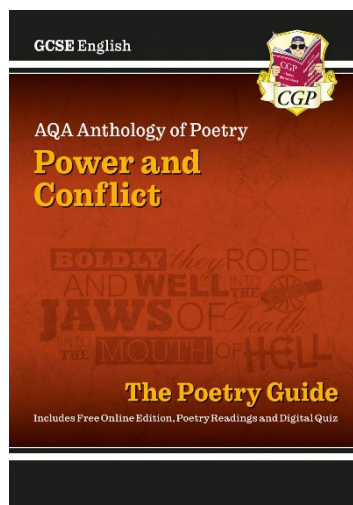
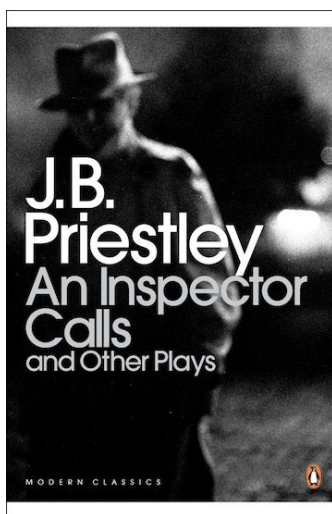


# GCSE Mock 1 Revision Booklet

## September 2025



- AQA GCSE English Language Paper 2 – Non-fiction and Transactional Writing
- AQA GCSE English Literature Paper 2 – An Inspector Calls, Power and Conflict Anthology, Unseen Poetry

Other websites offer a wide range of revision opportunities, but remember that we study **AQA** English Literature, and **AQA** English Language!

If you have them, the CGP revision guides for each Literature text are useful for plot, character, and theme recall, but also remember your BIG IDEAS and exam techniques from lessons.

### Past Paper Questions

There are past exams and other useful resources in the Year 11 pod on the top floor – please pass completed work to your teacher for marking and feedback.

You can also access past papers and mock questions on the AQA website, but also by typing 'AQA English Language past papers' or 'AQA English Literature past papers' into a search engine where there are many exam-style questions available to access.

1. Context		
<b>Playwright:</b> John Boynton Priestley (1894-1984) <b>Dates:</b> Written in 1945 <b>First performed:</b> in Moscow, Russia, in 1945 <b>Era:</b> Edwardian <b>Genre:</b> Drama <b>Set:</b> Fictional town <u>Bramley</u> , 'an industrial city in the north Midlands' in 1912 <b>Structure:</b> Three Act Play	<b>Biography of Priestley</b> <ul style="list-style-type: none"><li>Born in Yorkshire in 1894.</li><li>Fought in the first world war and became politicised by the suffering of it</li><li>Became concerned with the effects of social inequality in Britain in 1930s</li><li>Set up a new political party in 1942, The Commonwealth Party. It merged with the labour Party and was integral in developing the welfare state</li></ul>	<b>Socialism</b> – Socialism is an approach to economic and social systems that is characterised by social ownership, democratic control and high levels of equality. Socialism is generally concerned with ensuring that disparities between wealth and social status are erased from society. After the two World Wars British society was far more open to socialist ideas. In <i>An Inspector Calls</i> , the Inspector harbors socialist attitudes.
<b>Pre and Post War</b> – Before the first world war there was deemed to be a general air of complacency regarding the prospect of any war taking pace. There were strong distinctions between upper and lower classes, society was deeply patriarchal. After the second world war ended in 1945, class distinctions had been greatly reduced by the two wars and women had earned a more valued place in society After 1945 there was a desire for more sweeping social change.	<b>Social and Moral Responsibility</b> – Attitudes towards social and moral responsibility changed rapidly in the time between when the play was set (1912) and the time the play was written (1945). In 1912 the general attitude of those with social status and wealth was towards looking after one's own. By the mid-1940s however, the labour party under Attlee won a landslide election reflecting a wave of enthusiasm towards communal responsibility for everyone in society.	<b>The Titanic</b> – RMS Titanic was a British passenger liner that sank in the North Atlantic ocean in the morning hours of 15 <sup>th</sup> April 1912, killing around 1500. The Titanic was designed to be the pinnacle of both safety and comfort, and due to its enormous size and quality was frequently labeled 'unsinkable'. In <i>An Inspector Calls</i> Birling claims this, thus immediately losing the respect of the audience. It can serve as a symbol of the hubris and arrogance of man.
<b>FORM</b> – The play fits into three possible forms:		
<b>Well-Made Play</b> <ul style="list-style-type: none"><li>A popular type of drama from the 19<sup>th</sup> century</li><li>The events build to a climax</li><li>Primarily concerned with events that happened before the play</li><li>Plot is intricate and complex</li></ul>	<b>Morality Play</b> <ul style="list-style-type: none"><li>Most popular during 15<sup>th</sup> and 16<sup>th</sup> centuries</li><li>They taught the audience lessons that focused on the seven deadly sins</li><li>Characters who committed those sins were punished</li></ul>	<b>Crime Thriller</b> <ul style="list-style-type: none"><li>Involves a gripping tale based around a crime</li><li>The audience receives clues and must guess what has happened before the end</li><li>All is revealed by the climax</li></ul>

KS4 AN INSPECTOR CALLS TOPIC SHEET

2. Key Characters	
<b>Inspector Goole:</b> An enigmatic (mysterious) figure who serves as Priestley's mouthpiece and advocates social justice. He serves as the Birling's conscience and exposes their sins.	
<b>Mr Arthur Birling:</b> A capitalist and business owner who opposes social change and greater equality. He is a self-made man and lacks the refined manners of the upper classes. Made a fool by Priestley to highlight the arrogance and absurdity of his views.	
<b>Mrs Sybil Birling:</b> Her husband's social superior, Mrs Birling is involved in charity work but contradictorily believes in personal responsibility and looking after one's self. Fails to understand her own children.	
<b>Sheila Birling:</b> Young and initially enthusiastic, Sheila grows and changes throughout the play, embracing the views of the Inspector and challenging the social indifference of her parents. She becomes wiser and more cautious in her relationship with Gerald.	
<b>Eric Birling:</b> In his early twenties, he drinks too much and forces himself upon Eva Smith. Whilst she is pregnant with his child, he steals from his father to attempt to support her. Grows and changes, realises his own wrongs along with everyone else's. Critical of parents.	
<b>Gerald Croft:</b> A businessman engaged to Sheila, Gerald a relationship with Daisy Renton (Eva Smith). Even though he sits between he two generations he is politically closest to Birling and fails to embrace the Inspector's message, instead seeking to prove he wasn't real.	
<b>Eva Smith:</b> Doesn't appear in the play, but her suffering and abuse represents that of all the working classes. She also calls herself both Daisy Renton and Mrs Birling. The older characters begin to question whether she really is one person.	
3. Central Themes	
<b>Social Responsibility</b>	Priestley advocates a socialist message of collective responsibility for one another. The Inspector serves as his voice in conveying this ideology, but the younger generation also come to embrace it. The suffering of Eva Smith highlights the powerlessness of the working classes and the need for a society that protects its most vulnerable.
<b>Age and the Generational Divide</b>	Priestley presents a view that there is hope for change and that it lies with the younger generation. Both Sheila and Eric change for the better, maturing and becoming more empathetic as they come to embrace the Inspector's message. They also become vocal critics of their parents' indifference to Eva's suffering.
<b>Class and Power</b>	Priestley highlights the immense power that business owners wielded over their workers and presents them as arrogant and lacking in empathy. He demonstrates Edwardian society's preoccupation with wealth and status at the cost of the individual as a way of promoting change in post-WW2 Britain.
<b>Gender</b>	At the time the play was first performed, women had just played a pivotal role in World War 2 and were empowered by the freedom work provided them. In the 1912 setting, we see Sheila's growing independence as her mother. However, the play still highlights the awful vulnerability of women and the outdated stereotyping of them.

4. Key Vocabulary	
<b>Capitalist</b>	Believing in private wealth and business aimed at making profit for business owners. Independent and self-reliant.
<b>Socialist</b>	Believing in shared ownership, collective responsibility for one another and social equality for all.
<b>Ideology</b>	A political viewpoint or set of beliefs, for example socialism.
<b>Responsibility</b>	Being accountable or to blame for <u>something</u> , or having a duty to deal with something.
<b>Hierarchy</b>	A ranking of status or power e.g. the strict class hierarchy of Edwardian England.
<b>Patriarchy</b>	A society in which power lies with men.
<b>Prejudice</b>	An opposition to or opinion about something/someone based upon what they are e.g. working class, female etc.
<b>Morality</b>	The belief that some behaviour is right and some is wrong.
<b>Proletariat</b>	The working class.
<b>Bourgeoisie</b>	The capitalist class in possession of the means of acquiring wealth.
<b>Aristocracy</b>	The highest class in society and often holding titles passed from father to son, for example Lord and Lady Croft.
<b>Facade</b>	A false front or surface-level illusion, for example the facade of family happiness in the opening scene of the play.
<b>Catalyst</b>	Someone or something that speeds up or triggers an event.
<b>Antithesis</b>	When something is the opposite of something else.
5. Key Terminology, Symbols and Devices	
<b>Dramatic Irony</b>	When the audience is aware of something that a character is not aware of, for example Birling believing war won't happen.
<b>Plot Twist</b>	When a story suddenly departs from its expected path and something very unexpected happens. The final phone call.
<b>Climfchanger</b>	Each act ends on a particularly dramatic, revealing moment that creates a sense of tension and anticipation.
<b>Stage Directions</b>	When the playwright instructs actors/director to perform in a particular way. Priestley's are unusually detailed.
<b>Entrances/Exits</b>	Characters frequently leave or enter the stage at dramatic moments. Some characters miss important events.
<b>Lighting</b>	Priestley uses stage directions to indicate how the stage should be lit. Changes to 'brighter and harder' for Inspector.
<b>Props</b>	Physical objects used in the play. The photograph plays a key role in identifying Eva. The doorbell interrupts Birling.
<b>Contrast and Juxtaposition</b>	Deliberately placing two very different things along side one another to draw comparisons e.g. Birling and the Inspector.

## English Literature – An Inspector Calls

### Key Quotations –

#### 1. Fill in the Blanks

#### 2. What are the connotations?

#### Mr Birling:

- A \_\_\_\_\_ looking, rather portentous man... \_\_\_\_\_ in this speech
- community and all that \_\_\_\_\_ ... mixed up together like \_\_\_\_\_ in a hive
- a man has to mind his own \_\_\_\_\_ and look after himself and his \_\_\_\_\_
- I can't accept any \_\_\_\_\_ for everything that happens to everyone

#### Mrs Birling:

- girls of that \_\_\_\_\_
- You have no \_\_\_\_\_ to make me change my \_\_\_\_\_
- I accept no \_\_\_\_\_ for it at all

#### Sheila:

- Oh – Gerald – you've got it – is it the one you wanted me to have? ... Look \_\_\_\_\_, isn't a beauty!
- They're not cheap \_\_\_\_\_, they're \_\_\_\_\_
- You and I aren't the \_\_\_\_\_ people who sat down to dinner here.

#### Eric:

- Why shouldn't they try for higher \_\_\_\_\_? We try for the highest possible \_\_\_\_\_.
- I was in that state when a chap easily turns \_\_\_\_\_
- The girl's dead and we all \_\_\_\_\_ her

#### Gerald:

- She was young and \_\_\_\_\_ and warm-hearted - and intensely grateful.
- I'm rather more – \_\_\_\_\_ – by this business than I probably appear to be

#### Inspector:

- He creates at once an impression of \_\_\_\_\_, solidity, and purposefulness
- It's better to ask for the \_\_\_\_\_ than to \_\_\_\_\_ it

## Practice Exam Questions

### JB Priestley: *An Inspector Calls*

EITHER

0	1
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How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

[30 marks]  
AO4 [4 marks]

OR

0	2
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How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]  
AO4 [4 marks]

## Student-Friendly Mark Scheme

*(Use this to self-assess)*

| 1–2 | Simple ideas. Basic understanding. May repeat the question. Limited reference to text. | 1–8 |

| 3–4 | Clear points with some explanation. Uses some relevant quotations. Some context. | 9–16 |

| 5–6 | Detailed analysis with developed interpretations. Good use of evidence. Context is relevant and well-integrated. | 17–24 |

| 7–8 | Insightful, analytical response. Excellent evidence and exploration of language/form/context. Perceptive and conceptual. | 25–30 |

## Power and Conflict Poetry

<p><b>Ozymandias</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of nature greater than the power of man</li> <li>Arrogance and pride of humans – identity</li> </ul> <p><b>References:</b></p> <p>‘a shattered visage’  ‘Boundless and bare’  ‘I am Ozymandias, King of Kings’  ‘Look on, ye mighty, and despair’</p>	<p><b>London</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Anger at the suffering of the lower classes caused by those in power</li> <li>Corruption of human power</li> </ul> <p><b>References:</b></p> <p>‘Marks of weakness, marks of woe’  ‘the mind-forged manacles’  ‘blackening church’  ‘runs in blood down palace walls’</p>	<p><b>The Prelude</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of nature/insignificance of man</li> <li>Presence/significance of a higher power</li> </ul> <p><b>References:</b></p> <p>‘a huge pean, black and huge’  ‘there was a darkness’  ‘troubled pleasure’  ‘and were a trouble to my dreams’</p>
<p><b>Exposure</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of nature over man – nature as the enemy</li> <li>Reality of life in conflict (multiple people)</li> </ul> <p><b>References:</b></p> <p>‘the merciless iced East winds’  ‘but nothing happens’  ‘what are we doing here?’  ‘is it ok that we are dying?’</p>	<p><b>Storm on the Island</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of nature/insignificance of human power</li> <li>The power and beauty of nature</li> </ul> <p><b>References:</b></p> <p>‘we are prepared’ vs. ‘we just sit tight’  ‘spits like a tame cat turned savage’</p>	<p><b>Bayonet Charge</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Reality of conflict – soldier’s experience of horror</li> <li>Power of man – even nature is caught up in the conflict</li> </ul> <p><b>References:</b></p> <p>‘Suddenly he awoke and was running’  ‘The patriotic tear’  ‘the yellow hare that rolled like a flame’</p>
<p><b>Checking Out Me History</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of identity and cultural heritage</li> <li>Conflict between dominant historical narratives and suppressed voices</li> </ul> <p><b>References:</b></p> <p>‘I carving out me identity’  ‘Dem tell me’  ‘Bandage up me eye with me own history’  ‘Blind me to me own identity’</p>	<p><b>Kamikaze</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>The power of personal choice and conscience in the face of national duty</li> <li>Conflict between honour, shame, and family loyalty</li> </ul> <p><b>References:</b></p> <p>‘Strung out like bunting’  ‘They treated him as though he no longer existed’  ‘We too learned to be silent’</p>	<p><b>My Last Duchess</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Abuse of power and control in relationships</li> <li>Arrogance, pride, and the corrupting nature of absolute authority</li> </ul> <p><b>References:</b></p> <p>‘I gave commands; then all smiles stopped together’  ‘Notice Neptune/ taming a sea-horse’  ‘My gift of a nine-hundred-years-old name’</p>
<p><b>Poppies</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Personal grief and the lasting emotional impact of conflict on those left behind</li> <li>Conflict between public remembrance and private loss</li> </ul> <p><b>References:</b></p> <p>‘I traced the inscriptions on the war memorial’  ‘The world overflowing like a treasure chest’  ‘Sellotape bandaged around my hand’</p>	<p><b>Remains</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Psychological trauma and guilt caused by conflict</li> <li>Dehumanisation and moral conflict in war</li> </ul> <p><b>References:</b></p> <p>‘His blood-shadow stays on the street’  ‘Probably armed, possibly not’  ‘His bloody life in my bloody hands’  ‘Tosses his guts back into his body’  ‘End of story, except not really’</p>	<p><b>The Charge of the Light Brigade</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Bravery and honour of soldiers</li> <li>The futility of war and blind obedience</li> </ul> <p><b>References:</b></p> <p>‘Theirs not to reason why / Theirs but to do and die’  ‘Boldly they rode and well’  ‘Into the valley of Death’  ‘Cannon to right of them... cannon to left of them’</p>
<p><b>The Emigree</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Power of memory and identity tied to place</li> <li>Conflict between idealised memory and harsh reality</li> </ul> <p><b>References:</b></p> <p>‘My memory of it is sunlight-clear’  ‘That child’s vocabulary I carried here’  ‘The frontiers rise between us’</p>	<p><b>Tissue</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Fragility of human power</li> <li>Transience of life and the enduring power of human connection</li> </ul> <p><b>References:</b></p> <p>‘Paper that lets the light shine through’  ‘If buildings were paper...’  ‘Paper thinned by age or touching’  ‘Might fly our lives like paper kites’</p>	<p><b>War Photographer</b></p> <p><b>Big Ideas:</b></p> <ul style="list-style-type: none"> <li>Emotional detachment vs internal conflict</li> <li>Society’s indifference to distant conflict</li> </ul> <p><b>References:</b></p> <p>‘He has a job to do’  ‘The reader’s eyeballs prick / with tears between the bath and pre-lunch beers’  ‘They do not care’</p>

## 1. Fill in the Blanks

## 2. What are the connotations?

### Ozymandias (Shelley)

“Look on my Works, ye Mighty, and \_\_\_\_\_!”

“Nothing beside \_\_\_\_\_.”

### London (Blake)

“In every cry of every Man, / In every \_\_\_\_\_ of fear.”

“The mind-forg’d \_\_\_\_\_ I hear.”

### Extract from The Prelude (Wordsworth)

“A huge peak, black and \_\_\_\_\_.”

“Troubled pleasure”

### My Last Duchess (Browning)

“I gave commands; / Then all \_\_\_\_\_ smiles stopped together.”

“That’s my last Duchess painted on the \_\_\_\_\_.”

### The Charge of the Light Brigade (Tennyson)

“Theirs not to reason why, / Theirs but to do and \_\_\_\_\_.”

“Into the valley of \_\_\_\_\_.”

### Exposure (Owen)

“Our brains ache, in the merciless \_\_\_\_\_ east winds.”

“But nothing \_\_\_\_\_.”

### Storm on the Island (Heaney)

“We are prepared: we build our houses \_\_\_\_\_.”

“It is a huge \_\_\_\_\_ that we fear.”

### Bayonet Charge (Hughes)

“Suddenly he awoke and was running – raw / In raw-\_\_\_\_\_.”

“He lugged a rifle numb as a \_\_\_\_\_ arm.”

### Remains (Armitage)

“Probably armed, possibly \_\_\_\_\_.”

“His bloody life in my bloody \_\_\_\_\_.”

### **Poppies (Weir)**

“I pinned one onto your \_\_\_\_\_, / Spasms of paper red.”

“Released a songbird from its \_\_\_\_\_.”

### **War Photographer (Duffy)**

“Spools of suffering set out in ordered \_\_\_\_\_.”

“A hundred agonies in black-and-white / From which his editor will pick out \_\_\_\_\_.”

Tissue (Dharker)

“Paper that lets the \_\_\_\_\_ shine through.”

“Turned into your skin.” – linking paper and \_\_\_\_\_.

### **The Émigrée (Rumens)**

“It may be at war, it may be \_\_\_\_\_ by an authoritarian figure.”

“My shadow falls as evidence of \_\_\_\_\_ sunlight.”

### **Kamikaze (Garland)**

“A one-way / journey into \_\_\_\_\_.”

“Which had been the better way to \_\_\_\_\_.”

### **Checking Out Me History (Agard)**

“Bandage up me eye with me own \_\_\_\_\_ history.”

“But now I checking out me own \_\_\_\_\_.”

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

### Bayonet Charge

5 Suddenly he awoke and was running – raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
Bullets smacking the belly out of the air –  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, –

10 In bewilderment then he almost stopped –  
In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like

15 Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
20 King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.

Ted Hughes

[30 marks]

### Level Student-Friendly Description

<b>1–6 marks</b>	I wrote a little about the poems, but mostly just said what happens. Limited quotations.
<b>7–12 marks</b>	I explained some meanings and ideas in the poems. I used a few quotes and spotted some techniques. I started to compare.
<b>13–18 marks</b>	I explained the poets' ideas in detail, using quotations. I explored how language/structure shows feelings or ideas. I compared clearly.
<b>19–24 marks</b>	I explored both poems really well, using quotations to back me up. I analysed language/structure/form in depth. My comparisons were thoughtful.
<b>25–30 marks</b>	I explored both poems with insight and detail. I thought about context, language, structure and form. My comparisons were sharp and convincing throughout.



### Section C: Unseen poetry

Answer **both** questions in this section.

**Autumn**

Autumn arrives  
Like an experienced robber  
Grabbing the green stuff  
Then cunningly covering his tracks  
5 With a deep multitude  
Of colourful distractions.  
And the wind,  
The wind is his accomplice  
Putting an air of chaos  
10 Into the careful diversions  
So branches shake  
And dead leaves are suddenly blown  
In the faces of inquisitive strangers.  
The theft chills the world,  
15 Changes the temper of the earth  
Till the normally placid sky  
Glow red with a quiet rage.

Alan Bold

**2 7 1** In 'Autumn', how does the poet present the effects of the season of autumn?

**[24 marks]**

Level	Student-Friendly Description
<b>1–6 marks</b>	I gave a simple description of what the poem is about. I picked out a few words/phrases.
<b>7–12 marks</b>	I explained some ideas/feelings in the poem with some quotations. I made some comments on language or structure.
<b>13–18 marks</b>	I analysed the poem's ideas and feelings clearly. I used quotations and explained how language/structure create effects.
<b>19–24 marks</b>	I explored the poem in depth. I used detailed quotations and analysed how the poet's choices create meaning. I wrote with insight and originality.

**Today**

If ever there were a spring day so perfect,  
so uplifted by a warm intermittent breeze

that it made you want to throw  
open all the windows in the house

5      and unlatch the door to the canary's cage,  
indeed, rip the little door from its jamb\*,

a day when the cool brick paths  
and the garden bursting with peonies\*\*

10      seemed so etched in sunlight  
that you felt like taking

a hammer to the glass paperweight  
on the living room end table,

releasing the inhabitants  
from their snow-covered cottage

15      so they could walk out,  
holding hands and squinting

into this larger dome of blue and white,  
well, today is just that kind of day.

Billy Collins

\* jamb – the sides of a doorway or opening  
\*\* peonies – flowers

**2 7 . 2**

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

What are the similarities and/or differences between the ways the poets present these attitudes?

**[8 marks]**

## Level      Student-Friendly Description

**1–2  
marks**

I gave a very simple comparison (e.g., what each poem is about).

**3–4  
marks**

I compared some ideas or feelings from the poems. I used a quote or two.

**5–6  
marks**

I compared the poets' methods as well as the ideas. I used quotations and explained some effects.

**7–8  
marks**

I compared the poems thoughtfully, analysing both ideas and methods. I used evidence well and explained the writers' choices with detail.

## PAPER 2 MINI MOCK: TOWER BRIDGE

**Source A:** From 'The Hand-book of London', Peter Cunningham describes a journey over the bridge in 1850

On crossing the Bridge, the traveller should pause, for a moment, to note the animated scene presented by the River "above" and "below Bridge." The silent highway, as it is most inappropriately called, is crowded with restless little steam-boats, wherries, lumbering barges, and steam-tugs. From the Bridge, eastwards, extends "the Pool," thronged with a thousand masts, and gay with flags and streamers of every nation. Here is placed the great fish-market of Billingsgate, and yonder rises the stately façade of the Custom House; while, in the distance, soars conspicuous the turreted keep of the famous "Tower." Looking up the River (westward), we catch sight of Southwark and Blackfriars Bridges - of banks lined with enormous warehouses - and of a far-reaching vista of roofs, above which dominates, in misty grandeur, the glorious dome of St. Paul's. Nor is the Bridge itself, with its double tides of traffic, - on-rushing, never-ceasing, appallingly regular in their continual motion, - less worthy of observation: it is the busiest traject in the civilised world, and groans beneath the products of every clime. At its foot, on the one hand, stands Adelaide Place - a conglomeration of City offices; on the other, the stately pile of Fishmongers' Hall, the meeting-place of the members of a wealthy civic guild. Beneath us, through a dry arch, runs an apparently endless line of stores, warehouses, and wharfs. The steps on the right lead to the quay for the Hull, Rotterdam, and Scotch steamers; at the corner is St. Magnus Church, built by Sir Christopher Wren; on the left, to the place of embarkation and disembarkation of the cheap steam-boats which ply between London Bridge, Westminster, and Battersea.

Proceeding from the Bridge, we observe a turning on the right, whose descent is occupied by the graceful column of the Monument.

**Source B:** From a modern travel blog. Written in 2014, Sarah Shumate visits Tower Bridge.

I'll never forget the first time I saw Tower Bridge. I hadn't been living in London for very long and I was out taking a walk with some new friends along the river when there it was – the Tower Bridge standing tall and mighty in the middle of the Thames. I wanted to jump up and down and start pointing because, to my amazement, it seemed no one else in the group had noticed it. Why was no one else as starstruck as I was? As I now know a year later, when you live in London long enough, you learn to just accept these famous landmarks as part of the scenery and continue on with your day, but in my newness to the city, I couldn't hide my excitement. The girls I was with humored me and even took a detour from our path so I could walk across the bridge for the first time. I know it doesn't sound like much, I mean, I walked across a bridge – big deal, but I felt the same the first time I saw Big Ben in person, too. These locations I'd previously only seen in movies were reminders that this was real, I was finally an expat again in another country. I couldn't help but be thrilled about that!

I've now walked past Tower Bridge no less than two or three dozen times, so that initial thrill of seeing the famous bridge has faded a bit, but it's still one of my favorite landmarks in the city. This summer, we made an afternoon of it and picnicked beside the bridge on the banks of the Thames before taking the tour that would allow us to go inside Tower Bridge and walk across the pathways connecting the two towers. It's such a neat experience, as you'll see in the pictures below. Even more so now with the release of the news last week that glass floors have been added to the West Walkway allowing visitors to get a bird's eye view from the bridge. The glass path in the East Walkway is expected to be completed next month. (Don't worry – I hear there are still regular floors on each side of the glass, so if you don't want to walk across the glass, you don't have to!)

### QUESTIONS

#### **Q1 – 4 MARKS – 5 MINUTES**

Using source B shade the boxes of the four true statements.

- |   |  |
|---|--|
| a) The writer was born and raised in London                 |  |
| b) Tower Bridge goes over the river Thames                  |  |
| c) The writer's friends have lived in London for some time  |  |
| d) The writer didn't get a chance to walk across the bridge |  |
| e) The writer was not interested in Big Ben                 |  |
| f) The writer is no longer interested in Tower Bridge       |  |
| g) She was walking with friends when first saw the bridge   |  |
| h) She has now walked past the bridge lots of times         |  |

#### **Q2 – 8 MARKS – 10 MINUTES**

Write a summary of the differences between the Tower bridge seen in 1850 in source A and the modern day viewing of it in source B

#### **Q3 – 12 MARKS – 15 MINUTES**

In source A how does the writer use language to describe the Thames?

#### **Q4 – 16 MARKS – 20 MINUTES**

Compare how the writers convey their viewpoints on the bridges and sights of London.

## Q5

“Some people believe that social media has brought people closer together. Others argue that it has created distance and made communication worse.”

Write an article for a newspaper in which you explain your point of view on this statement.

<b>A05: Content and Organisation. Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</b>						
<b>BIG IDEA/CENTRAL ARGUMENT</b>		<b>Register</b>	<b>Purpose</b>	<b>Vocabulary/language devices</b>	<b>Structural features</b>	<b>Use of ideas</b>
7-9	Some success	Attempts to match register to audience	Attempts to match purpose	Some variation of vocabulary, some language devices	Attempts to use structural features, some paragraphing, attempts to use discourse markers	Some linked and relevant ideas
10-12		Some sustained attempt to meet needs of audience	Some sustained attempt to match purpose	Conscious use of vocabulary, some use of linguistic devices	Some use of structural features, some use of paragraphs, some discourse markers	Increasing variety of linked, relevant ideas
13-15	Consistent, clear	Generally matched to audience	Generally matched to purpose	Vocabulary clearly chosen for effect, appropriate use of language devices	Usually coherent paragraphs, a range of discourse markers	Connected ideas, engaging
16-18		Consistently matched to audience	Consistently matched to audience	Increasingly sophisticated vocabulary and phrasing, chosen for effect, a range of successful language devices	Effective, coherent paragraphs, integrated discourse markers	Clear, connected ideas, engaging
19-21	Compelling, convincing	Consistently matched to audience	Convincingly matched to purpose	Extensive vocabulary, conscious crafting of linguistic devices	Varied and effective structural features, consistently coherent use of paragraphs, integrated discourse markers	Highly engaging, a range of complex ideas
22-24		Convincing and compelling	Assuredly matched to purpose	Extensive and ambitious vocabulary, sustained crafting of linguistic devices	Varied and inventive use of structural features, fluently linked paragraphs with seamlessly integrated discourse markers	Compelling, incorporating a range of convincing and complex ideas