

HDHS HOMEWORK BOOKLET
AUTUMN 2 - YEAR 11
Paper 1 - Explorations in creative
reading and writing



*English
& Media*

*Challenge your limit, never
miss an opportunity.*

Homework activities:

- ✓ Week 1- Complete Q1 and 2 for GCSE Learning Activity 1
- ✓ Week 2- Complete Q3 for GCSE Learning Activity 1
- ✓ Week 3- Complete Q4 for GCSE Learning Activity 1
- ✓ Week 4- Complete Q1 and 2 for GCSE Learning Activity 2
- ✓ Week 5- Complete Q3 and 4 for GCSE Learning Activity 2

Paper 1 Section A

Assessment Objectives

Assessment Objective	In your own words....
<ul style="list-style-type: none">• AO1: identify and interpret explicit and implicit information and ideas; select and synthesise evidence from different texts.	
<ul style="list-style-type: none">• AO2: explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views	
<ul style="list-style-type: none">• AO4: evaluate texts critically and support this with appropriate textual references.	

✓ AO1: Questions 1 (4 marks)

✓ AO2: Question 2 and Question 3 (8 marks)

✓ AO4: Question 4 (20 marks)

Paper 1 Explorations in creative reading and writing 1 hour 45 minutes

Question	AOs	Marks available	Suggested Timing
Reading two extracts			15 mins
Question 1	AO1: Retrieval	4	5 mins
Question 2	AO1: Synthesis	8	10 mins
Question 3	AO2: Language analysis	8	10 mins
Question 4	AO4: Evaluating writer's viewpoint	16	20 mins
Question 5	AO5 & AO6: Creative writing	40 (24+16)	45 mins (5 mins planning, 35 mins writing, 5 mins checking)

e.g.

- Q1: List four things...
- Q2: How does the writer use language to ...
- Q3: How has the writer structured the text to ... ?
- Q4: To what extent do you agree...?

SOURCE A

This extract is from 'The Time Traveller' by H.G. Wells, written in 1895.

1 He was in an amazing plight. His coat was dusty and dirty, and smeared with green down the
2 sleeves; his hair disordered, and as it seemed to me greyer—either with dust and dirt or because its
3 colour had actually faded. His face was ghastly pale; his chin had a brown cut on it—a cut half
4 healed; his expression was haggard and drawn, as by intense suffering. For a moment he hesitated in
5 the doorway, as if he had been dazzled by the light. Then he came into the room. He walked with
6 just such a limp as I have seen in footsore tramps. We stared at him in silence, expecting him to
7 speak.

8 He said not a word, but came painfully to the table, and made a motion towards the wine.
9 The Editor filled a glass of champagne, and pushed it towards him. He drained it, and it seemed to do
10 him good: for he looked round the table, and the ghost of his old smile flickered across his face.
11 'What on earth have you been up to, man?' said the Doctor. The Time Traveller did not seem to
12 hear. 'Don't let me disturb you,' he said, with a certain faltering articulation. 'I'm all right.' He
13 stopped, held out his glass for more, and took it off at a draught. 'That's good,' he said. His eyes grew
14 brighter, and a faint colour came into his cheeks. His glance flickered over our faces with a certain
15 dull approval, and then went round the warm and comfortable room. Then he spoke again, still as it
16 were feeling his way among his words. 'I'm going to wash and dress, and then I'll come down and
17 explain things ... Save me some of that mutton. I'm starving for a bit of meat.'

18 He looked across at the Editor, who was a rare visitor, and hoped he was all right. The Editor
19 began a question. 'Tell you presently,' said the Time Traveller. 'I'm—funny! Be all right in a minute.'
20 He put down his glass, and walked towards the staircase door. Again I remarked his lameness and
21 the soft padding sound of his footfall, and standing up in my place, I saw his feet as he went out. He
22 had nothing on them but a pair of tattered, blood-stained socks. Then the door closed upon him. I
23 had half a mind to follow, till I remembered how he detested any fuss about himself. For a minute,
24 perhaps, my mind was wool-gathering. Then, 'Remarkable Behaviour of an Eminent Scientist,' I
25 heard the Editor say, thinking (after his wont) in headlines. And this brought my attention back to
26 the bright dinner-table. 'What's the game?' said the Journalist. 'Has he been doing the Amateur
27 Cadger? I don't follow.' I met the eye of the Psychologist, and read my own interpretation in his face.
28 I thought of the Time Traveller limping painfully upstairs. I don't think any one else had noticed his
29 lameness.

30 The first to recover completely from this surprise was the Medical Man, who rang the bell—
31 the Time Traveller hated to have servants waiting at dinner—for a hot plate. At that the Editor
32 turned to his knife and fork with a grunt, and the Silent Man followed suit. The dinner was resumed.
33 Conversation was exclamatory for a little while, with gaps of wonderment; and then the Editor got
34 fervent in his curiosity. 'Does our friend eke out his modest income with a crossing? or has he his
35 Nebuchadnezzar phases?' he inquired. 'I feel assured it's this business of the Time Machine,' I said,
36 and took up the Psychologist's account of our previous meeting. The new guests were frankly
37 incredulous. The Editor raised objections. 'What was this time travelling? A man couldn't cover
38 himself with dust by rolling in a paradox, could he?' And then, as the idea came home to him, he
39 resorted to caricature. Hadn't they any clothes-brushes in the Future? The Journalist too, would not
40 believe at any price, and joined the Editor in the easy work of heaping ridicule on the whole thing.
41 They were both the new kind of journalist—very joyous, irreverent young men. 'Our Special
42 Correspondent in the Day after To-morrow reports,' the Journalist was saying—or rather shouting—
43 when the Time Traveller came back. He was dressed in ordinary evening clothes, and nothing save
44 his haggard look remained of the change that had startled me.

Learning activity 1 Question 1

Read again the first part of the source, lines 1 – 7.

List **four** details from this part of the text about the time traveller's appearance.

A. _____

B. _____

C. _____

D. _____

[4 marks]

Success criteria and targets

A	Read the section of text carefully and slowly
B	Select four details that answer the question
C	Use direct quotations from the text

Learning activity 1 Question 2

2. Look in detail at this extract from lines 8-22 of the source:

He said not a word, but came painfully to the table, and made a motion towards the wine. The Editor filled a glass of champagne, and pushed it towards him. He drained it, and it seemed to do him good: for he looked round the table, and the ghost of his old smile flickered across his face. 'What on earth have you been up to, man?' said the Doctor. The Time Traveller did not seem to hear. 'Don't let me disturb you,' he said, with a certain faltering articulation. 'I'm all right.' He stopped, held out his glass for more, and took it off at a draught. 'That's good,' he said. His eyes grew brighter, and a faint colour came into his cheeks. His glance flickered over our faces with a certain dull approval, and then went round the warm and comfortable room. Then he spoke again, still as it were feeling his way among his words. 'I'm going to wash and dress, and then I'll come down and explain things ... Save me some of that mutton. I'm starving for a bit of meat.'

He looked across at the Editor, who was a rare visitor, and hoped he was all right. The Editor began a question. 'Tell you presently,' said the Time Traveller. 'I'm—funny! Be all right in a minute.' He put down his glass, and walked towards the staircase door. Again I remarked his lameness and the soft padding sound of his footfall, and standing up in my place, I saw his feet as he went out. He had nothing on them but a pair of tattered, blood-stained socks. Then the door closed upon him.

How does the writer use language here to describe the time traveller?

You could include the writer's choice of:

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

[8 marks]

Success Criteria and targets

A	Carefully read the section of text
B	Select key points from the text to answer the question
C	Use a range of short quotes with inverted commas to support ideas
D	Use your own words to describe the text
E	Explain ideas by reading between the lines – this suggests / this implies / this hints
F	Make original points which are not obvious and predictable
G	Use specific language terms – simile, metaphor, alliteration
H	Use grammar terms – verbs, nouns, nouns, adverbs, adjectives
I	Zoom in on specific words or phrases
J	Use correct words to describe the technique / word used
K	Comment on what the technique suggests / hints / implies
L	Explain why the writer chose the technique / word
M	Explain how this word / technique links to the whole extract
N	Follow the 'technique and effect' sentence structure

O	Use a wider range of points – word, phrase, technique and sentence form
P	Link techniques together with a similar effect or spot patterns
Q	Use advanced terminology – passive sentence , assonance, pathetic fallacy
R	Explores how there is more than one possible feeling / effect
S	Comments on how sentences are used for impact

Learning activity 1 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:

- what the writer does to create an atmosphere
- how and why the writer changes the focus as the extract develops
- any other structural features that interest you.

[8 marks]

Success criteria and targets

A	Select quotes from the text to support your ideas
B	Use speech marks ('quote') to show you have used a quote
C	Use specific structural terms – focus, narrative, paragraph, topic sentence
D	Use correct words to describe the technique used
E	Comment on what the technique suggests / hints / implies
F	Explain why the writer chose the technique
G	Explain how this technique links to the whole extract
H	Follow the 'technique and effect' sentence structure
I	Links techniques together with a similar effect or spot patterns
J	Uses a wide number of short quotes in response
K	Make a connection across the whole text

Learning activity 1 Question 4

4. Focus this part of your answer on the second half of the source, **from line 20 to the end**.

A student, having read this section of the text said: “The writer creates a sense of unease at the dinner party, causing the reader to question where the time traveller has been.”

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

Success criteria and target

A	Select a range of quotes from the text to support your ideas
B	Use speech marks (‘quote’) to show you have used a quote
C	Agree with the viewpoint to a certain extent
D	Explain ideas by reading between the lines – this suggests / this implies / this hints
E	Make original points which are not obvious and predictable
F	Use specific language terms – simile, metaphor, alliteration
G	Use grammar terms – verbs, nouns, nouns, adverbs, adjectives
H	Zoom in on specific words or phrases
I	Use correct words to describe the technique / word used
J	Comment on what the technique suggests / hints / implies
K	Explain why the writer chose the technique / word
L	Explain how this word / technique links to the whole extract
M	Follow the ‘technique and effect’ sentence structure
N	Use a wider range of points – word, phrase, technique, sentence form, structure
O	Link techniques together with a similar effect or spot patterns
P	Use advanced terminology – passive sentence , assonance, pathetic fallacy
Q	Explores how there is more than one possible feeling / effect
R	Comments on how sentences are used for impact

This extract is from 'Great Expectations' by Charles Dickens, written in 1860.

1 To be sure, it was a deserted place, down to the pigeon-house in the brewery-yard, which
2 had been blown crooked on its pole by some high wind, and would have made the pigeons think
3 themselves at sea, if there had been any pigeons there to be rocked by it. But, there were no
4 pigeons in the dove-cot, no horses in the stable, no pigs in the sty, no malt in the store-house, no
5 smells of grains and beer in the copper or the vat. All the uses and scents of the brewery might have
6 evaporated with its last reek of smoke. In a by-yard, there was a wilderness of empty casks, which
7 had a certain sour remembrance of better days lingering about them; but it was too sour to be
8 accepted as a sample of the beer that was gone - and in this respect I remember those recluses as
9 being like most others.

10 Behind the furthest end of the brewery, was a rank garden with an old wall: not so high but
11 that I could struggle up and hold on long enough to look over it, and see that the rank garden was
12 the garden of the house, and that it was overgrown with tangled weeds, but that there was a track
13 upon the green and yellow paths, as if some one sometimes walked there, and that Estella was
14 walking away from me even then. But she seemed to be everywhere. For, when I yielded to the
15 temptation presented by the casks, and began to walk on them. I saw her walking on them at the
16 end of the yard of casks. She had her back towards me, and held her pretty brown hair spread out in
17 her two hands, and never looked round, and passed out of my view directly. So, in the brewery itself
18 - by which I mean the large paved lofty place in which they used to make the beer, and where the
19 brewing utensils still were. When I first went into it, and, rather oppressed by its gloom, stood near
20 door looking about me, I saw her pass among the extinguished fires, and ascend some light iron
21 stairs, and go out by a gallery high overhead, as if she were going out into the sky.

22 It was in this place, and at this moment, that a strange thing happened to my fancy. I
23 thought it a strange thing then, and I thought it a stranger thing long afterwards. I turned my eyes - a
24 little dimmed by looking up at the frosty light - towards a great wooden beam in a low nook of the
25 building near me on my right hand, and I saw a figure hanging there by the neck. A figure all in
26 yellow white, with but one shoe to the feet; and it hung so, that I could see that the faded trimmings
27 of the dress were like earthy paper, and that the face was Miss Havisham's, with a movement going
28 over the whole countenance as if she were trying to call to me. In the terror of seeing the figure, and
29 in the terror of being certain that it had not been there a moment before, I at first ran from it, and
30 then ran towards it. And my terror was greatest of all, when I found no figure there.

31 Nothing less than the frosty light of the cheerful sky, the sight of people passing beyond the
32 bars of the courtyard gate, and the reviving influence of the rest of the bread and meat and beer,
33 would have brought me round. Even with those aids, I might not have come to myself as soon as I
34 did, but that I saw Estella approaching with the keys, to let me out. She would have some fair reason
35 for looking down upon me, I thought, if she saw me frightened; and she would have no fair reason.

36 She gave me a triumphant glance in passing me, as if she rejoiced that my hands were so
37 coarse and my boots were so thick, and she opened the gate, and stood holding it. I was passing out
38 without looking at her, when she touched me with a taunting hand. 'Why don't you cry?' 'Because I
39 don't want to.' 'You do,' said she. 'You have been crying till you are half blind, and you are near
40 crying again now.' She laughed contemptuously, pushed me out, and locked the gate upon me. I
41 went straight to Mr. Pumblechook's, and was immensely relieved to find him not at home. So,
42 leaving word with the shopman on what day I was wanted at Miss Havisham's again, I set off on the
43 four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I
44 was a common labouring-boy; that my hands were coarse; that my boots were thick; that I had
45 fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had
46 considered myself last night, and generally that I was in a low-lived bad way.

Learning activity 2 Question 1

Read again the first part of the source, lines 1 – 9.

List **four** details from this part of the text about Miss Havisham’s manor.

A. _____

B. _____

C. _____

D. _____

[4 marks]

Learning activity 2 Question 2

2. Look in detail at this extract from lines 10-22 of the source:

Behind the furthest end of the brewery, was a rank garden with an old wall: not so high but that I could struggle up and hold on long enough to look over it, and see that the rank garden was the garden of the house, and that it was overgrown with tangled weeds, but that there was a track upon the green and yellow paths, as if some one sometimes walked there, and that Estella was walking away from me even then. But she seemed to be everywhere. For, when I yielded to the temptation presented by the casks, and began to walk on them. I saw her walking on them at the end of the yard of casks. She had her back towards me, and held her pretty brown hair spread out in her two hands, and never looked round, and passed out of my view directly. So, in the brewery itself - by which I mean the large paved lofty place in which they used to make the beer, and where the brewing utensils still were. When I first went into it, and, rather oppressed by its gloom, stood near the door looking about me, I saw her pass among the extinguished fires, and ascend some light iron stairs, and go out by a gallery high overhead, as if she were going out into the sky.

How does the writer use language here to describe the setting?

You could include the writer’s choice of:

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

[8 marks]

Learning activity 2 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:

- what the writer does to create an atmosphere
- how and why the writer changes the focus as the extract develops
- any other structural features that interest you.

[8 marks]

Learning activity 2 Question 4

4. Focus this part of your answer on the second half of the source, **from line 22 to the end**.

A student, having read this section of the text said: “The writer highlights the common perception at the time that upper class individuals know better and are of greater worth than those in poverty.”

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text