

# Y10 English Literature

# HOMework



An Inspector Calls			Jekyll and Hyde			A Christmas Carol			Poetry Anthology			Wider Reading		
Pick 5 quotations from 'An Inspector Calls' Make cue cards and then learn the quotes. Include quotations linking to two of these key characters: Mr Birling; Sheila; Mrs Birling; Gerald; Eric; The Inspector Spend 1 hour on this task.			Complete some notes on the structure of the novella. Aim to include: Use of documents to reveal info e.g. will, letters. First person narration – last two chapters are a personal testimony. Jekyll's is a final confession. Linear narrative at the beginning Non-linear narrative: flashback. Testimony. Use of dialogue. Spend 1 hour.			Complete some notes on the structure of the novella. Aim to include: Use of Staves, the way the story develops beginning-middle-end, how the structure links to the form of the ghost story, the role of the three ghosts. Spend 1 hour on this task.			Research the poem 'The Soldier' by Rupert Brooke. Write about: The main events in the poem, when the poem was written, the writer's political views. Spend 1 hour on this task.			Use the internet to conduct research on the author of your chosen book. Aim to find between 6-7 different things about them. Spend 1 hour on this task.		
<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>		
Themes mind map: Create a mind map for each of the key themes in the text. They must include quotes. Key themes: gender, class, social responsibility, age and generation Spend 1 hour.			Draw a timeline of events in the novella. Try to include information about how much time has passed between each chapter. Spend 1 hour on this task.			Draw a timeline of events in the novella. Try to include information about how each stave is structured. Spend 1 hour on this task.			Research the poem 'The Manhunt' by Simon Armitage' Write about: The main events in the poem, when the poem was written, the writer's political views. Spend 1 hour on this task.			Write a 'Dear agony aunt' letter as one of your characters asking for advice to help solve a conflict. Spend 1 hour on this task.		
<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>		
How does Priestley present social responsibility throughout his play? Use the extract to answer the question. Spend 45 minutes. Aim to write 5 PQEAWP paragraphs			Make a booklet about context with key information about the following events/ ideas. Life of Robert Louis Stevenson; Theory of evolution; Religion; Scientific discoveries and Dr John Hunter. Spend 1 to 2 hours on this task.			Make a booklet about context with key information about: Ghost story tradition; Christian ideas about salvation; New Poor Law (1834) and Debtors' prisons; Victorian ideas about charity; Dickens' attitude to the poor Living conditions for the poor, including infant mortality; Child labour in the Industrial Revolution Spend 1-2 hours on this task.			Research the poem 'Dulce Et Decorum Est' by Wilfred Owen Write about: The main events in the poem, when the poem was written, the writer's political views. Spend 1 hour on this task.			Think about a book you have finished recently. Create at least three mind maps of the key themes from the book. For e.g. love, fear, guilt etc <b>must include quotes</b> . Spend 30 minutes to 1 hour on this task.		
<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>		
<b>KEY WORD SPELLINGS:</b>			<b>KEY WORD SPELLINGS:</b>			<b>KEY WORD SPELLINGS:</b>			<b>KEY WORD SPELLINGS:</b>			<b>KEY WORD SPELLINGS:</b>		
socialism	dramatic	<b>S&amp;C</b>	gothic	analysis	<b>S&amp;C</b>	stave	Malthus	<b>S&amp;C</b>	poetic	form	<b>S&amp;C</b>	trauma	foreboding	<b>S&amp;C</b>
capitalism	Priestley	foreshadow	contextual	themes	countenance	novella	tradition	misanthropic	device	metaphor	enjambment	obscurity	evaluate	conspiracy
responsibility	Edwardian	dysfunctional	juggernaut	duality	psychology	contextual	Christmas	vignette	impact	simile	caesura	spectre	effective	malevolent
Irony	classist	vulnerability	novella	scientific	epistolary	Victorian	miser	allegory	refrain	motif	hyperbole	convention	pathetic	incredulity
business	exploitation	irredeemable	Victorian	evolution	proprieties	Dickens	festivity	redemption	contrast		couplet	narrative	fallacy	
		naivety	genre					imperative	imagery		stanza	tone		
<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>			<b>Deadline:</b>		

*You should use the extract and your knowledge of the whole play to answer this question.*

Write about social responsibility and how this theme is presented at different points in the play.

In your response you should:

- Refer to the extract and the play as a whole.
- Show your understanding of characters and events in the play. [40 marks]
- 5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

**BIRLING** That was the door again.  
**MRS B.** Gerald must have come back.  
**INSPECTOR** Unless your son has just gone out.  
**BIRLING** I'll see.  
*He goes out quickly. INSPECTOR turns to MRS BIRLING.*  
**INSPECTOR** Mrs Birling, you're a member – a prominent member – of the Brumley Women's Charity Organization, aren't you?  
**MRS BIRLING** *does not reply.*  
**SHEILA** Go on, Mother. You might as well admit it. (To INSPECTOR.) Yes, she is. Why?  
**INSPECTOR** (*calmly*) It's an organization to which women in distress can appeal for help in various forms. Isn't that so?  
**MRS B.** (*with dignity*) Yes. We've done a great deal of useful work in helping deserving cases.  
**INSPECTOR** There was a meeting of the interviewing committee two weeks ago?  
**MRS B.** I dare say there was.  
**INSPECTOR** You know very well there was, Mrs Birling. You were in the chair.  
**MRS B.** And if I was, what business is it of yours?  
**INSPECTOR** (*severely*) Do you want me to tell you – in plain words?  
*Enter BIRLING, looking rather agitated.*  
**BIRLING** That must have been Eric.  
**MRS B.** (*alarmed*) Have you been up to his room?  
**BIRLING** Yes. And I called out on both landings. It must have been Eric we heard go out then.  
**MRS B.** Silly boy! Where can he have gone to?  
**BIRLING** I can't imagine. But he was in one of his excitable queer moods, and even though we don't need him here—  
**INSPECTOR** (*cutting in, sharply*) We do need him here. And