

## **November Mock Exam Revision – English**

### **Practice Booklet**

#### **Week 1**

##### **English Literature**

You will have selected two text choices as an academy. Focus your revision around two of the following:

- Macbeth
- An Inspector Calls
- A Christmas Carol
- Power and Conflict Poetry

##### **English Language**

You will sit a full suite of Language exams:

- English Language Paper 1
- English Language Paper 2

##### **Revision Organisers:**

- This pack of resourcing accompanies the tasks in this booklet
- Keep them safe for the full revision period

## Week 5 Timetable:

Week 5: 22 September 2025	Monday	Tuesday	Wednesday	Thursday	Friday	Weekend
<b>Exam focus</b>	<b>English Literature: text A</b> <ul style="list-style-type: none"> <li>• (Macbeth / ACC / AIC / P and C Poetry)</li> </ul> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision organiser sheet</li> </ul>	<b>English Literature: text A</b> <ul style="list-style-type: none"> <li>• (Macbeth / ACC / AIC / P and C Poetry)</li> </ul> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision organiser sheet</li> </ul>	<b>English Language Paper 1</b> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision booklet: week 1</li> </ul>	<b>English Literature: text A</b> <ul style="list-style-type: none"> <li>• Macbeth / ACC / P and C poetry</li> </ul> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision booklet: week 1</li> </ul>	<b>English Language Paper 1</b> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision booklet: week 1</li> </ul>	<ul style="list-style-type: none"> <li>• English Literature Text A</li> <li>• English Language Paper 1</li> </ul> <b>Resource:</b> <ul style="list-style-type: none"> <li>• Revision booklet: week 1</li> </ul>
<b>Question / task</b>	<b>Plot revision:</b> <ul style="list-style-type: none"> <li>• Macbeth: act 1-5 summaries</li> <li>• AIC: act 1-3 summaries</li> <li>• A Christmas Carol: stave 1-5 summaries</li> <li>• P&amp;C Poetry: poem summaries</li> </ul>	<b>Key Characters</b> <b>Macbeth: Macbeth, Lady Macbeth, Banquo, Duncan, Witches</b> <ul style="list-style-type: none"> <li>• AIC: Mr / Mrs Birling, Sheila, Gerald, Eric, Goole</li> <li>• ACC: Scrooge, Marley, 3 spirits, Fred</li> </ul>	<b>Section A:</b> <ul style="list-style-type: none"> <li>• Question 2: analysing language</li> <li>• Question 3: analysing structure</li> </ul>	<b>Essay plan:</b> <ul style="list-style-type: none"> <li>• Create an exam / essay question plan for your chosen text (see revision booklet)</li> </ul>	<b>Section A:</b> <ul style="list-style-type: none"> <li>• Complete a question 4: evaluation using a past paper</li> </ul>	<b>Literature Essay / exam question on your chosen text:</b> <ul style="list-style-type: none"> <li>• Macbeth</li> <li>• AIC</li> <li>• ACC</li> <li>• P&amp;C</li> </ul> <b>English Language Paper 1 question 5:</b> <ul style="list-style-type: none"> <li>• Imaginative / narrative writing</li> </ul>
<b>Details</b>	<b>Plot revision:</b> <ul style="list-style-type: none"> <li>• Macbeth: act 1-5 summaries</li> <li>• AIC: act 1-3 summaries</li> <li>• A Christmas Carol: stave 1-5 summaries</li> <li>• P&amp;C Poetry: Poem summaries</li> </ul>	<b>Key Characters</b> <b>Macbeth: Macbeth, Lady Macbeth, Banquo, Duncan, Witches</b> <ul style="list-style-type: none"> <li>• AIC: Mr / Mrs Birling, Sheila, Gerald, Eric, Goole</li> <li>• ACC: Scrooge, Marley, 3 spirits, Fred</li> </ul>	<b>Section A:</b> <ul style="list-style-type: none"> <li>• Question 2: analysing language</li> <li>• Question 3: analysing structure</li> </ul>	<b>Essay plan:</b> <ul style="list-style-type: none"> <li>• Create an exam / essay question plan for your chosen text (see revision booklet)</li> </ul>	<b>Section A:</b> <ul style="list-style-type: none"> <li>• Complete a question 4: evaluation using a past paper</li> </ul>	<b>Literature Essay / exam question on your chosen text:</b> <ul style="list-style-type: none"> <li>• Macbeth</li> <li>• AIC</li> <li>• ACC</li> <li>• P&amp;C</li> </ul> <b>English Language Paper 1 question 5:</b> <ul style="list-style-type: none"> <li>• Imaginative / narrative writing</li> </ul>

## Macbeth

Focus 2: Act 1, Scene 7: How does Shakespeare portray ambition in this extract and the play as a whole?

### Extract 6: Act 1, Scene 7 – 'We will proceed no further in this business'

The following extract has been taken from Act One of 'Macbeth'. In this extract, Macbeth tells his wife they will not be proceeding with their plans to murder Duncan.

**Define:** What is meant by ambition?

#### Big Idea: Ambition / ambition's dangers

Why does Shakespeare include this theme in the play as a whole?

What is he aiming to do with this theme / big idea?

*to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish*

#### Links:

Where else is this theme / big idea seen in the play? Jot down 3 examples.

#### Adapted Thesis: What is your argument about the theme of ambition?

*In his tragedy 'Macbeth,' Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.*

**Answer the following questions in full sentences. Use quotations where you can to help you explain your points.**

1. Why does Macbeth make the decision that Duncan shall not be murdered?
2. How and why does Lady Macbeth attack Macbeth's masculinity in this scene?
3. Innocence cannot exist around Lady Macbeth. How do we know this from the extract? Explain your ideas.

**MACBETH**

We will proceed no further in this business:  
He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

**LADY MACBETH**

Was the hope drunk  
Wherein you dress'd yourself? hath it slept since?  
And wakes it now, to look so green and pale  
At what it did so freely? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour  
As thou art in desire? Wouldst thou have that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage?

**MACBETH**

Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

**LADY MACBETH**

What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

**MACBETH**

If we should fail?

**LADY MACBETH**

We fail!  
But screw your courage to the sticking-place,  
And we'll not fail.



## A Christmas Carol

Focus 1: Starting with the extract, how does Dickens portray Scrooge as a character that changes?

*The following extract has been taken from **Stave One: Marley's Ghost**. In this extract we are introduced to Scrooge's character.*

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

Once upon a time—of all the good days in the year, on Christmas Eve—old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already—it had not been light all day—and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

## An Inspector Calls

Focus 1: How does Priestley present ideas about social responsibility?

**Define:** What is meant by social responsibility?

Big Idea: Social Responsibility		Links:
Why does Priestley include this theme in the play as a whole?	Where is this theme / big idea seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)	
What is he aiming to do with this theme / big idea?		
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>		
Adapted Thesis:		
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>		

Focus 2: How does Priestley use Inspector Goole to present his ideas about society?

**Define:** What is Inspector Goole like?

Big Idea: What does Inspector Goole represent?		Links:
Why does Priestley include this character in the play as a whole?	Where is this character and what they represent seen in the play? Jot down 3 examples (could be moments/ characters/ symbols)	
What message does he give about society through the Inspector?		
<i>to criticise/ to warn/ to expose/ to teach/ to celebrate/ to reveal the importance of/ to question/to establish</i>		
Adapted Thesis:		
<i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society</i>		

## Power and Conflict Poetry Planning

### General Structure

Thesis (both poems... each poem...)

1. Point 1 – Poem A + analysis, LINK, Poem B + analysis
2. Point 2 - Poem A + analysis, LINK, Poem B + analysis
3. Point 3 – Final lines / structural analysis Poem A + Poem B

For each bit of analysis – 2/3 quotations

### Comparative thesis

#### 1) Point 1 : Poem A + Poem B

Methods, x 2 quotations exploded for language

Intentions / context

#### 2) Point 2 Poem A + Poem B

Methods, x2 quotations exploded for structure

Intentions / context

#### Comparison and academic language:

#### 3) Point 3 Poem A + Poem B

Methods, x2 quotations exploded for language

Intentions / context

#### Poem B

1)Methods, x 2 quotations exploded for language  
Intentions / context

2)Methods, x2 quotations exploded for language /  
structure  
Intentions / context

3)Methods, x2 quotations exploded for language  
Intentions / context

Whilst Poem A... Poem B is...  
Equally,  
Similarly,  
In contrast...  
In a similar vein, Poem B also...  
Although,  
One the other hand,

Alludes to...  
Could highlight...  
Emphasises...  
Creates a sense of... because...  
This reveals...  
Whilst X could allude to... it may also  
imply...

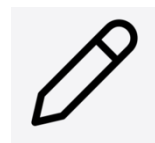


## Power and Conflict Poetry - Writing

Focus 2: Compare how poets present ideas about the power of memory in 'The Emigree' and one other poem.

### Annotate:

1. What do the repeated references to 'sunlight' show about the power of memory?
2. Why might it be significant that every stanza ends on an image of 'sunlight'?
3. What contrast is created with the speaker's bright, joyful memories?
4. What does the personification of the speaker's memory of the city suggest?
5. 5 key quotations about the power of memory



### The Émigrée by Carol Rumens

There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.  
The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes  
glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
That child's vocabulary I carried here  
like a hollow doll, opens and spills a grammar.  
Soon I shall have every coloured molecule of it.  
It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;  
I comb its hair and love its shining eyes.  
My city takes me dancing through the city



of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,  
and my shadow falls as evidence of sunlight.



**To Kill a Mockingbird**  
**written by Harper Lee, 1960**

*In this extract, set in America during the 1930s, a dog with the deadly rabies virus has been reported roaming the streets of a small town. The local sheriff, a man named Mr. Tate, has been called to shoot the dog for public safety. The narrator's father, a lawyer named Atticus Finch, shoots the dog – much to the amazement of his two young children, Jem and Scout - who have no idea their father possesses such skill with a rifle.*

1 I thought mad dogs foamed at the mouth, galloped, leaped and lunged at throats,  
2 and I thought they did it in August. Had the dog behaved thus, I would have been  
3 less frightened. Nothing is more deadly than a deserted, waiting street. The trees  
4 were still, the mockingbirds were silent, the carpenters at Miss Maudie's house  
5 had vanished.

6 I heard Mr. Tate sniff, then blow his nose. I saw him shift his gun to the crook of  
7 his arm. I saw Miss Stephanie Crawford's face framed in the glass window of her  
8 front door. Miss Maudie appeared and stood beside her. Atticus put his foot on  
9 the rung of a chair and rubbed his hand slowly down the side of his thigh. "There  
10 he is," he said softly.

11 The mad dog came into sight, walking dazedly in the inner rim of the curve  
12 parallel to the Radley house. "Look at him," whispered my brother. "Mr. Heck  
13 said they walked in a straight line. He can't even stay in the road."

14 "He looks more sick than anything," I said.

15 Mr. Tate put his hand to his forehead and leaned forward. "He's mad all right, Mr.  
16 Finch." The dog was advancing at a snail's pace, but he was not playing or  
17 sniffing at foliage: he seemed dedicated to one course and motivated by an  
18 invisible force that was inching him toward us. We could see him shiver like a  
19 horse shedding flies; his jaw opened and shut; he was rabid and he was coming  
20 toward us.

21 The dog reached the side-street that ran in front of the Radley Place, and what  
22 remained of his poor mind made him pause and seem to consider which road he  
23 should take. He made a few hesitant steps and stopped in front of the Radley  
24 gate; then he tried to turn around, but was having difficulty. Atticus said, "He's  
25 within range, Heck. You better get him now before he goes down the side street  
26 – Lord knows who's around the corner. Go inside Cal."

27 Calpurnia opened the screen door, latched it behind her, then unlatched it and  
28 held on to the hook. She tried to block Jem and me with her body, but we  
29 looked out from beneath her arms.

30 "Take him, Mr. Finch." Mr Tate handed the rifle to Atticus; Jem and I nearly  
31 fainted.

32 "Don't waste time, Heck," said Atticus. "Go on."

33 "Mr Finch, this is a one-shot job."

34 Atticus shook his head vehemently: "Don't just stand there, Heck! He won't  
35 wait all day for you –"

36 "For God's sake, Mr. Finch, look where he is! Miss and you'll go straight into

37 the Radley house! I can't shoot that well and you know it!"  
38 "I haven't shot a gun in thirty years – "  
39 Mr. Tate almost threw the rifle at Atticus. "I'd feel mighty comfortable if you did  
40 now," he said.

41 In a fog, Jem and I watched our father take the gun and walk out into the  
42 middle of the street. He walked quickly, but I thought he moved like an  
43 underwater swimmer; time had slowed to a nauseating crawl. When Atticus  
44 raised his glasses Calpurnia murmured, "Sweet Jesus help him," and put  
45 her hands to her cheeks.

46 Atticus put his glasses to his forehead; they slipped down, and he dropped them  
47 in the street. In the silence, I heard them crack. Atticus rubbed his eyes and chin;  
48 we saw him blink hard. In front of the Radley gate, the dog had made up what  
49 was left of his mind. He had finally turned himself around, to pursue his original  
50 course up our street. He made two steps forward, then stopped and raised his  
51 head. We saw his body go rigid. With movements so swift they seemed  
52 simultaneous, Atticus' hand yanked a ball-tipped lever as he brought the gun to  
53 his shoulder.

54 The rifle cracked. The dog leaped, flopped over and crumpled on the sidewalk  
55 in a brown-and-white heap. He didn't know what hit him.

56 Jem became vaguely articulate: "Did you see him, Scout? Did you see him just  
57 standin' there?... 'n' all of a sudden he just relaxed all over, an' it looked like that  
58 gun was a part of him... an' he did it so quick, like... I have to aim for ten minutes  
59 before I can hit somethin'...."

60 Miss Maudie grinned wickedly. "Well now," she said, "still think your father can't  
61 do anything? Still ashamed of him?"

62 "No ma'am," I said meekly.

63 "I forgot to tell you the other day that besides playing the harp, Atticus Finch  
64 was the deadest shot in Maycomb County in his time."

**Q1: Read again lines 1 to 6.**

**Answer all part of this question.**

**Tick (✓) one box for each question.**

**01.1** What did the narrator think mad dogs did?

Foam at the mouth

Sleep a lot

☐

Lunged at hands

☐

[1 mark]

**01.2** What time of year did the narrator think mad dogs behaved this way?

July

☐

April

☐

August

☐

[1 mark]

**01.3** What would have made the narrator less frightened?

If the dog had behaved as expected

☐

If the dog had barked

☐

If the dog had played

☐

[1 mark]

**01.4** What were the mockingbirds doing?

They were singing

☐

They were chirping

☐

They were silent

☐

[1 mark]

**Q2:** Look in detail at this extract, from **lines 15 to 26** of the source.

Mr. Tate put his hand to his forehead and leaned forward. "He's mad all right, Mr. Finch." The dog was advancing at a snail's pace, but he was not playing or sniffing at foliage: he seemed dedicated to one course and motivated by an invisible force that was inching him toward us. We could see him shiver like a horse shedding flies; his jaw opened and shut; he was rabid and he was coming toward us.

The dog reached the side-street that ran in front of the Radley Place, and what remained of his poor mind made him pause and seem to consider which road he should take. He made a few hesitant steps and stopped in front of the Radley gate; then he tried to turn around, but was having difficulty. Atticus said, "He's within range, Heck. You better get him now before he goes down the side street - Lord knows who's around the corner. Go inside Cal."

How does the writer use language to describe the dog?

You could include the writer's choice of:

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

[8 marks]

**Q3:** You now need to think about the structure of the source as a whole.

How has the writer structured the text to create tension?

You could write about:

- How tension has increased or decreased by the end of the source
- How the writer uses structure to create an effect
- The writer's use of any other structural features, such as changes in mood, tone or perspective

[8 marks]

**Q4:** Focus this part of your answer from **line 41 to the end** of the extract.

***In this part of the source, Atticus is revealed to be extremely skilled.***

To what extent do you agree or disagree with this statement?

In your response, you could:

- consider your impressions of how Atticus acts
- comment on the methods the writer uses to present Atticus as skilled or not
- support your response with references to the text

[20 marks]

**Q5: Imaginative writing**

Use the image as a springboard for a piece of descriptive writing

[24+16 marks]

