



The Sutton Academy

Knowledge Rich Curriculum Plan

Year 11 An Inspector Calls Revision Autumn One

Lesson/Learning Sequence	Intended Knowledge: <i>Students will know that...</i>	Tiered Vocabulary	Written link the wider curriculum	Prior Knowledge: <i>In order to know this students, need to already know that...</i>	Assessment
Lesson 1: Introduction and Context	<ul style="list-style-type: none"> Students will know the key exam information about AIC, Paper 2 component, Q1 40 marks, 45 minutes. Students will know that the play was set in 1912 but written in 1945, and some of the key differences between these time periods. Students will now that Priestley worked on the Labour party's idea of the Welfare State in the 1930s and 40s. He supported Labour's election win in 1945 and wanted to promote the importance of forging a better society after the war. 		<p>Students have studied plays at KS3.</p> <p>Students have been exposed to social issues.</p>	<p>Socialists believe in greater rights for workers, and greater equality and redistribution of wealth.</p> <p>Capitalists are pro-business, seeing profit and private companies as the key to a flourishing society.</p>	<p>Century Nuggets: Context</p> <p>CCQ: What would a socialist believe is the best way to run a country?</p> <p>Through greater taxation of the rich, more rights for workers, greater equality.</p> <p>CCQ: What would a capitalist believe is the best way to run a country?</p> <p>By allowing businesses to maximise profit, creating a richer society.</p>

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<p>Lesson Two: Opening Stage Directions</p>	<p>Students will know the importance of social class and how to identify social class in the stage directions. Students will know the significance of Priestley's stage directions and how they are used to influence the audiences' perception of the characters.</p> <p><u>Stage Directions</u></p> <p>'Prosperous manufacturer'- bourgeoisie- archetype- exploitation of working class</p> <p>'Not cosy and homelike'- furniture is for effect and show, perhaps indicates 'new money'</p> <p>Lighting should be pink and intimate- connotations of comfort and complacency</p> <p>Brighter and harder- the intention is to show they are shining a light on the truth/ exposing the harsh reality</p>		<p>Students have studied plays at KS3.</p> <p>Students have been exposed to social class and hierarchy.</p>	<p>Students have previously studied plays in KS3 and have prior knowledge of how playscripts are structured.</p>	<p>Comprehension questions</p> <p>1. Looking closely at the stage directions, what impression do you get of the family's financial situation?</p> <p>Comfortable financially, and trying to show this off.</p> <p>2. What is Priestley wanting to imply through the change in lighting he suggests should happen when the Inspector enters?</p> <p>Implies that the Inspector is shining an uncomfortable light on the truth of the Birlings' lives.</p> <p>3. Paying particular attention to the character descriptions, what can you infer about the characters? Make an inference about each character.</p> <p>Mr Birling: 'provincial', regional accent implies he is rising in society from more humble beginnings.</p> <p>Sheila: Complacent, finds life very easy.</p> <p>Mrs Birling: "cold" – heartless</p> <p>Gerald: 'easy well-bred man about town' – confident, self-assured – but 'about town' – highly social?</p> <p>Eric: 'half-shy, half-assertive' – not sure of himself, not sure of who he wants to be.</p>

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<p>Lesson 3: The play</p>	<p>Students will know the plot of Act 1 of An Inspector Calls and will know the sequence of events.</p> <p>Students will know the role of each character in Eva Smith's death and their reaction to their interrogation by the Inspector.</p>		<p>Students have studied plays at KS3.</p>	<p>Capitalists are pro-business, seeing profit and private companies as the key to a flourishing society.</p>	<p>CCQs on role of each character.</p>

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<p>Lesson 4: AIC exam format / Mr Birling</p>	<p>For the 'An Inspector Calls' question, you will have a choice of two questions to answer. Usually, there is a question about a theme and a question more focused on a character.</p> <p>To make the play more manageable, we are going to focus on answering the THEME question using three crucial characters in the play: Birling, Sheila, and Goole (BSG).</p> <p>We can describe lots of the Birling family at the beginning of the play as complacent.</p> <p>Birling reacts defensively to being challenged by the Inspector.</p> <p>By the end of the play, Birling's arrogance is exposed.</p>	<p>Complacent: being too satisfied with oneself, unaware of potential dangers</p>		<p>Capitalists are pro-business, seeing profit and private companies as the key to a flourishing society, and this can lead to selfish behaviour.</p>	<p>Turn and talk and cold call opportunities on annotations – allow students thinking time on their own, followed by paired talk and class discussion.</p> <p>'a man has to make his own way – has to look after himself – and his family too, of course'</p> <p>Shows individualism, self-interest 'and his family too' suggests even his family are an afterthought Highlights the unfeeling selfishness of the capitalist class, as they seem to see life as a permanent competition.</p> <p>'I don't see that it's any concern of yours how I choose to run my business.' Shows Birling's belief that there is no need for any oversight of his business. The dismissive tone of 'any concern of yours' suggests Birling's defensiveness when challenged over his unfeeling treatment of his workers. Highlights the arrogance of capitalists, who believe they have a right to behave however they see fit if it means higher profits.</p> <p>'the famous younger generation who think they know it all' Shows Birling's relief and joy that his reputation will be protected The sarcasm of 'famous' suggests Birling is almost poking fun at the very idea of change, change represented by a new generation Highlights that capitalists cannot be trusted to learn the lessons needed for a better society; instead they will laugh at those promoting change.</p>

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<p>Lesson 5: Sheila</p>	<p>Sheila at the beginning of the play is a complacent and materialistic character who does not have the confidence to act on her instincts.</p> <p>When challenged, Sheila responds emotionally, overcome with remorse for her previous selfishness.</p> <p>At the end of the play, Sheila's newfound confidence is exposed; she becomes a spokesperson for Priestley's socialist values.</p>	<p>Materialistic (early in the play) – Excessively concerned with material possessions; money-oriented</p>	<p>Students have studied the development of a strong female character in the hunger Games and THUG.</p> <p>Students have studied the ideas of class and social injustice in A Christmas Carol, LWD, the Tempest, Hunger Games, THUG and Blood Brothers.</p> <p>Students have studied the idea of a generational constraints in texts such as Romeo and Juliet and Long Way Down.</p>	<p>Students need to already know how to annotate an extract and find meaning</p> <p>Students need to already know Sheila's key events in the play</p> <p>Students need to already know about women in 1912 and their place in society including the suffrage movement</p>	<p>Turn and talk and cold call opportunities on annotations – allow students thinking time on their own, followed by paired talk and class discussion.</p> <p>‘Look – mummy – isn't it a beauty? Oh – darling’ Shows Sheila's rather empty materialism at the beginning of the play. ‘mummy’ suggests an immaturity for someone getting married – and a need for affirmation from her parents.</p> <p>By contrast – cold call the students on what the below earlier quotation suggests about Sheila.</p> <p>‘(half serious, half playful) Yes – except for all last summer, when you never came near me’</p> <p>CCQ/Turn and talk: Why does Sheila hide her suspicions of Gerald? It is perhaps easier and more comfortable for her at this point to lead a naïve life of materialism.</p> <p>‘I'll never, never do it again’ Shows Sheila's complete remorse Repetition suggests a genuine desperation Highlights a determination to do better.</p> <p>‘You're ready to go on in the same old way.’ Shows Sheila's frustration with her family's failure to learn from the Inspector and his messages around social responsibility. ‘same old way’ suggests that Sheila recognises that capitalist selfishness and prejudice has failed – it is tired and ‘old’. Priestley encourages the audience to also recognise that society cannot carry on in the</p>

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					‘same old way’ and that they must take the opportunity for a better society.
<p>Lesson 6 Goole</p>	<p>Students will know the end of the play and will know that Goole is a mysterious and omnipotent character. The students will know how Priestley presents the character of The Inspector.</p> <p>Students will know that in the stage directions, JB Priestly describes The Inspector as "in his fifties, dressed in a plain dark suit". The stage directions state that he 'need not be a big man' but that he must create an 'impression of massiveness, solidity and purposefulness'.</p> <p>Students will know that in the stage directions the lighting becomes ‘brighter and harder’ once the Inspector arrives and begins to challenge the Birlings, suggesting that the Inspector will put the actions of the Birling family under a harsh light.</p> <p>Students will know that Inspector Goole is an omniscient character and his moral judgement stops Eric and Sheila in their tracks and makes them think about their choices and their responsibility for Eva’s death.</p>			<p>Socialists believe in greater rights for workers, and greater equality and redistribution of wealth.</p>	<p>Turn and talk and cold call opportunities on annotations – allow students thinking time on their own, followed by paired talk and class discussion.</p> <p>‘An impression of massiveness, solidity and purposefulness’ Shows how Priestley wants the Inspector to possess a mysterious power. ‘solidity’ suggests the strength of socialist politics – such beliefs seem unbreakable. Contrast with his ‘plain darkish suit’ highlights how socialism is both powerful and ordinary.</p> <p>‘it’s better to ask for the earth than to take it’ Shows the Inspector sternly correcting Birling’s absurd reasoning for refusing . The phrase ‘take it’ could refer to the greed of the capitalist class, or it could refer to the potential for a more violent revolution if socialists’ reasonable requests for higher pay are not listened to. Highlights Priestley’s sense that democratic socialism is completely reasonable: asking and negotiating for higher pay is entirely fair.</p> <p>‘if men will not learn that lesson, then they will be taught it in fire and blood and anguish.’ Shows the Inspector’s warning of the danger of not learning to take responsibility for each other.</p>

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	<p>Students will know that the Inspector represents Priestley's voice – he conveys Priestley's strong socialist views. He challenges the characters, and therefore the audience, about their treatment of the working class.</p>				<p>'fire and blood and anguish' perhaps warns of the Second World War to come – linking the horror of fascism to selfishness like Birling's. Or, it perhaps warns of the potential violence of revolution if capitalists refuse to listen to the reasonable demands of socialists. Highlights the importance of social responsibility – there are many lives at stake here.</p>
<p>Lesson 7: Exam questions</p>	<p>Students will know how to apply the 'BSG' planning framework to an exam question.</p> <p>Students will know that each of their paragraphs should include two of the key references per character to enable them to explore contrasts and develop their analysis.</p> <p>Students will know that if they are given a choice of a character and a theme question, they should answer the theme question using 'BSG'.</p> <p>Students will know that in the slim chance that they get two character questions, they will have to write three paragraphs about that character before, during, and after the Inspector's interrogation.</p>		<p>Students have written essays using similar kind of scaffolds before.</p>	<p>In English we use 'shows-suggests-highlights' to work through layers of analysis.</p> <p>Reinforcing or contrasting quotations can add depth to a response.</p>	<p>Independent written work.</p>
<p>Lesson 8: Gerald</p>	<p>Students will know that Gerald is from a higher social class than Mr Birling, being the son of an aristocratic family. However, students will also know that the wealth and privilege of the aristocracy was already under threat in 1912, and would reduce significantly before 1945, when the play was first performed.</p>	<p>Manipulative - Exercising unscrupulous control or influence over a person or situation</p> <p>Self-serving - Having concern for one's own welfare and interests before those of others</p>	<p>Students have studied plays at KS3.</p> <p>Students have studied complex male characters in Macbeth and Heroes.</p> <p>Students have studied the ideas of class and social injustice in A Christmas Carol,</p>	<p>Students will need to know the plot of the play and that Gerald is from a higher class than Birling.</p> <p>Mr Birling is thrilled about having Gerald as a son-in-law as he believes he can work with the Croft family for</p>	<p>CCQ: Who is of higher social status, the Birling or the Croft family? How do we know?</p> <p>Gerald is from a higher social class than Mr Birling, being the son of an aristocratic family</p> <p>CCQ: What does Mr Birling say about his hopes for Gerald and Sheila's marriage?</p>

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	<p>Students will know that in the stage directions, JB Priestley describes Gerald as "an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town". Priestley initially portrays Gerald as a complacent, privileged, and confident man.</p> <p>Students will know Gerald is portrayed as an ideal husband and son-in-law due to his financial security and social status. His social status contributes to his attractiveness as in 1912 British society the only route to wealth for a woman would be to marry into it.</p> <p>Students will know that, when challenged by the Inspector, Gerald is portrayed as being conscious of the cruelty of the upper classes, yet he shows no desire to change society and thereby compromise the privilege he commands. Priestley presents him as being at a moral cross-roads: he can either fight against the class system or continue to use it to his advantage.</p> <p>Students will know that Priestley portrays Gerald as caught between the older and younger generation. Gerald is exhibited as less flexible and less impressionable than Sheila and Eric in his own convictions, and even though he does accept his</p>		<p>LWD, the Tempest, Hunger Games, THUG and Blood Brothers.</p>	<p>'lower costs and higher prices'.</p> <p>Students need to already know how to annotate an extract and find meaning</p> <p>Students need to already know the stereotypical traits of a wealthy, ignorant male character</p> <p>Students will need to know about Priestley's political views on upper-class young men.</p>	<p>Mr Birling is thrilled about having Gerald as a son-in-law as he believes he can work with the Croft family for 'lower costs and higher prices'.</p> <p>Turn and talk and cold call opportunities on annotations – allow students thinking time on their own, followed by paired talk and class discussion.</p> <p>'I insist upon being one of the family now. I've been trying long enough, haven't I?'</p> <p>Shows Gerald's eagerness to appeal to the Birling family.</p> <p>'insist' suggests Gerald's confidence and self-assurance, but also his likability: he is determined to fit in.</p> <p>Highlights how aristocratic, upper-class young men like Gerald perhaps could no longer be self-sufficient in a changing world: they need the support of middle-class families like the Birlings.</p> <p>'I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different.'</p> <p>Shows Gerald's underlying sexist values, even as this recollection prompts his emotional response to Daisy's death.</p> <p>'dough-faced' suggests that Gerald sees these women on one level as something physically repulsive, but on another as something malleable – something he can shape how he desires.</p> <p>Highlights the objectifying views of women held by many privileged young men. Even if Gerald is remorseful, he does not fully recognise the damaging nature of his views: he still thinks of Daisy in terms of physical</p>

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	<p>responsibility, he deliberately ignores his sense of morality and chooses to try to forget his actions.</p> <p>Priestley uses the character of Gerald to represent the individualism of the upper classes. He disillusiones the audience, who hoped that by the end of the play he would change his capitalist and selfish attitude. Priestley uses Gerald's failure to suggest that self-interest is a powerful barrier to change when immoral behaviour has been exposed.</p>				<p>attractiveness first of all – as a contrast to the other prostitutes in the palace bar.</p> <p>‘Everything's all right now, Sheila.’ Shows Gerald's choice of trying to forget about and gloss over his immoral actions. The certainty in the phrase suggests a quite manipulative attempt to convince Sheila to also forget about his deception and duplicity. Gerald's failure to develop a sense of social responsibility highlights how entrenched upper-class selfishness is; there will always be some who stand in the way of change.</p>
<p>Lesson 9: Mrs. Birling</p>	<p>Students will know that Mrs Birling begins the play as a complacent character who fails to question the unfairness of the patriarchal capitalist world that she supports.</p> <p>Students will know that Mrs Birling is a moralist: someone who is too quick to make moral judgements towards others. This moralising means she fails to sympathise with her situation.</p> <p>Students will know that, when challenged, Mrs Birling is apparently unaware of the hypocrisy in her dealings with Eva Smith, suggesting that she was displaying an ‘absurd’ morality by refusing stolen money.</p> <p>Students will know that Mrs Birling's failure to learn the Inspector's</p>	<p>Moralist (noun): Someone who is too eager to make moral judgements towards others</p> <p>Hypocritical – acting in a way that contradicts your own supposed standards</p>	<p>Students have studied the ideas of class and social injustice in A Christmas Carol, LWD, the Tempest, Hunger Games, THUG and Blood Brothers.</p> <p>Students have studied the idea of a generational constraints in texts such as Romeo and Juliet and Long Way Down.</p>	<p>Students need to already know the plot of the play and Mrs Birling's interrogation with the Inspector.</p> <p>Students need to know that Mrs Birling is her husband's ‘social superior’.</p> <p>Students need to already know about the Edwardian class system.</p> <p>Prejudice is having or showing a dislike or distrust that is derived from a biased opinion</p>	<p>CCQ: What is meant by patriarchy.</p> <p>A patriarchy is a society where men have more power.</p> <p>CCQ: Why do you think Mrs Birling is so willing to support patriarchal values?</p> <p>Mrs Birling perhaps supports a patriarchal society because these are the conservative values with which she was raised, and which provide her with a comfortable life.</p> <p>Turn and talk and cold call opportunities on annotations – allow students thinking time on their own, followed by paired talk and class discussion.</p> <p>‘When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business.’ Shows Mrs Birling's naivety and complacency about how businessmen in a patriarchal society spend their time, and her complete acceptance of a position of neglect in her marriage.</p>

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	<p>lesson even when cruelty is brutally exposed perhaps symbolises how some people have prejudice so ingrained that it is almost impossible for them to change their views.</p>				<p>‘important work’ is a vague term which suggests Mrs Birling’s ignorance about the actual work that her husband does, but also her over-estimation of its significance.</p> <p>Priestley highlights how men profit from this overestimation of their work; this patriarchal society granted men to freedom to deceive without consequence.</p> <p>‘I don’t suppose we can understand for a moment why that girl committed suicide. Girls of that class...’</p> <p>Shows Mrs Birling’s callousness and complete lack of sympathy for Eva Smith – she believes that suicide is just something that inevitably happens to girls of ‘that class’ which cannot be avoided. ‘that class’ suggests that Mrs Birling sees the working class almost as an entirely different species or category of people to herself, people who behave in an entirely different way.</p> <p>Priestley highlights the cold ignorance of the upper classes, who have no interest in understanding the lives of those less fortunate in society, and instead would rather moralise about their shortcomings. It is worth noting that suicide was still a criminal offence at this time.</p> <p><i>NB</i> Sheila’s response about building up a ‘wall’ between ‘us and that girl’.</p> <p>‘She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.’</p> <p>Shows Mrs Birling’s sheer hypocrisy, as she sees her ‘duty’ as upholding moral standards, but then criticises Eva Smith for showing moral integrity by not taking stolen money.</p> <p>The fact that Mrs Birling finds it ‘absurd’ that Eva Smith showed moral integrity suggests she believes that moral standards are something reserved for the upper classes.</p> <p>Priestley highlights the almost ridiculous hypocrisy of the upper classes, who will judge and moralise about the working class telling a ‘pack of lies’ while refusing to recognise their humanity and credit moral decisions.</p>

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<p>Lesson 10: Eric</p>	<p>The students will know how Priestley presents the character of Eric Birling.</p> <p>Students will know that in the stage directions, JB Priestly describes Eric as in his "early twenties, not quite at ease, half shy, half assertive". Eric is quite naive, unsure of himself and his place in the world, but complacent enough not to fully speak out yet.</p> <p>Students will know that Priestley presents Eric in a sympathetic light through Eric's opposition to Mr Birling's capitalistic and individualistic attitudes.</p> <p>Students will know that, when challenged about his behaviour, Eric does not seem to appreciate its full seriousness.</p> <p>Students will know that Priestley portrays society's norms as the reason for the immoral behaviour of Eric (his rape of Eva); this kind of violent behaviour is created by a patriarchal society that does not hold privileged young men to account for their behaviour.</p> <p>Students will know that Eric clearly shows remorse and regret when his behaviour is exposed. Eric accepts responsibility for his actions, but as a modern audience we may have less sympathy for his redemption than Priestley perhaps intended.</p>	<p>Privileged - Having special rights, advantages, or immunities</p>	<p>Students have studied complex male characters in Macbeth and Heroes.</p> <p>Students have studied the ideas of class and social injustice in A Christmas Carol, LWD, the Tempest, Hunger Games, THUG and Blood Brothers.</p>	<p>Students will need to already know about power or equality in relationships – something they will have covered in PSHE.</p>	<p>'Not quite at ease, half shy, half assertive.' Shows Eric's internal conflict: immature and not sure of his place in the world. The juxtaposition suggests the pressure put on a child who lives permanently in his father's shadow.</p> <p>'Why shouldn't they try for higher wages? We try for the highest possible prices.' Shows Eric beginning to question the morality of his father's business practice. Juxtaposition of "they" and "we" highlights the class divide, with Eric admitting the double standards held by the privileged, but still counting himself as a member of the capitalist class. In the beginning of the play, Priestley hints at Eric's potential for change. Priestley highlights how even those born into privilege can begin to see past their class position, when given the opportunity to do so.</p> <p>'I was in that state when a chap easily turns nasty' Shows the underlying violence of Eric's actions. The euphemistic language that Eric uses seems to be in some way trying to excuse himself of his actions, as if his violence can 'easily' happen. Highlights that, despite Eric's regret, he perhaps does not appreciate the full seriousness of his actions, instead relying on the upper-class sociolect of 'chap' to depict himself as relatively harmless.</p> <p>'I wasn't in love with her or anything, but she was pretty and a good sport' Shows again the underlying lack of respect that Eric had for Eva, as he seems to suggest that it would be ridiculous for him to be in love with her. 'good sport' again suggestive of upper-class sociolect, but also a view of women that sees them as a form of entertainment. Priestley highlights the entitlement displayed by upper-class young men who have been afforded every privilege in life through 'public school and varsity life'.</p> <p>'the fact remains that I did what I did'</p>

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					<p>Shows Eric's apparently redeemed character and his clear remorse; he does not look to make excuses for himself here.</p> <p>The monosyllables of 'I did what I did' suggest a desperate regret – the euphemistic language when he recounts the incident itself is gone now.</p> <p>Priestley seems to highlight Eric as a symbol of the possibility for redemption even after the darkest of acts, yet as a modern audience we may have less sympathy for his redemption than Priestley intended.</p>
<p>Lesson 11: Exam questions</p>	<p>Students will know how to apply the 'BSG' planning framework to an exam question.</p> <p>Students will know that each of their paragraphs should include two of the key references per character to enable them to explore contrasts and develop their analysis.</p> <p>Students will know that if they are given a choice of a character and a theme question, they should answer the theme question using 'BSG'.</p> <p>Students will know that in the slim chance that they get two character questions, they will have to write three paragraphs about that character before, during, and after the Inspector's interrogation.</p>		<p>Students have written essays using similar kind of scaffolds before.</p>	<p>In English we use 'shows-suggests-highlights' to work through layers of analysis.</p> <p>Reinforcing or contrasting quotations can add depth to a response.</p>	<p>Independent written work.</p>