Year 9 English
Ark Globe Academy
Remote Learning Pack
Higher (sets 1-3)
Phase V

Monday 29 June – Friday 10 July
Please complete all written work in the exercise book provided by the school. The pages numbers are relevant to the book and not the online copy of the play

<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Work to be completed</th>
<th>Resource provided</th>
<th>Outcome</th>
<th>Online Support</th>
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</thead>
</table>
| 1       | AIC revision - Class   | Read the information about class from resource 1 and answer the questions in full sentences  
1. What does Priestley use the theme of class for?  
2. What did Priestley believe about capitalism?  
3. How does Priestly hint that Mr Birling made his way up the social classes?  
4. What does Priestly draw attention on by presenting Mr Birling’s attitude to social status?  
5. What does Priestley draw attention on through the characters of Sheila and Eric? | Resource 1                              | ½ page (minimum) writing including full sentence answers to the questions. | Watch Mr Pearce’s video ‘Year 9 English Class in An Inspector Calls’ on VLE/school website |
| 2       | AIC revision - Class   | Complete the quote analysis table in Resource 2.                                       | Resource 2                              | Table completed in full                                                  |                                                                                  |
| 3       | AIC revision - class   | Write two paragraphs answering the question:  
How does Priestley explore class in An Inspector calls?  
Success Criteria: | | Write 1 ½ pages answering the question. |                                                                                  |
### Read the information about Responsibility from resource 3 and answer the questions in full sentences:

1. What are the three main ways Priestley uses to present the theme of social responsibility?

2. ‘Most detective stories begin with a number of suspects, and slowly narrow down that number to the one guilty criminal.’ How does Priestley change this expectation of detective fiction in the play?

3. Explain how Priestley uses staging to show everyone is responsible for Eva’s death.

4. Who is the main character in the play? How is that important for the theme of responsibility?

### Write two paragraphs answering the question:

How does Priestley explore ideas about responsibility in An Inspector calls?
### Success Criteria:

- Make a clear point about Eric
- Smoothly embed a quotation or example
- Explain the quotation or example
- Zoom in on a word/phrase/detail and say what it shows
- Explore Priestley’s message

<table>
<thead>
<tr>
<th>6</th>
<th>Language paper 1</th>
<th><strong>Read the extract from the book ‘Mockingjay’ from the ‘Hunger Games’ series by Suzanne Collins found on resource 4.</strong></th>
<th><strong>Resource 4</strong></th>
<th>½ page writing including answers for Question 1</th>
<th>Watch Ms Baxter’s video ‘Year 9 English Mockingjay Language Paper Q1-3’ on VLE/school website</th>
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<td></td>
<td></td>
<td>Answer <strong>question 1</strong> based on the text.</td>
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<td>Advice for answering question 1:</td>
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<td></td>
<td>1. Read the questions first, paying particular attention to the exact line numbers that are specified</td>
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<td>2. Read the passage twice</td>
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<td>3. Be careful to write four separate points – no overlap</td>
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<td>4. You can either quote directly or you can paraphrase</td>
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<td>5. Write in full sentences – not just key words</td>
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<thead>
<tr>
<th>7</th>
<th>Language paper 1</th>
<th><strong>Answer question 2 from resource 4 based on the Mockingjay extract.</strong></th>
<th><strong>Resource 4</strong></th>
<th>Write 1 page answering the question.</th>
<th>Watch Ms Baxter’s video ‘Year 9 English Mockingjay Language Paper Q1-3’ on VLE/school website</th>
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<tbody>
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<td></td>
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<td>Paragraph structure for question 2:</td>
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</table>
Through the use of [method] in the phrase [quote], the writer shows [topic of the question] to be [explanation]. The idea of [....] is developed when [link to another quote].

Advice:
- Make a clear point (what's the writer's intention when describing children in this way?)
- Use relevant evidence (quote) to support your point
- Explicitly mention a method (metaphor, descriptive language etc)
- Tie it all up and link it to your point

8 | Language paper 1 | Answer question 3 from resource 4 based on the Mockingjay extract. | Resource 4 | Write 1 page answering the question. | Watch Ms Baxter's video 'Year 9 English Mockingjay Language Paper Q1-3' on VLE/school website |
---|---|---|---|---|---|
To answer this, ask yourself the questions:
- What does the writer focus on at the beginning of the extract?
- What's the mood created by the writer?
- How does the writer leave the reader in suspense at the end of the extract? Why would the reader want to read more?

Paragraph structure for question 3:
The writer focuses on [DETAIL OF FOCUS] through details such as [QUOTES], the writer is
9 | Language paper 1 | **Answer question 4 from resource 4 based on the Mockingjay extract.**

To answer question 4, make sure you:

- Agree with the statement
- Choose relevant quotes that clearly show why the statement is true
- Explain how the quote shows the statement is true by zooming into a word/phrase
- Explain what your own feelings are on the statement and the text
- Explain why the writer may have done this – what is his message?

Paragraph structure:

Through the use of [METHOD], the writer conveys [MESSAGE AROUND TOPIC]. This is shown through [QUOTE], which suggests [ANALYSIS].

| Resource 4 | Write 1 page answering the question. |

10 | Language paper 1 | **Answer question 5 from Section B of the practice paper**

| Resource 5 | Write 2 pages answering the question. |

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**Resource 1:**
Read the information about Class and answer the question from Session 1 in the schedule.
Priestley uses the theme of class to draw the attention of the audience to divisions in 1912 society. As a socialist, Priestley wanted the audience to critically examine the pre-war class system and to consider how socialism could create a fairer society in which ‘We are responsible for each other’. Capitalism, on the other hand was, he believed, divisive and exploited the working classes. The division in classes plays an important role in ‘An Inspector Calls’. The Birling family and Gerald represent the wealthy middle and upper classes who exploit the working classes, represented by Eva Smith and Edna.

Priestley first draws our attention to the theme of class in the opening stage directions of the play. He hints that Mr Birling has worked his way up through the class system when we learn that he is ‘provincial in his speech’. This implies that he was not born to money, and that he is a self-made man. The wealthy manufacturer appears to be highly conscious that socially, he is ‘inferior’. He has made up for this with high profile public roles, which are a source of pride. He tells Gerald that he was ‘Lord Mayor’ and later, he tries to use his status to exert power over the inspector: ‘I was an alderman for years—and I’m still on the Bench’. Priestley challenges ideas about social status through the inspector, who is quick to remind him that ‘Public men...have responsibilities as well as privileges’. Mr Birling’s apparent obsession with rising further in the class system creates the impression of ruthless social climber. We suspect that he initially achieved some of his success by marrying Sybil, his ‘social superior’. (He has also provided Eric with a public school and university education, ensuring that his son has the advantages that he did not.) We are aware that Mr Birling is pleased with Sheila’s engagement although his reasons link more to ambition and business opportunities than his daughter’s happiness: he hopes that, one day, the Crofts and Birlings will be ‘working together—for lower costs and higher prices’. We assume that Gerald will one day inherit the title of Lord Croft, as there are no references to him having siblings. Sheila’s social status would therefore rise too, as she would become Lady Sheila Croft. Priestley uses Mr Birling’s attitude to social status to draw the attention of the audience to those in society who value their social standing above the welfare of others.

We are left to suspect that Gerald’s parents, Lord and Lady Croft, are not at their son’s engagement party because they disapprove of him marrying Sheila, who is of a lower social status. However, Mr Birling is quick to tell Gerald that there is ‘a very good chance of a knighthood’. Mr Birling’s desire to become Lord Birling reveals his ambition to rise and his assumption that he would be accepted into the upper layers of society. Indeed, once the truth about his (and his family’s) involvement with Eva is revealed, Mr Birling is more worried about a public scandal than his contribution to the death of Eva. Priestley uses Eric and Sheila to draw attention to the fact that the attitudes of young people, even those from middle and upper classes, towards the working classes can change. This represents hope for his socialist ideas.

The playwright uses Gerald to represent the upper classes. For a moment, it appears that Gerald will change his attitude to Eva when he is upset about her death. In Act 3, however, the audience, whose hopes have been raised, roundly condemns him when they see that he has not changed at all. Being a member of the upper classes, it is in his interest to keep his inherited wealth.

Finally, Priestley uses the characters of Eva Smith and Edna to draw attention to conditions for the working classes in 1912.
**Resource 2**

**Fill in the table answering the question ‘How does Priestley explore the theme of class’ for each quote.**

<table>
<thead>
<tr>
<th>Quote</th>
<th>How does Priestley explore the theme of class here?</th>
</tr>
</thead>
<tbody>
<tr>
<td>“A man has to make his own way – has to look after himself – and his family too, of course” Mr Birling</td>
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<tr>
<td>“Probably a Socialist or some sort of crank” Mr Birling</td>
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<tr>
<td>“But these girls aren’t cheap labour- they’re people.” Sheila Birling</td>
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<tr>
<td>“Public men, Mr Birling, have responsibilities as well as privileges” Inspector</td>
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**Resource 3 – Responsibility**

**Read the information and answer the questions from Session 4 of the work pack in full sentences**

**AIC Revision – Themes**

**Responsibility**
The theme of social responsibility is easy to over-simplify in ‘An Inspector Calls’. A basic approach would simply be to state that everyone is responsible for the death of Eva Smith, and so everyone needs to look out for others. However, the theme of responsibility is presented in a number of complex ways:

1. **Changes to detective fiction**
   It is possible to analyse ‘An Inspector Calls’ as a work of detective fiction. Those of you who study Sherlock Holmes will be aware of the generic conventions of detective fiction, and can probably see how ‘An Inspector Calls’ fulfils some of them. For example, the detective must be an intelligent character and not related to those involved in the case – both true in the case of Inspector Goole. However, ‘An Inspector Calls’ can also be seen to challenge one of the most common expectations of detective fiction.

   Most detective stories begin with a number of suspects, and slowly narrow down that number to the one guilty criminal. However, ‘An Inspector Calls’ turns this process on its head. Rather than narrowing down suspects from a large group to one, Inspector Goole shows us how Gerald and each member of the Birling family have contributed to Eva’s death. Why does Priestley do this? To make his point that society as a whole is responsible for the mistreatment of others.

   So the inversion of the detective thriller is a very clever, and often overlooked, device being used by Priestley. However, Priestley also uses staging to get the message across that no one singular character is the main hero or villain of the piece.

2. **Staging (the way the stage and furniture is arranged)**
   It is impossible to read ‘An Inspector Calls’ without taking note of the large amount of stage directions present in the text. By far the most detailed of these comes at the start of the play, where the stage directions fill the entire first page of the text.

   Although the entire play takes place in one room, the opening stage directions in the text suggest two possible methods for staging. The first involves rearranging the props, furniture and characters after each act. This meant that the audience would appear to see the same drawing room but from a different angle for each act. The effect of this would be that a character who was facing the audience in Act One, might not be in Act Two. A character who had their back to the audience in Act Two, might be facing the audience in Act Three. In reality, this stage management – to rearrange the furniture, props and characters between acts, to view the room from a different perspective, would be very difficult to execute. Priestley knew this and so added a second option for a producer who wished to avoid the ‘tricky business’ of staging in such a way.

   The question then, is WHY did Priestley write such a complicated set of stage directions, knowing how difficult they would be to execute? Well, the changes to the set and furniture is meant to force the audience to see each character from different angles. Just as we see how each different character has a different role in the death of Eva, the staging forces us to see things from different perspectives too. As a result, again there is no one single character who remains front and centre for the entire play – the staging refuses to allow us to pick out one character to focus on: it forces us to see how all of the characters are responsible for the death of Eva.

3. **Ensuring there is no main character**
   One of the most intriguing aspects about ‘An Inspector Calls’ is the way in which there is no one main character in the play. Think about that for a second. Consider your Shakespeare
play: who is the main character in that? In many Shakespeare plays it is the title character/s (Macbeth, Romeo and Juliet) who are the main characters, but would we say that Priestley’s main character is the inspector? I doubt it. If nothing else, he enters late and leaves before the end of the play. This is Priestley’s way of helping us to focus on the characters who start and end on-stage: Gerald and the Birlings. Think about your 19th Century novel – who is the main character there? Sherlock Holmes? Jekyll / Hyde? We take it for granted, but in ‘An Inspector Calls’ there really is no one key character, and that is intentional on the part of JB Priestley.

Priestley went to great lengths to ensure that the focus of the play did not fall on one single character alone. If we could pin the entire tragedy on the stupidity of Mr Birling, for example, we as an audience would be let off the hook from the message it is supposed to leave with all of us. The message would apply simply to capitalist businessmen who make their money at the expense of poor treatment of workers. But the play is not all about Mr Birling: it’s about everyone. How else did Priestley make sure the focus of the play was not on one character alone? Well, he changed the expectations of detective fiction; used stage directions and used sentence structure to show that the message of the play rests on all characters, and therefore all audience members.

Resource 4:
Language paper 1 practice

1. Read the extract.
2. Answer Question 1.

Extract:
The Circle’s full of people milling around, wailing, or just sitting and letting the snow pile up around them. I fit right in. I begin to weave my way across to the mansion, tripping over abandoned treasures and snow-frosted limbs. About halfway there, I become aware of the concrete barricade. It’s about a metre and a half high and extends in a large rectangle in front of the mansion. You would think it would be empty, but it’s packed with refugees. Maybe this is the group that’s been chosen to be sheltered at the mansion? But as I draw closer, I notice something else. Everyone inside the barricade is a child. Toddlers to teenagers. Scared and frostbitten. Huddled in groups or rocking numbly on the ground. They aren’t being led into the mansion. They’re penned in, guarded on all sides by Peacekeepers. I know immediately it’s not for their protection. If the Capitol wanted to safeguard them, they’d be down in a bunker somewhere. This is for Snow’s protection. The children form his human shield. There’s a commotion and the crowd surges to the left. I’m caught up by larger bodies, borne sideways, carried off course. I hear shouts of “The rebels! The rebels!” and know they must’ve broken through. The momentum slams me into a flagpole and I cling to it. Using the rope that hangs from the top, I pull myself up out of the crush of bodies. Yes, I can see the rebel army pouring into the Circle, driving the refugees back on to the avenues. I scan the area for the pods that will surely be detonating. But that doesn’t happen. This is what happens:

A hovercraft marked with the Capitol’s seal materializes directly over the barricaded children. Scores of silver parachutes rain down on them. Even in this chaos, the children know what silver parachutes contain. Food. Medicine. Gifts. They eagerly scoop them up,
frozen fingers struggling with the strings. The hovercraft vanishes, five seconds pass, and then about twenty parachutes simultaneously explode.

A wail rises from the cloud. The snow's red and littered with undersized body parts. Many of the children die immediately, but others lie in agony on the ground. Some stagger around mutely, staring at the remaining parachutes in their hands, as if they still might have something precious inside. I can tell the Peacekeepers didn't know this was coming by the way they are yanking away the barricades, making a path to the children. Another flock of white uniforms sweeps into the opening. But these aren't Peacekeepers. They're medics. Rebel medics. I'd know the uniforms anywhere. They swarm in among the children, wielding medical kits.

First I get a glimpse of the blonde plait down her back. Then, as she yanks off her coat to cover a wailing child, I notice the duck tail formed by her untucked shirt. I have the same reaction I did the day Effie Trinket called her name at the reaping. At least, I must go limp, because I find myself at the base of the flagpole, unable to account for the last few seconds. Then I am pushing through the crowd, just as I did before. Trying to shout her name above the roar. I’m almost there, almost to the barricade, when I think she hears me. Because for just a moment, she catches sight of me, her lips form my name. And that's when the rest of the parachutes go off.

**QUESTION 1**

1. Read again the first part of the source from lines 1 – 5.

   List four things you learn from this part of the text about what the protagonist sees.  

   **[4 marks]**

**QUESTION 2**

Maybe this is the group that’s been chosen to be sheltered at the mansion? But as I draw closer, I notice something else. Everyone inside the barricade is a child. Toddlers to teenagers. Scared and frostbitten. Huddled in groups or rocking numbly on the ground. They aren't being led into the mansion. They’re penned in, guarded on all sides by Peacekeepers. I know immediately it’s not for their protection. If the Capitol wanted to safeguard them, they’d be down in a bunker somewhere. This is for Snow’s protection. The children form his human shield.

2. Look in detail at this extract from lines 5 – 11 of the Source.

   How does the writer use language to describe the children?

   You could include the writer’s choice of:
   - Words and phrases
   - Language features and forms **[8 marks]**

**QUESTION 3**

3. You now need to think about the whole of the Source.

   This text is from the opening of a novel. How has the writer structured the text to interest you as a reader?

   You could write about:
QUESTION 4

4. Focus this part of your answer on the second part of the Source from line 12 to the end.

A student, having read this section of the text, said: “This part of the text is shocking for the reader. There is a vivid sense of pain and confusion being presented here.” To what extent do you agree?

In your response you could:
• Write about your own impressions of events being described
• Evaluate how the writer has created these impressions
• Support your opinions with reference to the text

Resource 5 – Language paper 1 practice, Section B

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

5. A magazine has asked for contributions for their creative writing section.

Either

Write a description suggested by this picture:
Or

Write the opening of a story about hope.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]