

## Year 11 English GCSE Literature Homework Tasks AIC

You **must** complete each of the tasks for when they are due. Each task will be assessed using the GCSE mark scheme. If you are struggling with a task, or would like some tips, you should attend Extra English club on Wednesdays.

# Due week B

When it is Due	Homework Task	Completed
<b>Half Term 1</b> <b><u>An Inspector Calls</u></b>		✓
W/C Task 1	<b>Lit task:</b> Complete the plot summary questions. Think about how key themes are presented and the structure of the play.	
W/C Task 2	<b>Lit task:</b> create character mind maps for each of the following: The Inspector, Gerald and Mr Birling. <b>Must include:</b> <ul style="list-style-type: none"> <li>• What they're like before the inspector arrives</li> <li>• With the inspector</li> <li>• When he leaves</li> <li>• How they affect Eva Smith</li> <li>• Their view on the key themes</li> <li>• <b>quotes</b></li> </ul>	
W/C Task 3	<b>Lit task:</b> Create a mind map for each of the key themes. <b>Must include quotes</b> <ul style="list-style-type: none"> <li>• Gender</li> <li>• Responsibility</li> <li>• Age</li> <li>• Class</li> <li>• Social status</li> </ul>	
Task 4	<b>Lit task:</b> Spend 15 minutes annotating the extract to help you answer the question. Then make 3 other points from different parts of the play. <u>You do not need to write the whole essay</u> this can be in note form  Question: How is power presented throughout the play	

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<p>Half Term task: Task 5</p>	<p><b>Lit task:</b> Spend 45 minutes answering the exam question. You must spend 5 minutes annotating the extract first!</p> <p>Question: How does Priestly present the character Arthur Birling? You must refer to the extract and your knowledge of the whole text.</p>	
<p><b>Challenge Tasks</b></p>	<p><b>Lit task:</b> 1. Create a character profile for the remaining characters. 2. Have a go at answering an essay question about one of the key characters</p> <p><b>How does Priestly present...</b></p>	
<p><b>Half Term 2</b> <b><u>Macbeth</u></b></p>		
<p><b>W/C</b> Task 6</p>	<p><b>Lit task:</b> Complete a plot summary for each act of the play. Think about how key themes are presented and how the characters change.</p>	
<p><b>W/C</b> Task 7</p>	<p><b>Lit task:</b> Create a character profile sheet for: Macbeth, Lady Macbeth, Witches. <b>Must include</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Description of their personality</li> <li><input type="checkbox"/> Description of their role in the play and what they do in the play</li> <li><input type="checkbox"/> Description of their relationship to Macbeth in the play</li> <li><input type="checkbox"/> Explain how they change or develop in the play</li> <li><input type="checkbox"/> Explain how they link to a key theme</li> <li><input type="checkbox"/> <b>Use quotes</b></li> </ul>	

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<p>W/C Task 8</p>	<p><b>Lit task:</b> Create a mind map for each of the key themes. <b>Must include quotes</b> <b>Must include quotes</b></p> <ul style="list-style-type: none"> <li>• Ambition</li> <li>• Loyalty and Betrayal</li> <li>• <b>Kingship</b></li> <li>• Good and Evil</li> <li>• The Supernatural</li> <li>• Reality Vs Appearances</li> <li>• Fate and Free will</li> <li>• Love</li> <li>•</li> </ul>	
<p>W/C Task 9</p>	<p><b>Lit task:</b> Spend 20 minutes answering the extract question. Remember to annotate the extract before you start to write. How is Macbeth presented in this section of the play?</p>	
<p><b>Challenge Tasks</b></p>	<p><b>Lit task:</b> 1. Create a character profile for the remaining characters.</p> <p>2. Have a go at answering an essay question about one of the key characters</p>	
<p><b>Half Term 3</b> <b><u>Poetry</u></b></p>		
<p>W/C : task 10</p>	<p><b>Lit task:</b> Complete the five steps for both poems and write out 2 PQEAWP paragraphs 'Tramp' and 'Down and Out, Paddington Station'</p>	
<p>task 11</p>	<p><b>Lit task:</b> Complete a comparison grid for the two poems. Write out two</p>	

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	PQEAWP paragraphs comparing the poems. ]	
task 12	<b>Lit task:</b> Annotate and plan your answer using the poems to 'Dulce et Decorum Est' and 'The Hero'-	
task 13	<b>Lit task:</b> Spend 20 minutes in the first question and 40 minutes comparing the two pomes for question 2. 'Havisham' and 'Human Interest'	
Task 14	<b>Lit task:</b> Create a character profile for the remaining characters in each of the literature texts	

### 'An Inspector Calls'

#### Task 1: Due

Who has just gotten engaged as the play begins? Who are they celebrating their engagement with and where?

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.....  
.....

What is the nature of Mr Birling's and Gerald's father's businesses?

.....  
.....

Mr Birling mentions two significant historical events in his speech. What are they?

- 1.....  
2.....

What is Mr Birling's main piece of advice during his 'man to man' talk with Eric and Gerald?

.....  
.....  
.....

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What is the Inspector's name?.....

How did Eva Smith die?.....

The Inspector questions Mr Birling first and shows him a photograph. What reason does he give for not showing the photograph to anyone else at that time?

.....  
.....

What is Mr Birling's connection with Eva Smith?

.....  
.....

What was Eva Smith asking for that caused her to be fired?

.....  
.....

What did Eva Smith do for work after she was fired?

.....  
.....

Why was she fired from her second job? What power did Sheila have over Eva?

.....  
.....  
.....  
.....

What is Sheila's response to the Inspector's story so far?

.....  
.....

The Inspector tells the Birlings that Eva Smith changed her name. To what?.....

Gerald recognises the name. When and where did he meet her?

.....  
.....

Why does this make Sheila particularly angry?

.....  
.....

It is revealed that Gerald ended up having what kind of a relationship with Eva Smith/Daisy Renton?

.....  
.....

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The Inspector now shows the photograph of the dead girl to Mrs Birling. When and where does Mrs Birling recognise the girl from? What is the purpose of the organisation of which Mrs Birling is chairwoman?

.....

.....

.....

.....

.....

.....

Why did Mrs Birling refuse the pregnant girl help? Whose responsibility does she say the baby is?

.....

.....

.....

Who is revealed to be the baby's father? .....

When and where had Eric met the girl? What did he do to try and help her when he discovered she was pregnant?

.....

.....

.....

.....

How do the following feel about their involvement in Eva Smith/Daisy Renton's death?

Mr Birling.....

Mrs Birling .....

Sheila .....

Eric .....

After he has left the house, what do the Birlings learn about the Inspector?

.....

.....

How do the parents feel about Eva Smith's death after this revelation?.....

.....

.....

What do Sheila and Eric think of their parents?.....

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### Task 4:

How is power presented throughout the play? Annotate the extract and make some links to other parts in the play that could help you to answer the above question. You don't need to write PQEAWP

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- BIRLING** (*sharply, staring at him*) What's the matter with you?
- ERIC** (*defiantly*) Nothing.
- EDNA** (*opening door, and announcing*) Inspector Goole. *The INSPECTOR enters, and EDNA goes, closing door after her. The INSPECTOR need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking.*
- INSPECTOR** Mr Birling?
- BIRLING** Yes. Sit down, Inspector.
- INSPECTOR** (*sitting*) Thank you, sir.
- BIRLING** Have a glass of port – or a little whisky?
- INSPECTOR** No, thank you, Mr Birling. I'm on duty.
- BIRLING** You're new, aren't you?
- INSPECTOR** Yes, sir. Only recently transferred.
- BIRLING** I thought you must be. I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench – so I know the Brumley police officers pretty well – and I thought I'd never seen you before.
- INSPECTOR** Quite so.
- BIRLING** Well, what can I do for you? Some trouble about a warrant?
- INSPECTOR** No, Mr Birling.
- BIRLING** (*after a pause, with a touch of impatience*) Well, what is it then?
- INSPECTOR** I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died in the Infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.
- ERIC** (*involuntarily*) My God!
- INSPECTOR** Yes, she was in great agony. They did everything they could for her at the Infirmary, but she died. Suicide, of course.

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### Task 5: Half term:

How does Priestly present the character Arthur Birling? You must refer to the extract and your knowledge of the whole text.

**GERALD** (*slowly*) That man wasn't a police officer.  
**BIRLING** (*astounded*) What?  
**MRS B.** Are you certain?  
**GERALD** I'm almost certain. That's what I came back to tell you.  
**BIRLING** (*excitedly*) Good lad! You asked about him, eh?  
**GERALD** Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.  
**BIRLING** You didn't tell him—  
**GERALD** (*cutting in*) No, no. I passed it off by saying I'd been having an argument with somebody. But the point is – this sergeant was dead certain they hadn't any inspector at all like the chap who came here.  
**BIRLING** (*excitedly*) By Jingo! A fake!  
**MRS B.** (*triumphantly*) Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?  
**GERALD** Well, you were right. There isn't any such inspector. We've been had.  
**BIRLING** (*beginning to move*) I'm going to make certain of this.  
**MRS B.** What are you going to do?  
**BIRLING** Ring up the Chief Constable – Colonel Roberts.  
**MRS B.** Careful what you say, dear.  
**BIRLING** (*now at telephone*) Of course. (*At telephone.*)  
Brumley eight seven five two. (*To others as he waits.*)  
I was going to do this anyhow. I've had my suspicions all along. (*At telephone.*) Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. (*Here he can describe the appearance of the actor playing the INSPECTOR.*) I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . . Good night.

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(*He puts down the telephone and looks at the others.*)  
There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.

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### **Task 6**

<b><u>Act One</u></b>	
<b>Key Theme:</b>	<b>Events:</b>
<b>Key Characters:</b>	<b>Quotes:</b>
<b><u>Act Two</u></b>	
<b>Key Theme:</b>	<b>Events:</b>
<b>Key Characters:</b>	<b>Quotes:</b>
<b><u>Act Three:</u></b>	
<b>Key Theme:</b>	<b>Events:</b>
<b>Key Characters:</b>	<b>Quotes:</b>
<b><u>Act Four</u></b>	

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<b>Key Theme:</b>	<b>Events:</b>
<b>Key Characters:</b>	<b>Quotes:</b>
<b>Act Five</b>	
<b>Key Theme:</b>	<b>Events:</b>
<b>Key Characters:</b>	<b>Quotes:</b>

### Task 9

Spend 20 minutes answering the extract question

How is Macbeth presented in this section of the play?

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*A cry within of women*

What is that noise?

**Seyton**

It is the cry of women, my good lord.

**Macbeth**

- I have almost forgot the taste of fears;  
0 The time has been, my senses would have cool'd  
To hear a night-shriek and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supp'd full with horrors;  
Direness familiar to my slaughterous thoughts  
15 Cannot once start me. Wherefore was that cry?

**Seyton**

The queen, my lord, is dead.

**Macbeth**

- She should have died hereafter  
There would have been a time for such a word.  
Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day to day  
20 To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle,  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
25 And then is heard no more. It is a tale

### Task 10

#### Five steps

Content: what is the poem about?

Ideas: what does the poet want us to think about?

Mood and Atmosphere: how does the poem make you feel?

Words written: what sort of interesting language is used?

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Response – your response to the poem

### Tramp

This **mad prophet**

gibbers\* mid-traffic,

wringing his hands

whilst mouthing at heaven.

No messages for us.

His conversation is simply

a passage through time.

He points and calls.

Our uneven stares dissuade\*

approach. **We fear him**, his

matted hair, patched coat,

**grey** look from sleeping out.

We mutter amongst ourselves

and hope he keeps away. **No**

**place for him in our heaven,**

**there it's clean and empty.**

*\*gibbers – speaks so fast it sounds like nonsense*

*\*dissuade – persuade against*

*Rupert M. Loydell.*

### Down and Out, Paddington Station

Weighed down by paper bags

And tired, string-tied coat

She shuffled among the tables

Inspecting the abandoned drinks

**Then sat and dozed the timetable away**

The **faded** hair told nothing

Above the lines of ingrained dirt

She had a little time

Before the midnight deadline

**We** did not know her destination –

Perhaps a doorway in the Euston Road

**The cheerful flowers mocked her**

Watched by unseeing

**Sleeping the sleep of the unloved.**

*Christine Boothroyd*

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### **Task 11**

Similarities	Differences

**Task 12 Question-** write about the poems and their effect on you.

The Hero by Siegfried Sassoon

'Jack fell as he'd have wished,' the mother said,  
And folded up the letter that she'd read.  
'The Colonel writes so nicely.' Something broke  
In the tired voice that quavered to a choke.  
She half looked up. 'We mothers are so proud  
Of our dead soldiers.' Then her face was bowed.

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Quietly the Brother Officer went out.  
He'd told the poor old dear some gallant lies  
That she would nourish all her days, no doubt  
For while he coughed and mumbled, her weak eyes  
Had shone with gentle triumph, brimmed with joy,  
Because he'd been so brave, her glorious boy.

He thought how 'Jack', cold-footed, useless swine,  
Had panicked down the trench that night the mine  
Went up at Wicked Corner; how he'd tried  
To get sent home, and how, at last, he died,  
Blown to small bits. And no one seemed to care  
Except that lonely woman with white hair.

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### **Dulce et Decorum Est BY WILFRED OWEN**

Bent double, like old beggars under sacks,  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs,  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots,  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling  
Fitting the clumsy helmets just in time,  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime.—  
Dim through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud

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Of vile, incurable sores on innocent tongues,—

My friend, you would not tell with such high zest

To children ardent for some desperate glory,

The old Lie: *Dulce et decorum est*

*Pro patria mori.*

### **TASK 13**

Both poems are about relationships.

20 minutes: write about the poem Havisham and its effect on you.

40 minutes compare Havisham with Human Interest

#### **HAVISHAM**

**MEAN TIME (1998) *Beloved sweetheart bastard. Not a day since then  
I haven't wished him dead. Prayed for it  
so hard I've dark green pebbles for eyes,  
ropes on the back of my hands I could strangle with.***

***Spinster. I stink and remember. Whole days  
in bed cawing Nooooo at the wall; the dress  
yellowing, trembling if I open the wardrobe;  
the slewed mirror, full-length, her, myself, who did this***

***to me? Puce curses that are sounds not words.  
Some nights better, the lost body over me,  
my fluent tongue in its mouth in its ear  
then down till I suddenly bite awake. Love's***

hate behind a white veil; a red balloon bursting  
in my face. Bang. I stabbed at a wedding-cake.  
Give me a male corpse for a long slow honeymoon.  
Don't think it's only the heart that b-b-b-breaks.

**Duffy**

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### **Human Interest**

Fifteen years minimum, banged up inside  
for what took thirty seconds to complete.  
She turned away. I stabbed. I felt this heat  
burn through my skull until reason had died.

I slogged my guts out for her. She lied  
when I knew different. She used to meet  
some prick after work. She stank of deceit.

I loved her. When I accused her she cried  
and denied it. Straight up, she tore me apart.  
On the Monday, I found the other bloke  
had bought her a chain with a silver heart.

When I think about her now, I near choke  
with grief. My baby. She wasn't a tart  
or nothing. I wouldn't harm a fly, no joke.

Duffy