 2A—19th and 21st Century Nonfiction Reading



Six questions

19th century nonfiction

21st century nonfiction

- You have one hour to answer two 3-mark, one 4-mark and three 10-mark questions.
- You have two questions on the 21st century text, two on the 19th and two on both.
- Timing is crucial: aim to spend 20 minutes each pair of questions.
- Read the question and highlight key question words before reading the extract.
- Read the text and highlight evidence as you go.
- Remember to focus on what is happening in the text.
- Cover the entire text and track chronologically.
- For 10-mark questions, you will always need quotations.

## Question 11 and 13—find and retrieve

These are the first questions for each text and will ask for basic information. They could be three separate 1-mark questions, a 3-mark or a 3 and a 2.

For example:

(a) How many hours a day did a child work?

(b) Give two details from the text which show workers suffered.

Make as many points as there are marks.

It's easier to use your own words to show understanding.

Read carefully as it is easy to score 0 here. Always check that the answer you've found is the right one - there's often more than one piece of information which *could* be the answer.

- (a) 10 hours
- (b) Their hands were covered in sores and they suffered from breathing difficulties.

## 12, 13, 16: 10-mark questions

- Evidence is needed but you do not have time to analyse in detail.
- **Quote + comment** is the technique to use.
- Stick to what is obvious in your answer. What is happening will always be more important than how it is said.
- Never repeat words from the quote in your comment: you need to show understating of the words used.
- Track through in order and use tracking language to show this: firstly; next; later; when x happens; at the end.

## 12: 21st century text AO2 HOW question

- The question will be on how a writer tries to persuade or influence the reader, usually to share their viewpoint.
- You need a range of different points.
- You could read the question and think about what things would work in convincing you of something.
- Focus on the details the writer gives you, as these will persuade more than devices.



### How does Jack May's article try to show that the increase in pets being abandoned is a problem?

Firstly, May describes the increase in pets being abandoned as 'a disgrace' which suggests it's something we should be ashamed of. ✓ He then calls England a 'so-called nation of animal lovers' which makes it sound like he thinks it's untrue and that we're not actually caring properly for our pets. ✓ When he used the statistic that the number of abandoned pets is 'the highest in three years' which shows that the problem is getting worse. ✓ He then tells us 'many of these pets will never leave these cages' which suggests they will never find homes and will die in the shelter. ✓ He gives examples such as the dog who 'is terrified of other dogs' which shows that a lot of the pets have problems which will make them hard to find homes for. ✓

(extract, not full answer)

## 14: 19th century text AO4 EVALUATE question

This question has two areas of focus but, whatever you're asked, you focus on giving your opinion. Stick to the most obvious view: you don't need to cover both.

### Type 1—To what extent...? What do you think or feel...?

- This question can give you a view or statement and ask you how much you agree. You can agree or disagree.
- It can be more open and just ask for your views on the opinions of the writer. You must clearly state these and your reaction.



### To what extent does Charles Waterford show child labour to be bad?

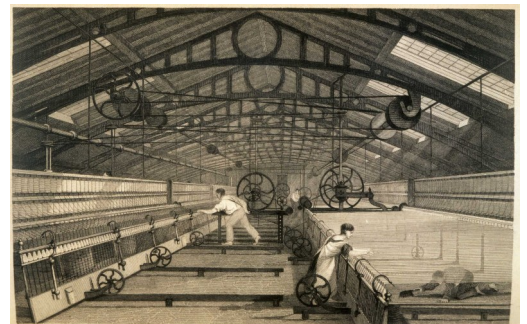
#### What do you think and feel about Charles Waterford's views of child labour?

I think he shows child labour to be mostly bad. ✓ He starts by calling the child 'pitiful' which shows he feels sorry for him and makes it clear he thinks child labour is bad. ✓ However, he then describes the child's pay as 'a lifeline' for his family which shows he thinks it can save them from poverty and I think this shows there are good aspects to it as well. ✓ This is, however, the only positive and he goes on to say that the suffering of the child is 'a high price to pay' which makes me think he doesn't think the pay is worth it for what the children have to go through. ✓

(extract, not full answer)

### Type 2—How well has the writer...?

- This question asks you to evaluate how successfully a writer has made something sound dramatic, detailed, good or bad.
- You can be critical as long as you can support your views. Usually, they will be a good writer!



### How well has Charles Waterford described the conditions in the factory?

Waterford opens by saying the factory is 'hellishly hot' which emphasises how warm it is and makes me feel sorry for those inside for long. ✓ He goes on to describe the machines as 'monsters' which again emphasises how awful conditions are but I also think this is vague and does not help me to actually imagine what they are like. ✓ When he describes the dust, he says it 'invades the lungs' which makes it sound dangerous and unpleasant which I think does help to show how bad it must feel to be there. ✓

(extract, not full answer)

## 15: both text A01 comparison

- This question requires you to pick out basic points from each text.
- You need no analysis and should use your own words.
- You must identify each text or you'll get no marks!
- You should make two points about each text to get 4/4.

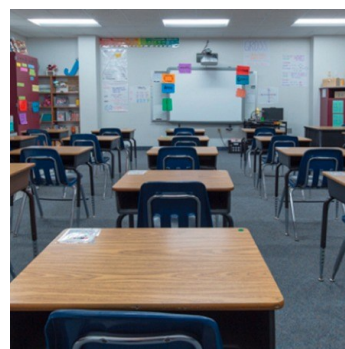


### According to both texts, what problems do teachers face?

The modern text claims that teachers work long hours and have to take a lot of work home. The older text says that teachers are not paid much money and do not have the right equipment for their pupils to learn.

## 16: both text A02 comparison

- You have to compare the specific things each text says about a certain topic and the way they present their opinions and facts.
- As in 15, you must identify the text.
- You can split the bullet points and write a paragraph on WHAT is said and then another on HOW.
- Most of the comparison should be on WHAT is said.
- Use compare and contrast connectives throughout.
- Say whether both texts do the same thing.



### Both of these texts are about schools. Compare:

- **What the writers say about conditions in schools**
- **How the writer's get across their views about conditions in schools**

Both writers describe classrooms but Jones says they are 'filled with modern technology' whilst Taylor says there are 'not even enough chairs for children to be seated' so there is a difference in what is provided by schools. Jones says that the room is 'clean and bright' whereas Taylor describes 'peeling paint' and 'heaps of dust' so the older classroom sounds unpleasant to be in.

...

Jones wants to praise the school so uses positive adjectives such as 'wonderful' and 'impressive' to show the good work being done. Taylor, however, wants readers to see the problems so his language is more negative when he calls the school 'disgraceful' and 'disgusting'.

(extract, not full answer)

# Language 2B

## Transactional and Persuasive Writing

**What:** two compulsory 'real life' nonfiction writing tasks. One hour.

**Where:** English Language Component 2, Section B

### Time management—30 minutes per text

**First 5 minutes:** read tasks carefully and consider audience, purpose and format. Plan.

**Next 20 minutes:** carefully write your text.

**Last 5 minutes:** proofread thoroughly as SPaG and vocabulary is 40% of the mark.

### Text purposes:

- Argue
- Persuade
- Inform
- Explain
- Review
- Advise

### Text audiences:

- General/wide
- Your year group
- School head/governors
- Local council
- Local newspaper

### Text types

- Formal and informal letters
- Articles
- Talks (aka speeches)
- Guides
- Reviews
- Reports

### Point of View

If asked to argue or persuade, you can choose the side you'll be on. Consider which is easiest, as you don't have to write from your own point of view. Many people find it easier to argue against something or complain about an idea.

Try creating an interesting persona (a character whose point of view you write from).

### Detail and facts

You are not being tested on the topic of the text (for example: the benefits of exercise). To make a text effective, you should make up facts and details.

Consider how to make these seem reliable:

*87% of people think exercise is good for you!*

Vs.

*An NHS study found that 87% of people who exercised daily suffered less illness in their lifetime.*

### Transactional writing is real writing

Tasks are often based on scenarios which can cause changes and you have to think of the actual consequences, not go over the top.

For example, closing down a sports centre won't guarantee that everyone in the local area is going to become unfit!

Don't stereotype or insult groups of people: all teenagers are not troublemakers; all elderly people are not inactive and grumpy.

### Formality

Some tasks will seem very informal, such as a letter to a friend. Don't forget that you are actually writing in an English examination.

### Audience:

You can be given a very specific audience, such as GCSE students, or a very wide one, such as anyone who might use a sports centre.

Your information must be tailored to the given audience—think about what they know and need to know.

For a wider audience, separate out different members and refer to their needs specifically.



### Must be correct:

- Capital letters
- Commas and full stops
- Apostrophes
- Sentence construction

# Text types and purposes

Don't panic about the different text types—in many cases, the actual text will be the same whether it's a guide, an article or a talk. You need to know how to set out a letter, but the content of it might be the same as for other texts.

**The key is to check the question and ask:**

- **What** am I writing about? (topic)
- **Who** am I writing to? (audience)
- **Why** am I writing? (purpose)

## Text types

### Letters

These need to be set out correctly as shown opposite.

Begin with why you are writing (what made you aware of this issue?) and end with what you want to happen next.

If you're writing a letter to a newspaper, remember that the audience is the readers of the newspaper, so the general public.

### Talks

You only write the words of what you would say: don't include stage directions or pauses.

### Guides, reviews and articles

These need a title (this may be in the question) and you can choose to use subtitles if you wish.

### Reports

A report needs a title where you say who the report is to and what it's about. For example: 'A report to the headteacher on improvements to the school canteen.'

	Address
Address	1
2	Date
Dear Mr Smith,	
Text of letter in paragraphs	
Yours sincerely,	
Your Name	

## Purposes

The task might not specifically state a purpose but you'll be able to work it out. It could be to:

### Persuade or argue

You will need to make your audience agree with your ideas by backing them up with clear reasons. To be convincing, you must pick a side—it's not very likely that someone would write a text if they didn't feel strongly one way or the other. It's also much easier to argue strongly for or against something.

### Inform

Usually, you'll need to give information in all texts, but something like a guide to a place to visit could require you to describe what that place is like. Remember that you can make up details but you must be as specific as possible to make it realistic. For example, don't say that someone could go to 'a park' but tell them to visit Williamson Park and give them information on all the things they can see and do there.

### Advise

This is the main purpose of a text like a guide, but could also come into a letter, article or talk. Make sure to use an encouraging tone so your audience will want to do as you say. Offer suggestions rather than giving orders, and always explain why they should do as you suggest. You could explain that you have been through a similar thing so they know you're experienced and trustworthy. For example, if you gave advice to new students at school, you might say that you needed help to settle in so they know you've been through the same thing.

# Planning and developing points

## Planning

Planning is absolutely essential. An unplanned text is likely to lack range and the points will be confused. Planning also means you're thinking about what to write beforehand.

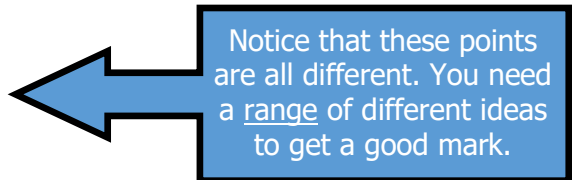
Plan using three to four bullet points. Each point will then form a paragraph and you will have a key words for a topic sentence.

### Example task:

*Your school is inviting pupils to talk to teachers to suggest ways that they can help Year 11 students to prepare for exams. Write what you would say.*

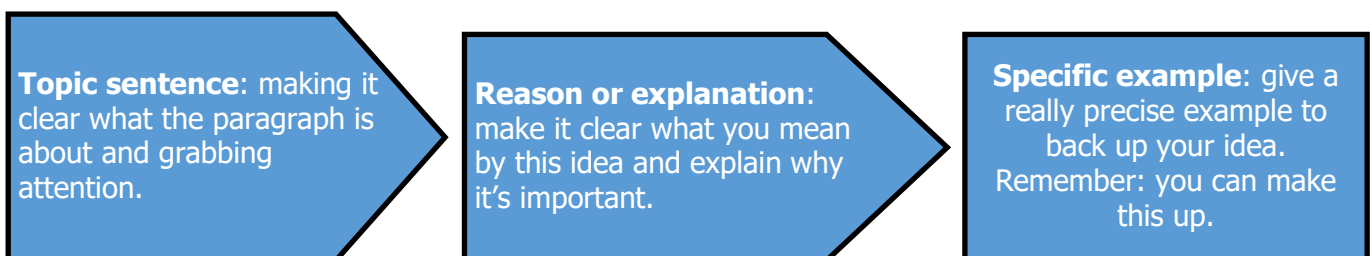
### Plan:

- Revision tips
- Provide past papers
- After school sessions
- Revision timetables



## Developing

Each point on your plan will give you a topic sentence but then you need to develop it to achieve your purpose. The best way to do this is using:



### Example using the task above:

We all know that we need to revise, but do you know that we don't always know how? A really helpful thing that all you teachers can do is to teach us revision methods, especially ones that work well in your subject. This will mean that we don't just sit there staring at our exercise books in confusion: we actually do something to help it all stick in our heads. In Geography, revision wheels can help us to break down bigger topics so we can start with ecotourism in the centre and then link in all the key features in the outer segments.

# Transactional Writing Mark Scheme

Marks are divided into five bands, with 5 being the top band. Aim as high as you can!

Most of these skills can be achieved using careful **planning** before writing and **proofreading** at the end.

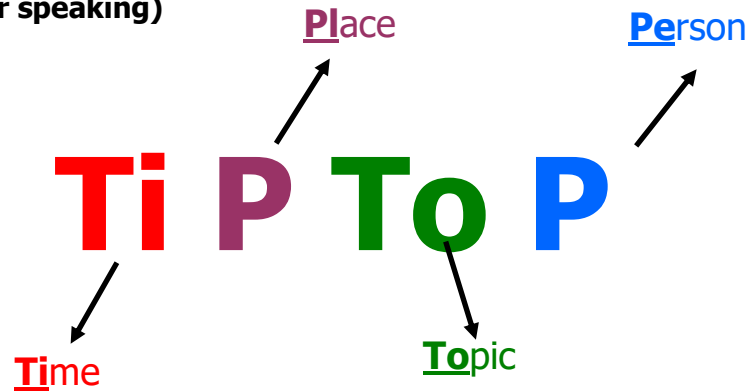
Band	Skills
5	<p><b>Indistinguishable from a real-life text</b></p> <ul style="list-style-type: none"> <li>The format is correct and the purpose is maintained in sophisticated ways</li> <li>A wide range of realistic and original points is made</li> <li>Developed and convincing reasons and explanations follow each point</li> <li>Specific details are included (such as an item on a menu in a recommended place to eat)</li> <li>The audience's needs are fully met, including the potential range for a wide audience</li> <li>A range of techniques is used effectively to engage the audience throughout</li> <li>There are no noticeable SPaG errors</li> </ul>
4	<p><b>Convincing text</b></p> <ul style="list-style-type: none"> <li>The format is correct and the purpose is convincingly met throughout</li> <li>A range of realistic points is made (four)</li> <li>Convincing and detailed reasons and explanations follow each point</li> <li>The audience is specifically referred to (separated out for a wide one)</li> <li>Techniques are used to engage the audience</li> <li>SPaG errors are rare</li> </ul>
3	<p><b>Meets needs of task</b></p> <ul style="list-style-type: none"> <li>Format is correct and purpose is met</li> <li>There is some range of realistic points (at least three)</li> <li>Most points are explained</li> <li>Attempts are made to engage the correct audience</li> <li>SPaG errors don't detract from the meaning at all</li> </ul>
2	<p><b>Shows some understanding of needs of task</b></p> <ul style="list-style-type: none"> <li>Attempts to meet format and purpose needs</li> <li>Limited range of points and may be sensational or based on stereotypes</li> <li>Limited explanation or support of points</li> <li>SPaG errors don't detract from the meaning</li> </ul>
1	<p><b>Lack of understanding of needs of task</b></p> <ul style="list-style-type: none"> <li>points may be hard to follow</li> <li>may use wrong format or misinterpret the audience and purpose</li> <li>sentence construction and spelling make it hard to work out meaning</li> </ul>
0	<ul style="list-style-type: none"> <li>Nothing worthy of credit.</li> </ul>

## The SPaG essentials: paragraphs and sentences

Start a new paragraph for a change in:

- **Time**
- **Place**
- **Topic**
- **Person** (entering or speaking)

Remember TiPToP:



Begin paragraphs with a **topic sentence**. This makes clear what the rest of the paragraph will be about.

For example, to start a paragraph about Lancaster:

***Morecambe is a seaside town in the north west of England.** It was once a famous holiday resort, attracting thousands of visitors in the Victorian era. Now, it looks forward to attracting new tourists with the Eden Project, due to be completed in...*

### Emphasis or impact

A single sentence paragraph can really stand out.

For example:

*This has to stop.*

**Run-on sentences** happen when you do not structure your writing into clear sentences, usually because you were rushing. They make your meaning unclear and your work difficult to read.

The only fool proof way to avoid run-on sentences is to take your time and to proofread carefully.

A sentence should contain an **independent clause**, or **one idea**. It may add to this using a subordinate clause or a connective to link to a related idea. Otherwise, it should end and a new sentence begin.

- *It was really hot.* ✓
- *It was really hot, which was unusual for March.* ✓
- *It was really hot so I made sure I had plenty of water.* ✓
- *It was really hot I went to the beach I swam in the sea to cool down my mum bought me some ice cream.* ✗

## The SPaG essentials: varying sentences

Sentence structure should be varied and you should consider using:

**Short, simple sentences** for impact.

*This situation cannot continue.*

**Longer compound and complex sentences** to include further detail.

*The school would benefit from having new equipment such as a 3D printer, which is a piece of technology we are going to see much more of in the future. We need this funding because we cannot afford such an expensive piece of kit without your help.*

## The SPaG essentials: commas

### Commas for subordination

Split a main clause from a subordinate clause in a complex sentence:

*Parents want what's best for us, even if we don't always agree.*

### Commas after connectives

If starting a sentence with some connectives, you need to add a comma. This is if the connective links back to the previous sentence.

*Furthermore, holidays are when we can finally relax.*

### Parenthetical commas

Briefly interrupt the sentence to add information in the form of a subordinate clause.

*Lancaster, which is a quiet city, does not need this festival.*

### Commas splices

Do not use a comma if the parts of the sentence on either side would make sense alone.

*Revision is essential, it is what helps us to pass exams.* 

*Revision is essential: it is what helps us to pass exams.* 

*Revision is essential. It is what helps us to pass exams.* 

## The SPaG essentials: apostrophes

### Apostrophes for omission

In contracted words, the apostrophe shows where one or more letters have been removed.

*He is = he's*

*I am = I'm*

*Do not = Don't*

### Apostrophes for possession

A second and trickier use of the apostrophe is to show possession. If the possessor is a singular noun, an **'s** is added to the end of the noun.

*I wandered around Lancaster's ancient streets.*

If the possessor is a plural ending in **-s**, simply adding an apostrophe after the final **-s** indicates possession.

*The pupils' needs must come first.*

### The exception

If using *its* as possessive, you don't use an apostrophe as this would make it look like you are contracting 'it is'.

*A dog will protect its owner.*

### Never, never, never add an apostrophe simply because a word ends in **-s**.

If you've added an **-s** to make something plural, then it doesn't need anything else!

## The SPaG essentials: common errors

### Running words together. The following are two words:

*a lot*

*in case*

*in fact*

### Slashes should never be used in formal writing—any exam task is formal writing.

*A good way to exercise is to run/walk instead of driving.* 

*A good way to exercise is to run or walk instead of driving.* 

# The SPaG essentials: homophones

**There:** a place. *I am going **there** tomorrow.*

**Their:** belonging. *It is **their** choice.*

**They're:** short for 'they are'. ***They're** going to be late.*

**Where:** a place. ***Where** are you going?*

**Were:** past tense of are. ***Were** you late today?*

**We're:** short for 'we are'. ***We're** going to be late.*

**To:** direction. *I am going **to** the gym.*

**Too:** much or also. *It's **too** hot. I think so **too**.*

**Two:** the number 2. *I have **two** brothers.*

**Your:** belonging. *Is this **your** pen?*

**You're:** short for 'you are'. ***You're** brilliant at this!*

**Bored:** uninterested. *I was **bored** all weekend.*

**Board:** a piece of wood. *Put a **board** over the broken window.*

**Hole:** a gap. *There's a **hole** in my shoe.*

**Whole:** entire. *I ate the **whole** cake!*

**Here:** a place. *Are we all **here**?*

**Hear:** detect a sound. *Did you **hear** that noise?*

**Allowed:** having permission. *I'm **allowed** out tonight.*

**Aloud:** sound. *I read my work **aloud** to my friend.*

**Practice:** a noun. *I've got football **practice** tonight.*

**Practise:** a verb. *I'm going to **practise** my tackling.*