

English Consolidation Pack 2025-26



English Formulas Sheet

Language

Repetition = Used to Emphasise [Something]

Alliteration = **Repetition** = Used to Emphasise [Something]

Cacophony/Plosives = Harsh sounds 'c', 'd', 'f', 'k', 'p', 't' = Sense of [something] harsh, aggressive or frustrating

Euphony = Soft sounds 'm' 's' 'o' = Sense of [something] soothing, peaceful, tranquil

Sibilance = Repetition of 's' or 'sh' sound = 1. [Something] sinister 2. [Something] serene/peaceful

Irony = Heightens the emotional feeling e.g. heightens the feeling of anger, injustice, pity

Metaphor/Simile: Put into a mind map and link as many ideas as you can, see, hear, taste, touch, smell any words that it reminds you of. THEN think how do these ideas link?

Personification: Creates greater positive or negative emotional connection. Shows importance and power of [Something]

Structure

Juxtaposition/Contrast/Foil Characters: Highlights the importance of [something] a key difference

Triadic Structure:

1 = Sense of Completeness

2 = Sense of Continuity

3 = Emphasises the Last Part

Cyclical Structure:

1 = Sense of Eternity/Eternal [Something]

2 = Sense of Inescapable [Something]

3 = Satisfaction (However, this can be used *ironically* [the opposite of what we expect])

Poetry

Rhyme = Sense of Satisfaction because of [Something]

Regular Stanzas = Sense of regular [Something], consistent [Something] or restricted [something]

Irregular Stanzas = Sense of irregular [Something] or inconsistent/insecure [something]

One stanza Short Stanza = [Something] lasts a short time

One Long Stanza = [Something] overwhelming, [Something] rambling/losing control

Caesura = punctuation in roughly the middle of the line of poetry = A break in [Something] e.g. mentality

Enjambment = [Something] is continuing/losing control?

Free verse = [Something] is free.

Sentences

Listing Sentence = Overwhelming feeling of [Something]

Short Sentence = Emphasises [Something]

Complex Sentence = Shows the layers of [something]

English Literature

Paper 1

Section A: Shakespeare

Answer **one** question from this section on your chosen text.

EITHER

Macbeth

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
5 And fill me from the crown to the toe topfull
Of direst cruelty; make thick my blood,
Stop up th'access and passage to remorse
That no compunctious visitings of nature
Shake my fell purpose nor keep peace between
10 Th'effect and it. Come to my woman's breasts,
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunnest smoke of hell,
15 That my keen knife see not the wound it makes
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

0 1

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]
AO4 [4 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 of *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge meets the Ghost of Christmas Yet To Come.

The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

5 It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the

10 Spirit neither spoke nor moved.

"I am in the presence of the Ghost of Christmas Yet To Come?" said Scrooge. The Spirit answered not, but pointed onward with its hand.

"You are about to show me shadows of the things that have not happened, but will happen in the time before us," Scrooge pursued. "Is that so, Spirit?" The

15 upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as

20 observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

25 "Ghost of the Future!" he exclaimed, "I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?"

0 8

Starting with this extract, explore how Dickens presents Scrooge's fears in *A Christmas Carol*.

Write about:

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears in the novel as a whole.

[30 marks]

English Literature

Paper 2

Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

JB Priestley: *An Inspector Calls*

Either

0 1

How far does Priestley present Eric as a character who changes his attitudes towards himself and others during the play?

Write about:

- what Eric says and does throughout the play
- how far Priestley presents Eric as a character who changes his attitudes.

[30 marks]
AO4 [4 marks]

or

0 2

How does Priestley explore the importance of social class in *An Inspector Calls*?

Write about:

- some ideas about social class in the play
- how Priestley presents the importance of social class.

[30 marks]
AO4 [4 marks]

2 6

Compare how poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
5 And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
10 'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Percy Bysshe Shelley

[30 marks]

Section C: Unseen poetry

Answer **both** questions in this section.

On Aging

When you see me sitting quietly,
Like a sack left on the shelf,
Don't think I need your chattering.
I'm listening to myself.
5 Hold! Stop! Don't pity me!
Hold! Stop your sympathy!
Understanding if you got it,
Otherwise I'll do without it!
When my bones are stiff and aching,
10 And my feet won't climb the stair,
I will only ask one favor:
Don't bring me no rocking chair.
When you see me walking, stumbling,
Don't study and get it wrong.
15 'Cause tired don't mean lazy
And every goodbye ain't gone.
I'm the same person I was back then,
A little less hair, a little less chin,
A lot less lungs and much less wind.
20 But ain't I lucky I can still breathe in.

Maya Angelou

2 7 . 1 In 'On Aging' how does the poet present the speaker's attitudes to growing old?

[24 marks]

Jessie Emily Schofield

I used to wash my grandmother's hair,
When she was old and small
And walked with a frame
Like a learning child.
5 She would turn off her hearing aid
And bend into the water,
Holding the edge of the sink with long fingers;
I would pour warm cupfuls over her skull
And wonder what it could be like
10 In her deaf head with eighty years of life.
Hers was the softest hair I ever felt,
Wedding dress silk on a widow;
But there is a photo of her
Sitting swathed in hair
15 That I imagine chestnut from the black and white,
Long enough to sit on.
Her wet head felt delicate as a birdskull
Worn thin by waves of age,
As she stood bent.
20 My mother's mother under my hands.

Judy Williams

2 7 . 2 In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

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

[8 marks]

English Language

Paper 1

Source A

Alex Cold lives with his parents and two younger sisters, Andrea and Nicole, in a small American town, but when his mother becomes ill, family life changes beyond recognition.

1 Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy
5 with dark clouds.

6 What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the
10 storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.
11

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his
15 mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.

16 At breakfast Alex was not in the mood to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out.

20 'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

25 'You two are just kids. You don't know what you're talking about!' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

Alex was angry with his father, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

30 Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

- 35 Alex had realised during those months how enormous their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was stricter than his father, and sharper. It was impossible to fool her; she could see the unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies.
- 40 Now she barely got out of bed to walk through the rooms with a confused air, as if she didn't recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk; she was little more than a silent ghost.

END OF SOURCE

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

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

List **four** things about the bird in Alex's nightmare from this part of the source.

[4 marks]

1 _____

2 _____

0 2

Look in detail at this extract from **lines 6 to 11** of the source:

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

How does the writer use language here to describe the effects of the storm?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

0 3

You now need to think about the **whole** of the source.

This text is taken from the beginning of a novel.

How is the text structured to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

To what extent do you agree?

In your response, you could:

- consider your own impressions of Alex
- evaluate how the writer shows that Alex is struggling to cope
- support your response with references to the text.

[20 marks]

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.

0 5

A magazine has asked for contributions for their creative writing page.

Either:

Write a description of a stormy sea as suggested by this picture:



Or:

Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

English Language

Paper 2

Source A

Source A was published in *The Guardian* newspaper in 2016. In this article, the writer, Peter Walker, explores how people who cycle in the city are at risk from other road users.

All cyclists fear bad drivers

1 Ask most people who ride a bike regularly in the UK and they'll happily recount a list of terrifying or alarming incidents caused by the deliberate actions of another road user, usually someone in a motor vehicle.

5 My last such incident happened just under a week ago, when a driver decided to overtake my bike very closely and at speed on a narrow residential street near my home in south-east London. I was unharmed, but the driver was gambling on the assumption that I would not, for example, hit a sudden pothole and swerve or wobble.

10 Inevitably the congested traffic meant I caught up with the driver at the next junction. His relatively minor, but nonetheless very real, roll of the dice with my chances of making it home safely that evening had all been for nothing. That's appallingly common.

A couple of things must be noted. First, however distressing such incidents can be – and there is evidence they help keep levels of cycling in Britain as pathetically low as they are – riding a bike is still safer than many people think. The average Briton would ride 2 million miles before they suffered a serious injury.

15 Secondly, while some are tempted to characterise such events as part of a 'war on the roads' it's nothing of the sort, not least as the majority of cyclists also drive, and would thus be somehow waging war on themselves.

20 The thing to grasp is that it's about the person, not the mode of transport they happen to be using at that particular time. As well as cycling, I walk, use buses and trains, sometimes drive, occasionally get planes. My personality is not changed, or defined, by any of those. I get the sense that all these forms of transport are populated by roughly similar proportions of idiots. They might push on to a train, barge past you on an escalator at an Underground station, recline their plane seat just as the meals are being served.

25 Driving is, however, different in one way. It is the sole event in most people's everyday lives where there is a plausible chance they could kill another human being. It's not about morals, it's simple physics. If I hit someone at 12mph even on my solid, heavy everyday bike it would impart something like 1,200 joules of kinetic energy. If I were in the last car I owned, a relatively tiny Nissan Micra, doing 30mph, you're suddenly at 100,000 joules. It's a very different impact.

30 It's why police should take incidents more seriously than they generally do. It's why the driving tuition and testing system should be revamped to place far more stress on drivers' vast, overriding responsibility to look out for and protect vulnerable road users, those not cocooned within a tonne of metal.

35 Next time you're in a car and you think a cyclist in front is holding you up, I'd urge you to hold two very clear thoughts in your mind.

40 The first is this: despite the apparent belief of many drivers, cyclists are not obliged or even advised to ride in the gutter. If a rider is in the middle of the lane it could be to stay clear of opened doors on parked cars; it could be because the edge of the road is rutted and potholed; it might even be to stop drivers squeezing past when it would be clearly unsafe to do so.

45 Also bear this in mind: even if you're absolutely convinced the cyclist is in the wrong, hold back and be cautious anyway. In the majority of urban traffic situations, your overtake will be a very brief victory – they'll pedal past again in the queue for the next red light or junction. But most of all, remember that these are human beings, unprotected flesh and bone seeking to get to work, to see their friends, to return to their loved ones. However much of a rush you think you're in, it never, ever, justifies putting them at risk.

Turn over for Source B

Source B

In this extract, the Countess of Malmesbury describes her experience of riding a bicycle in the streets of London. She wrote the magazine article in 1896, at a time when city streets were full of horse-drawn vehicles. Cycling was becoming a popular means of transport, for women as well as for men.

ON A BICYCLE IN THE STREETS OF LONDON BY SUSAN, COUNTESS OF MALMESBURY



1 A new sport has lately been devised by the drivers of
hansom cabs.* It consists of chasing the lady who rides
her bicycle in the streets of the metropolis. Having now
5 been the prey of the hansom cabman for nearly a year,
and having given him several exciting runs, I cannot
help feeling that cycling in the streets would be nicer, to
use a mild expression, if he'd not try to kill me.

8 Riding on a track began to bore me as soon as I had learnt to balance, but I remained steadily
practising until I could turn easily, cut figures of eight, get on and off quickly on either side and
10 stop without charging into unwelcome obstacles. This done, burning to try my fate in traffic, and
yet as nervous as a hare that feels the greyhound's breath, I launched my little bicycle early
one Sunday morning in July into the stormy oceans of Sloane Street, on my way to visit a sick
friend who lived about four miles off. The streets were really very clear, but I shall never forget
15 my terror. I arrived in about two hours, streaming and exhausted, much more in need of
assistance than the invalid I went to visit. Coming home it was just as bad; I reached my house
about three o'clock and went straight to bed, where I had my lunch, in a state bordering on
collapse. I only recount this adventure in order to encourage others who may have had the
18 same experience as myself, but who may not have tried to conquer their nervousness.



20 What cured my fear was the purchase of a little book called 'Guide to Cycling',
where it is written that I had an actual legal existence on the roadway. Yes, I
had as good a right to my life as even my arch-enemy the hansom. Cautious
and alert, I merrily proceeded on my way, using my bicycle as a means of doing
my morning shopping or other business. I found that my experience in driving
25 an exceedingly naughty pony and cart in town stood me here in very good
stead, my eye being well-educated to pace and distance.

Drivers of hansoms have various ways of inflicting torture on a fellow-creature, one of which is
suddenly and loudly to shout out 'Hi!' when they have ample room to pass, or when you are
only occupying your lawful position in a string of vehicles. Also, they love to share your
handle-bars and wheels, passing so close that if you swerve in the slightest it must bring you to
30 serious grief. They are also fond of cutting in just in front of you, or deliberately checking you at
a crossroads, well knowing that by so doing they risk your life.

I myself always ride peaceably about seven or eight miles an hour, and keep a good look-out
some way ahead, as by that means you can often slip through a tight place or avoid being
made into a sandwich composed of a pedestrian who will not, and an omnibus* which cannot,
35 stop.

Many a time when I first began to ride in traffic have I meekly escorted an omnibus in a crowded street, thankful for the shelter it afforded from the wild and skirmishing jungle round me, and feeling like what I may perhaps describe as a dolphin playing round an ocean liner. Many acts of kindness have I received at a difficult crossroads from hard-worked men, to whom
40 pulling up their horses must have been a serious inconvenience. Indeed, on one occasion, I might have been killed but for the consideration of a driver. I found myself wedged in between an omnibus and a large cart. They had both been standing, and at the moment of my appearance each pulled out from the kerb in a slanting direction. I was thus fairly caught in a trap; but, not having time to faint or go into hysterics, I thought it best to catch the nearest
45 omnibus horse by the harness and try to stop him.

My life was safe, it is true; but what is life if your new white gloves are ruined?

Glossary

* hansom cab – a taxi carriage pulled by a horse

* omnibus – a large horse-drawn vehicle used for carrying passengers

END OF SOURCES

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of **Source A** from **lines 1 to 10**.

Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A** Most people in Britain ride a bike regularly.
- B** Most UK cyclists are pleased about the number of dangerous incidents on the roads.
- C** The writer has never had a dangerous incident whilst cycling.
- D** The writer lives in south-east London.
- E** As the car passed, the writer did not swerve.
- F** The writer soon caught up with the driver.
- G** The writer thought the driver's actions had been pointless.
- H** It is rare to meet dangerous drivers whilst cycling.

0 2

You need to refer to **Source A** and **Source B** for this question.

Both sources describe the similar ways in which drivers behave.

Use details from **both** sources to write a summary of what you understand about the similar behaviour of the drivers. **[8 marks]**

0 3

You now need to refer only to **Source B** from **lines 8 to 18**.

How does the writer use language to describe her first experiences of cycling?

[12 marks]

0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their similar perspectives on cycling in the city.

In your answer, you could:

- compare their similar perspectives on cycling in the city
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

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.

0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

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

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

You are advised to plan your answer to Question 5 before you start to write.

Persuasive Writing Practice

For each topic plan and then write a range of reasons based on your viewpoint. You should include the following arguments:

Moral: to do with what's right and wrong. How does the topic relate to human rights and freedom?

Economic: to do with money. How does the topic relate to how much money people or society has?

Society: to do with making a better or worse society. How does the topic improve or worsen it?

Individual: to do with individual people. How does the topic relate to improving or worsening lives?

1. Cars are convenient, comfortable and save time. However, we need to use them less by making public transport such as trains, trams and buses cheaper, more reliable and easier to access.

Write a speech to be given at a meeting of your local council in which you argue your point of view on this statement.

2. 'Scientists say that teenagers are not like adults; they learn and socialise differently and need sleep at different times. Education needs a radical re-think to meet the needs of students.'

Write a letter to the Minister for Education explaining your point of view on this statement.

3. 'Holidays don't need to be faraway and expensive. They just need to give people a break from everyday life and the chance to relax.'

Write an article for a magazine in which you argue your point of view on this statement

4. Our addiction to cheap clothes and fast fashion means young people in poorer countries have to work in terrible conditions to make them. We must change our attitude to buying clothes now.'

Write an article for a magazine or website in which you argue your point of view on this statement.

5. 'People have become obsessed with travelling ever further and faster. However, travel is expensive, dangerous, damaging and a foolish waste of time!'

Write an article for a news website in which you argue your point of view on this statement.