KEY STAGE FOUR

Daily plans

revision



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| **Monday 3rd February** | ***Romeo and Juliet*** | | |
| Read the following extract from Act 1 Scene 5. Romeo has just seen Juliet for the first time.  ROMEO  O, she doth teach the torches to burn bright!  It seems she hangs upon the cheek of night  Like a rich jewel in an Ethiop's ear;  Beauty too rich for use, for earth too dear!  So shows a snowy dove trooping with crows,  As yonder lady o'er her fellows shows.  The measure done, I'll watch her place of stand,  And, touching hers, make blessed my rude hand.  Did my heart love till now? for I ne'er saw true beauty till this night.  Starting with this extract, how does Shakespeare present ideas about love at first sight in Romeo and Juliet? | | | |
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| **Tuesday 4th February** | ***Dr Jekyll and Mr Hyde*** | | |
| Read the following extract from Chapter 1. Utterson and Enfield are discussing the door that Hyde enters.  “Did you ever remark that door?” he asked; and when his companion had replied in the affirmative, “It is connected in my mind,” added he, “with a very odd story.”  “Indeed?” said Mr. Utterson, with a slight change of voice, “and what was that?”  “Well, it was this way,” returned Mr. Enfield: “I was coming home from some place at the end of the world, about three o’clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman.”  Starting with this extract, how does Stevenson create a sense of mystery and secrecy in Dr Jekyll and Mr Hyde? | | | |
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| **Wednesday 5th February** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents Sheila as a character who changes throughout the play.   **or**   1. Explore how Priestley presents ideas about the impact of guilt in *An Inspector Calls*. | | | |
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| **Thursday 6th February** | **Love and Relationships Poetry** | | |
| Compare the ways the role of nature in relationships is presented in Love’s Philosophy and one other poem. | | | |
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| **Optional extras** | **Unseen poetry and language paper 2** | | |
| **UNSEEN POETRY**  **Make the Ordinary Come Alive**  Do not ask your childrento strive for extraordinary lives.Such striving may seem admirable,but it is a way of foolishness.Help them instead to find the wonderand the marvel of an ordinary life.Show them the joy of tastingtomatoes, apples, and pears.Show them how to crywhen pets and people die.Show them the infinite pleasurein the touch of a hand.And make the ordinary come alive for them.The extraordinary will take care of itself.   * **William Martin**   How does the poet present the speaker’s attitude towards life and being a parent? | | | |
| **LANGUAGE PAPER 2**  Q4: Compare the writers’ viewpoints on Covent Garden Market.  **SOURCE A – 1872 -** Covent Garden Market, however, is the most famous place of barter in England:, it has been said, by people who forget the historical Halle of Paris, in the world. A stroll through it, and around it, when the market is opening on a summer morning, between four and five, affords the visitor a score of points of interest, and some matter for reflection. As at Billingsgate and in the Borough, the surrounding streets are choked with waggons and barrows. The street vendors are of all kinds, and of the poorest of each kind, if the coffee stall keepers be excepted. The porters amble in all directions under loads of prodigious bulk. Lifted upon stalwart shoulders, towers of baskets travel about. From the tails of carts producers or "higglers" are selling off mountainous loads of cabbages. The air is fragrant with fruit to the north, and redolent of stale vegetables to the south. The piazzas, of pleasant memory and where a few noteworthy social clubs still linger, are alive with stalls, scattered sieves, market-gardeners, greengrocers, poor women and children in troops (these are everywhere on our way), and hawkers old and young eagerly on the look out for an advantageous transaction with a higgler, or direct from the producer. Within the market enclosure the stacks of vegetables, and the piles of fruit baskets and boxes, are of startling extent.  **SOURCE B – 2023 -** Ah, Covent Garden. As someone with expensive taste, it’s one of my favourite places to go in London - regardless of whether I’m popping into a cosy pub or picking up some street food.  However, as a self-confessed, reckless shopaholic I am determined to stop spending so much this year. So in a bid to ignore the siren calls of store windows, my new mantra is shopping at markets. Covent Garden Market is a magnet for tourists. Having never properly been before, I decided to head along one Wednesday afternoon to see if I could pick up something for less than a fiver. My first visit was to Apple Market, which was rather easy to spot with its central location within the historic piazza. As soon as I stepped up to the first trader I knew that this challenge was a risky investment. The little artisan stalls were all brimming with a wide variety of gifts - from handmade jewellery to prints of the City of London. However, one thing remained the same. Cost. Everything was spoiled by the hefty prices. For a tiny bracelet or ring you had to fork out over £20 and if you wanted the most basic keyring - that was a whopping £8. Also, there was hardly any variation. It was just a repeat of the predictable: jewellery, London merchandise, bars of soap and hand-made prints. | | | |
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| **Monday 10th February** | ***Romeo and Juliet*** | | |
| **Read the following extract from Act 3 Scene 5. The Nurse is speaking to Juliet about marrying Paris after Romeo's exile.**  NURSE I think it best you married with the county.  O, he's a lovely gentleman!  Romeo's a dishclout to him: an eagle, madam,  Hath not so green, so quick, so fair an eye  As Paris hath. Beshrew my very heart,  I think you are happy in this second match,  For it excels your first: or if it did not,  Your first is dead; or 'twere as good he were,  As living here and you no use of him.  Starting with this extract, analyse the impact of the Nurse’s character on the plot. | | | |
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| **Tuesday 11th February** | ***Dr Jekyll and Mr Hyde*** | | |
| It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.  **Question:** Starting with this extract, explore how Stevenson presents the idea of respectability in *Dr Jekyll and Mr Hyde* | | | |
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| **Wednesday 12th February** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents Eric as a character who learns lessons in *An Inspector Calls*.   **or**   1. Explore how Priestley presents the older generation in *An Inspector Calls*. | | | |
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| **Thursday 13th February** | **Love and Relationships Poetry** | | |
| Compare how poets present the ways memories of relationships are portrayed in ‘Before You Were Mine’ and one other poem. | | | |
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| **Optional extras** | **Unseen poetry and language paper 2** | | |
| **UNSEEN POETRY**  **Grief**  Trying to remember you  is like carrying water  in my hands a long distance  across sand. Somewhere people are waiting.  They have drunk nothing for days.  Your name was the food I lived on;  now my mouth is full of dirt and ash.  To say your name was to be surrounded  by feathers and silk; now, reaching out,  I touch glass and barbed wire.  Your name was the thread connecting my life;  now I am fragments on a tailor's floor.  I was dancing when I  learned of your death; may  my feet be severed from my body   * **Stephen Dobyns**   How does the poet present the speaker’s attitude towards loss and losing another person? | | | |
| **LANGUAGE PAPER 2**  Q3: How does the writer use language to convey their feelings about mobile phones.  **SOURCE A – 2025 – Chloe Hamilton ‘Fast fashion is an addiction. Secondhand shopping mania may be just as bad’**  Guess how much this was,” I say to my partner mischievously, revealing with relish the latest toy I’ve found for our youngest son. It’s wooden, Montessori in style (apparently a ball dropping through a hole teaches him object permanence), and retails at about £20 new. “A quid,” my partner proffers, wearily: he is savvy to this game by now. This time, though, I can go one better. “Free!” I screech with glee. “Free! Can you believe that? Someone was giving it away on that secondhand WhatApp group.” I’m giddy with my find, drunk on the size of the bargain, but, as I add the new (to me) toy to the teetering pile of others – dolls, a tunnel, toy cars, a lunchbox – I can feel something – guilt, I think – gnawing away at me. Am I a secondhand overconsumer?  I’ve always been a champion of secondhand shopping. I was plundering charity shops before it was cool and, in a tale that has become family folklore, once found a standard lamp in a branch of the British Heart Foundation and carried it home on the bus. In fairness, that lamp has moved house with me seven times and still stands, resplendent, in my living room. But I fear too many of my other secondhand purchases have been flash-in-the-pan dopamine hits. These purchases gather dust in our bedroom, the study, my son’s toy box. Clothes I’ve bought from charity shops, heady with the exhilaration of them being “only £5”, lie crumpled and forgotten in the depths of my wardrobe before, months later, being dragged out and sold on Vinted for a couple of quid. And still I buy more, ensnared in the grip of what I’ve started to believe is something akin to an addiction.  Like other addicts, I convince myself my bargain-hunting habit isn’t, actually, unhealthy – something that’s surprisingly easy to do these days. Everyone, everywhere, is extolling to me the virtues of secondhand shopping: for the environment, for my wallet, for charities in need of funds. Apps (I have them all: Vinted, Depop, eBay) fuel my habit. I scroll through cheap clothes and toys at night and, at times, find myself unable to sleep because of the buzzy excitement of a purchase. I track my item’s delivery, logging on to the apps regularly to watch the dress, skirt or bag travel across the country. Of course, this is the most exciting bit. Inevitably, when whatever I’ve bought arrives – dropped off by a now familiar delivery driver – the anticipation evaporates. | | | |
| **Monday 10th March** | ***Romeo and Juliet*** | | |
| Read the following extract from act 5 scene 3. Romeo is speaking in Juliet’s tomb before taking the potion.  **ROMEO**  **O my love! my wife!**  **Death, that hath suck'd the honey of thy breath,**  **Hath had no power yet upon thy beauty:**  **Thou art not conquer'd; beauty's ensign yet**  **Is crimson in thy lips and in thy cheeks,**  **And death's pale flag is not advanced there.**  **Starting with this extract, explore the consequences of impulsive actions in Romeo and Juliet.** | | | |
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| **Tuesday 11th March** | ***Dr Jekyll and Mr Hyde*** | | |
| Mr. Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.  **Question:** How does Stevenson use the character of Mr Utterson to explore the theme of curiosity in the novel? | | | |
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| **Wednesday 12th March** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents Gerald as a character who resists change in *An Inspector Calls*.   **or**   1. Explore how Priestley presents ideas how society needs to change in *An Inspector Calls*. | | | |
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| **Thursday 13th March** | **Love and Relationships Poetry** | | |
| Compare how poets present feelings of loss in Neutral Tones and other poems. | | | |
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| **Optional extras** | **Unseen poetry and language paper 1** | | |
| **UNSEEN POETRY**  with the mountain in their mind  granite and unavoidable?  Or the test of their muscles  that helps them understand their strength  the way this ambition moves them  through their days  how skin grows back imperfect  over scraped hands  how a fallen body  decides to try again  as difficult as that might seem  as seemingly pointless.   * **Suzannah Evans**   **The Mountain Climber**  We can show human on the rock  against white sky and ground.  We can give the chemical composition  of the white, an altitude  from which the horizon  will be different – they will see  more sky and the land laid out flat.  Anyone can guess the effort – the mountain  is bigger than the human, their position  precarious. But how do we show  the way they wake  on Monday morning  How does the poet present the speaker’s feelings about life? | | | |
| **LANGUAGE PAPER 1** | | | |
| **Question 5**  Write a description as suggested by this picture  people staying on street near building  **Or**  Write the opening of a story that starts with travelling to a new place | | | **Question 5**  Write a description as suggested by this picture  A man in a suit walking across a street  **Or**  Write the opening of a story that starts with something unexpected |
| **Monday 17th March** | ***Romeo and Juliet*** | | |
| **Read the following extract from Act 3 Scene 1. Romeo is speaking to Tybalt after he has killed Mercutio.**  ROMEO  Tybalt, the reason that I have to love thee  Doth much excuse the appertaining rage  To such a greeting: villain am I none;  Therefore farewell; I see thou know'st me not.  **Starting with this extract, how does Shakespeare portray the theme of family loyalty?** | | | |
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| **Tuesday 18th March** | ***Dr Jekyll and Mr Hyde*** | | |
| Read the following extract.  “Have I been twenty years in this man’s house, to be deceived about his voice? No, sir; master’s made away with; he was made away with eight days ago, when we heard him cry out upon the name of God; and who’s in there instead of him, and why it stays there, is a thing that cries to Heaven, Mr. Utterson!”  **Question:** Starting with this extract, discuss how Stevenson explores the themes of loyalty and betrayal in the novel | | | |
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| **Wednesday 19th March** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley creates sympathy for Eva Smith and women in her position in *An Inspector Calls*.   **or**   1. Explore how Priestley presents the relationships between members of the Birling family in *An Inspector Calls*. | | | |
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| **Thursday 20th March** | **Love and Relationships Poetry** | | |
| Compare the ways that changing relationships are presented in When We Two Parted and one other poem. | | | |
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| **Optional extras** | **Language papers 1 and 2** | | |
| **LANGUAGE PAPER 1**  At first, all seemed very quiet, very still, and I wondered why I had awoken. Then, with a missed heart-beat, I realized that Spider was up and standing at the door. Every hair of her body was on end, her ears were pricked, her tail erect, the whole of her tense, as if ready to spring. And she was emitting a soft, low growl from deep in her throat. I sat up paralysed, frozen, in the bed, conscious only of the dog and of the prickling of my own skin and of what suddenly seemed a different kind of silence, ominous and dreadful. And then, from somewhere within the depths of the house—but somewhere not very far from the room in which I was—I heard a noise. It was a faint noise, and, strain my ears as I might, I could not make out exactly what it was. It was a sound like a regular yet intermittent bump or rumble. Nothing else happened. There were no footsteps, no creaking floorboards, the air was absolutely still, the wind did not moan through the casement. Only the muffled noise went on and the dog continued to stand, bristling at the door, now putting her nose to the gap at the bottom and snuffling along, now taking a pace backwards, head cocked and, like me, listening, listening. And, every so often, she growled again.  In the end, I suppose because nothing else happened and because I did have the dog to take with me, I managed to get out of bed, though I was shaken and my heart beat uncomfortably fast within me. But it took some time for me to find sufficient reserves of courage to enable me to open the bedroom door and stand out in the dark corridor. The moment I did so, Spider shot ahead and I heard her padding about, sniffing intently at every closed door, still growling and grumbling down in her throat.  After a while, I heard the odd sound again. It seemed to be coming from along the passage to my left, at the very far end. But it was still quite impossible to identify. Very cautiously, listening, hardly breathing, I ventured a few steps in that direction. Spider went ahead of me, the passage led only to three other bedrooms on either side and, one by one, regaining my nerve as I went, I opened them and looked inside each one. Nothing, only heavy old furniture and empty unmade beds and, in the rooms at the back of the house, moonlight. Down below me on the ground floor of the house, silence, a seething, blanketing, almost tangible silence, and a musty darkness, thick as felt.  And then I reached the door at the very end of the passage. Spider was there before me and her body, as she sniffed beneath it, went rigid, her growling grew louder. I put my hand on her collar, stroked the rough, short hair, as much for my own reassurance as for hers. I could feel the tension in her limbs and body and it answered to my own.  This was the door without a keyhole, which I had been unable to open on my first visit to Eel Marsh House. I had no idea what was beyond it. Except the sound.  Q1: Use only the first paragraph. List four things you learn about the dog and its behaviour.  Q3: How has the writer structured the text to interest you as a reader? | | | |
| **LANGUAGE PAPER 2**  Q3: How does the writer use language to convey their feelings about free school meals?  **SOURCE A – 2024 – Sadiq Khan ‘As a child I needed free school meals, as mayor, I provide them.’**  Hunger has a crippling influence on a child’s development. It robs them of their focus, energy and ambition. Hungry children in our classrooms are a source of national shame in a country as prosperous as ours. A growing number in London would have been unconscionable.  It is why, at the height of the cost of living crisis, and for the first time ever in our city, I took the decision to fund universal free primary school meals from City Hall. Now in its second year, the policy means that every pupil, in every state primary on every school day, can share a hot, healthy lunch with their classmates. In the first year of the scheme, more than 43m meals were served, benefiting up to 287,000 children. An independent report published this week confirms that our universal free school meals programme is proving a universal success for children, families, staff and schools – including in ways we did not anticipate.  Principally, the policy was introduced as a cost of living measure, and it has succeeded by helping parents and carers to save more than £1,000 per child since its inception. Yesterday’s report shows that 84% of families reported free school meals improved household finances. In many cases children were attending after-school clubs and trips, having previously been financially excluded.  The research also highlights an improvement in the health and wellbeing of children. Pupils enjoy school more and can concentrate for longer. Schools reported that classrooms are calmer and more productive. Children even tried new food – a triumph for every parent to celebrate. And by reducing financial stress on parents and carers, their mental wellbeing was similarly enhanced. Across the board, we see that those struggling the most are benefiting the most.  Q5: “All students should be entitled to free meals at school. If we value education, we will feed our children to make sure they’re able to learn and engage” – Write an article giving your viewpoint. | | | |
| **Monday 24th March** | ***Romeo and Juliet*** | | |
| **Read the following extract from Act 4 Scene 1. Friar Laurence is speaking to Juliet about his plan to reunite her with Romeo.**  FRIAR LAURENCE  Hold, then; go home, be merry, give consent  To marry Paris: Wednesday is to-morrow:  To-morrow night look that thou lie alone;  Let not thy nurse lie with thee in thy chamber:  Take thou this vial, being then in bed,  And this distilled liquor drink thou off;  When presently through all thy veins shall run  A cold and drowsy humour, for no pulse  Shall keep his native progress, but surcease:  No warmth, no breath, shall testify thou livest;  The roses in thy lips and cheeks shall fade  To paly ashes, thy eyes' windows fall,  Like death, when he shuts up the day of life;  Each part, deprived of supple government,  Shall, stiff and stark and cold, appear like death:  And in this borrow'd likeness of shrunk death  Thou shalt continue two and forty hours,  And then awake as from a pleasant sleep.    **Starting with this extract, explore the role of Friar Laurence in the tragedy.** | | | |
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| **Tuesday 25th March** | ***Dr Jekyll and Mr Hyde*** | | |
| Mr. Utterson the lawyer was a man of a rugged countenance that was never lighted by a smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary and yet somehow lovable.  **Question:** How does Stevenson use the character of Utterson to explore the theme of repression in Victorian society? | | | |
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| **Wednesday 26th March** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents the Inspector as a powerful character in *An Inspector Calls*.   **or**   1. Explore how Priestley uses memories of Eva Smith to create guilt for the characters in *An Inspector Calls*. | | | |
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| **Thursday 27th March** | **Poetry** | | |
| Compare the ways that intense feelings are presented in Porphyria’s Lover and one other poem. | | | |
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| **Optional extras** | **Language papers 1 and 2** | | |
| **LANGUAGE PAPER 1**  Q2 How does writer use language to present the narrator’s feelings towards Calpurnia?  Calpurnia was something else again. She was all angles and bones; she was near-sighted; she squinted; her hand was wide as a bed slat and twice as hard. She was always ordering me out of the kitchen, asking me why I couldn’t behave as well 20.as Jem when she knew he was older, and calling me home when I wasn’t ready to come. Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side. She had been with us ever since Jem was born, and I had felt her tyrannical presence as long as I could remember.   * *To Kill a Mockingbird*, Harper Lee | | | |
| **LANGUAGE PAPER 2**  Q4: Compare the writers’ viewpoints on school attendance  **SOURCE A – 2024 – Gillian Harvey ‘Labour is cracking down on truants, but as a mother and ex-teacher, I know tough love goes only so far’**  When the education secretary, Bridget Phillipson, vowed last week to get “tough” on persistent school absenteeism, you might have expected someone like me – a former teacher, a mother of five and a firm believer in education – to applaud. There is plenty to welcome in Phillipson’s announcement: she has pledged to support parents and help children get back into the classroom. But when this approach doesn’t work, she is prepared to get “tough” – implying that the parents of persistently absent children need to be punished.  Some 21% of pupils in England are now labelled as “persistent absentees” – meaning they miss 10% or more of school time each year. Plenty of evidence suggests that these absences have a devastating impact on a pupil’s future: a report last year by the Children’s Commissioner for England revealed that only 36% of pupils who were persistently absent passed five or more GCSEs, compared with 78% of regular attenders. There are undoubtedly parents who need a little more stick and less carrot when it comes to ensuring their children are in school, and one approach has been to fine parents (currently, schools in England can issue a fine when children miss five days of school within a year for unauthorised reasons).  But to really tackle the problem we need to understand the myriad situations that lead to repeated absence in the first place. Years ago, when I was a teacher in the UK and not yet a parent, I couldn’t understand persistent absence, unless a child had a significant medical reason. As far as I was concerned, parents simply had to “make” their children attend school. Then in 2022, my eldest daughter developed school-focused anxiety. We cajoled her, reasoned with her and explained to her the importance of consistent attendance. But it got to the point where she simply felt she couldn’t go in.  Have you ever been faced with a near-teen who refuses to do something, despite all of your reasoned arguments and exasperated threats? I  **SOURCE B – 1883, George R Sims, *How The poor Live***  The next to put in an appearance was a lady with a wretched-looking face and a shabby, draggled, out-all-night and drunk-in-the-morning appearance generally. Her profession was stated with official bluntness in the paper handed to the chairman. It is generally translated "street-walker" in family circles.  But, whatever she might be, she had children, and the law required them to come to school. Instead of making their attendances, learning to read and write, the children were street Arabs. The woman was meek and quiet enough. She promised "She'd see to it," and was reminded that she had  made the same promise before. This time it was not accepted, and the woman was informed that she would have to appear before a magistrate.  Meekly and quietly she said, "Thank you, sir," as if the chairman had presented her with a medal or a pound of tea, and went out.  The women poured in one after the other - there were very few men, most of them, I suppose, being "at work," whatever that term might imply in their particular case - and they were of all sizes, sorts, and conditions. There were respectable; decent, motherly-looking souls, drunken outcasts, half-starved and sickly-looking women, and fat, overwhelming women, who came not to be crushed, but to crush. | | | |
| **Monday 31st March** | ***Romeo and Juliet*** | | |
| **Read the following extract from Act 1 Scene 3. Lady Capulet is speaking to Juliet about marrying Paris.**  LADY CAPULET  Well, think of marriage now; younger than you,  Here in Verona, ladies of esteem,  Are made already mothers: by my count,  I was your mother much upon these years  That you are now a maid. Thus then in brief:  The valiant Paris seeks you for his love.  **Starting with this extract, how does Shakespeare present the theme of conflict between individual desires and societal expectations?** | | | |
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| **Tuesday 1st April** | ***Dr Jekyll and Mr Hyde*** | | |
| “Lanyon, my life, my honour, my reason, are all at your mercy; if you fail me to-night, I am lost. You might suppose, after this preface, that I am going to ask you for something dishonourable to grant. Judge for yourself. I only ask you to put aside all your suspicions and to help me in the most critical moment of my life. A full disclosure of my secret, I bequeath to a more fortunate time. It is not as a secret, but as a scientific problem, that I have approached you. You will know it before the night is out, and if you can prevent it—well and good; but if not, then you are my trustee and my good angel. I trust you implicitly. So far, men have failed me. You will judge for yourself of the totality of the disclosure. I have had a shock and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away.”  **Question:** Starting with this extract, analyse how Stevenson portrays the destructive nature of obsession and the pursuit of forbidden knowledge. | | | |
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| **Wednesday 2nd April** | | ***An Inspector Calls*** | |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents ideas about the younger generation in *An Inspector Calls*.   **or**   1. Explore how Priestley presents ideas about abuse of power in *An Inspector Calls*. | | | |
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| **Thursday 3rd April** | **Love and Relationships Poetry** | | |
| Compare the ways destructive love is portrayed in The Farmer’s Bride and one other poem. | | | |
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| **Optional extras** | **Language paper 1 and Language Paper 2** | | |
| **LANGUAGE PAPER 1**  A mighty fist of wind socked the balloon in two rapid blows, one-two, the second more vicious than the first. It jerked Gadd right out of the basket on to the ground, and with Gadd's considerable weight removed from the equation, it lifted the balloon five feet or so, straight into the air. The rope ran through my grip, scorching my palms, but I managed to keep hold, with two feet of line spare. The others kept hold too. The basket was right above our heads now, and we stood with arms upraised like Sunday bell ringers. Into our amazed silence, before the shouting could resume, the second punch came and knocked the balloon up and westwards. Suddenly we were treading the air with all our weight in the grip of our fists. Those one or two ungrounded seconds occupy as much space in memory as might a long journey up an unchartered river. My first impulse was to hang on in order to keep the balloon weighted down. The child was incapable, and was about to be borne away. Two miles to the left were high-voltage power lines. A child alone and needing help. It was my duty to hang on, and I thought we would all do the same.  Almost simultaneous with the desire to stay on the rope and save the boy came other thoughts of selfpreservation and fear. We were rising, and the ground was dropping away as the balloon was pushed westwards. I knew I had to get my legs and feet locked round the rope. But the end of the line barely reached below my waist and my grip was slipping. My legs flailed in the empty air. Every fraction of a second that passed increased the drop, and the point must come when to let go would be impossible or fatal. Then, someone did let go. Immediately, the balloon and its hangers on lurched upwards another several feet.  Because letting go was in our nature too. Selfishness is also written on our hearts. Mostly, we are good when it makes sense. A good society is one that makes sense of being good. Suddenly, hanging there below the basket, we were a bad society, we were disintegrating. Suddenly the sensible choice was to look out for yourself. The child was not my child, and I was not going to die for it. Then I glimpsed another body fall away and I felt the balloon lurch upwards. The matter was settled. Altruism had no place. Being good made no sense. I let go and fell, I reckon, about twelve feet. I landed heavily on my side, I got away with a bruised thigh. Around me – before or after, I'm not so sure - bodies were thumping to the ground.  By the time I got to my feet the balloon was fifty yards away, and one man was still dangling by his rope. When I stood up and saw him, he was one hundred feet, and rising, just where the ground itself was falling. He wasn’t struggling, he wasn’t kicking or trying to claw his way up. He hung perfectly still along the line of his rope, all his energies concentrated in his weakening grip. He was already a tiny figure almost black against the sky and as the balloon and its basket lifted away and westwards, the smaller he became and the more terrible it was.  Our silence was a kind of acceptance, a death warrant. Or it was horrified shame. He had been on the rope so long that I began to think he might stay there until the balloon drifted down. But even as I had that hope we saw him slip down right to the end of the rope. And still he hung there. For two seconds, three, four. And then he let go and ruthless gravity played its part. And from somewhere a thin squawk cut through the stilled air. He fell as he had hung, a stiff little black stick. I've never seen such a terrible thing as that falling man.  Q3 How has the writer structured the text to interest you as a reader?  Q4 “The writer creates a vivid picture of this horrifying experience. You feel sympathy for all the characters” – To what extent do you agree? | | | |
| **LANGUAGE PAPER 2**  Q5A “The most important subject is physical education. Without being fit and healthy no other learning matters. Secondary schools should run compulsory PE sessions every day.”  Write a speech to your teachers giving your views on this statement.  Q5B “Young people should be responsible for the environment. They are the ones who will live on this earth so they should be the ones to protect it.”  Write a blog for teenagers offering your views on the environment. | | | |

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| **Monday 7th April** | ***Romeo and Juliet*** | |
| **Read the following extract from Act 5 Scene 3. Romeo is speaking after killing Paris in Juliet's tomb.**  ROMEO  O, give me thy hand,  One writ with me in sour misfortune's book!  I'll bury thee in a triumphant grave;  A grave? O, no! a lantern, slaughter'd youth,  For here lies Juliet, and her beauty makes  This vault a feasting presence full of light.  **Starting with this extract, how does Shakespeare present the theme of death in the play?** | | |
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| **Tuesday 8th April** | ***Dr Jekyll and Mr Hyde*** | |
| A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well.  **Question:** Starting with this extract, explore how Stevenson uses social gatherings and settings to expose the hypocrisy and hidden vices of Victorian society. | | |
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| **Wednesday 9th April** | | ***An Inspector Calls*** |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents the conflict between the lower and upper classes *An Inspector Calls*.   **or**   1. Explore how Priestley presents the inspector’s conflict with the family members in *An Inspector Calls*. | | |
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| **Thursday 10th April** | **Love and Relationships Poetry** | |
| Compare how the ways that loss is presented in ‘When We Two Parted’ and one other poem. | | |
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| **Optional extras** | **Unseen poetry and language paper 1** | |
| **UNSEEN POETRY**  How does the poet present the speaker’s ideas and attitude towards class and wealth?  **The Class Game by Mary Casey**  How can you tell what class I’m from?  I can talk posh like some  With an ’Olly in me mouth  Down me nose, wear an ’at not a scarf  With me second-hand clothes.  So why do you always wince when you hear  Me say ‘Tara’ to me ‘Ma’ instead of ‘Bye Mummy dear’?  How can you tell what class I’m from?  ’Cos we live in a **corpy\***, not like some  In a pretty little semi, out Wirral way  And commute into Liverpool by train each day?  Or did I drop my unemployment card  Sitting on your patio (We have a yard)?  How can you tell what class I’m from?  Have I a label on me head, and another on me bum?  Or is it because my hands are stained with toil?  Instead of soft lily-white with perfume and oil?  Don’t I crook me little ­finger when I drink me tea  Say toilet instead of bog when I want to pee?  Why do you care what class I’m from?  Does it stick in your gullet like a sour plum?  Well, mate! A cleaner is me mother  A docker is me brother  Bread pudding is wet nelly  And me stomach is me belly  And I’m proud of the class that I come from.  \*corpy: Liverpool slang for a council house | | |
| **LANGUAGE PAPER 1**  **Q5: Write a description as suggested by the picture or write the opening of a story about a trip.**  A group of tents sitting on top of a sandy beach | | |
| **Monday 28th April** | ***Romeo and Juliet*** | |
| Read the following extract from Act 4 Scene 3. Juliet is speaking to Friar Laurence about her fears before taking the potion.  JULIET  O, bid me leap, rather than marry Paris,  From off the battlements of yonder tower;  Or walk in thievish ways; or bid me lurk  Where serpents are; chain me with roaring bears;  Or shut me nightly in a charnel-house,  O'er-covered quite with dead men's rattling bones,  With reeky shanks and yellow chapless skulls;  Or bid me go into a new-made grave  And hide me with a dead man in his shroud;  Things that, to hear them told, have made me tremble;  And I will do it without fear or doubt,  To live an unstained wife to my sweet love.  Starting with this extract, how does Shakespeare portray Juliet's growth and maturity? | | |
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| **Tuesday 29th April** | ***Dr Jekyll and Mr Hyde*** | |
| And indeed the doom that is closing on us both, has already changed and crushed him. Half an hour from now, when I shall again and for ever reindue that hated personality, I know how I shall sit shuddering and weeping in my chair, or continue, with the most strained and fear struck ecstasy of listening, to pace up and down this room.    **Question:** Starting with this extract, explore how Stevenson portrays the theme of inevitability and the tragic consequences of succumbing to one's darker impulses. | | |
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| **Wednesday 30th April** | | ***An Inspector Calls*** |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents ideas about morality in *An Inspector Calls*.   Or   1. Explore how Priestley presents the impact of the choices we make in *An Inspector Calls*. | | |
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| **Thursday 1st May** | **Love and Relationships Poetry** | |
| Compare the ways that content relationships are presented in Singh Song and one other poem. | | |
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| **Optional extras** | **Unseen poetry and language paper 2** | |
| **LANGUAGE PAPER 1**  There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his RollsRoyce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon\* scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and gardenshears, repairing the ravages of the night before.  Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler’s thumb.  At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening horsd’oeuvre\*, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.  By seven o’clock the orchestra has arrived—no thin five-piece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other’s names.  The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality\*, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light. - *The opening of ‘The Great Gatsby’ F Scott Fitzgerald*  Q2: How does the writer use language in the first paragraph to present the neighbour’s house?  Q3: How has the writer structured the text to interest the reader  Q4: “The writer makes the parties sound exciting and interesting. We want to learn more and this creates a mystery about the neighbour’s house” – To what extent do you agree with the statement  Q5: Write a description suggested by the picture or write a story where the narrator attends a party/festival.  Front view of group of young friends with smartphone at summer festival, taking selfie. | | |
| **Monday 5th May** | ***Romeo and Juliet*** | |
| **Read the following extract from Act 3 Scene 1. Romeo is speaking to Tybalt after he has killed Mercutio.**  ROMEO  Tybalt, the reason that I have to love thee  Doth much excuse the appertaining rage  To such a greeting: villain am I none;  Therefore farewell; I see thou know'st me not.  **Starting with this extract, how does Shakespeare portray the theme of family loyalty?** | | |
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| **Tuesday 6th May** | ***Dr Jekyll and Mr Hyde*** | |
| “I have had a shock,” he said, “and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away.”  **Question:** Starting with this extract, discuss how Stevenson uses the character of Dr Lanyon to explore the theme of the fragility of human life and sanity. | | |
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| **Wednesday 7th May** | | ***An Inspector Calls*** |
| You should choose **one** question to plan an answer.   1. Explore how Priestley presents ideas about the flaws of humanity in *An Inspector Calls*.   **or**   1. Explore how Priestley offers a message to humanity in *An Inspector Calls*. | | |
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| **Thursday 8th May** | **Love and Relationships Poetry** | |
| Compare the ways death is presented in Eden Rock and one other poem. | | |
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| **Optional extras** | **Language paper 1 and Language paper 2** | |
| **LANGUAGE PAPER 1**  **Q4:**  Joseph knows the storm is coming. He sees the yellow glow of the halo around the moon and the ice-glitter of the winter sky when he comes up from the beach, pausing every now and then to give his knees rest from their groan and creak.  Later, the wind shifts, swinging from west to east and, waking in the night, he feels the beast of it crouched far out to sea, its arctic breath, its changed salt-smell. He could have warned the villagers who’d forgotten how to read the signs – the low flight of the gulls, the night sky, the wind – but why should he? Let the storm take their chimneys, fright their dogs, send shirts and sheets flying like winged banshees over rooftops. After all, what had anyone done, all those years before, when the storm had taken so much more from him?  A squall has picked up now over the Tops where cattle huddle in the barn and sheep lean together in the field. It rushes between the houses and the shops of Copse Cross Street and past the open window above the Grocer’s where Mrs Brown, still awake, peers down the narrow street and beyond to the black sheet of the starlit sea. She smells change on the wind and, securing the shutters, returns to her stove, scoops the dog, Rab, into her lap and waits.  Further down the hill, in a cottage near the Steps leading down to Skerry Sands, Dorothy lights a lamp and places it on the ledge of an upstairs window, a light in the darkness to guide home those lost in the heave and surge of the sea.  When the storm lands, there are things it steals from the little fishing village clinging to the cliffs. It takes roof tiles and sheep; it fells trees and splinters two boats against the Rocks. But it brings something too, something which Joseph will find when he goes back to check on his own boat in the watery light of the next day’s dawn.  A gift.  How does the poet present the speaker’s attitude towards her relationship and mobile phones? | | |
| **LANGUAGE PAPER 2**  Q3: How does the writer use language to convey their feelings about mobile phones.  **SOURCE A – 2024 – Will Klempner ‘Hunched over my smartphone while my family slept, I knew I had to break my addiction. But how?’**  I can’t pinpoint the exact moment I became addicted to my phone. It happens without you noticing, like a frog slowly boiling in a pot. I always told myself my excessive screen time wasn’t a big deal, that my life was better with my phone in it. I made every excuse in the book: I was learning new things, keeping my finger on the pulse, being an efficient employee and staying up to date with the people I love.  But in reality, none of that was true. My phone was such a powerful drug precisely because it gave me the illusion that it held infinite possibilities. But my experience of time and culture had slowly become flattened into two-dimensional memes and philosophical quotes, and I would bypass anything real – messages unanswered, calls unreturned – in favour of getting the next hit of dopamine. I found myself numb, disconnected from the world around me and unable to concentrate on anything for longer than a few minutes.  At the peak of my addiction, I would sit in the bathroom for hours after my wife had gone to bed, mindlessly scrolling, until I’d look up and realise another evening had slipped away, and all I had to show for it was a stiff neck and a sore thumb. By this point, the screen had become an escape from feelings of self-hate, and I knew something had to change. So I turned to the only resource I thought could help me.  There’s a certain irony in thinking that the solution to a problem with phone addiction can be found on your phone. But that’s the insidiousness of the whole thing. I set time limits, sought out podcasts and resources on how to claim back my attention. I had my wife apply a password to any app that wasn’t deemed “essential”. But in every instance, I found a way round it. And without immediate access to social media, I found myself scrolling through anything I could get my thumb on: photos, notes – even the weather app.Continental flights bad been cancelled by evening. | | |

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