

**Wildern School English Department
Summer Booklet
Year 10 into Year 11
English Language**

Recommended reads:

Reading widely is one of the best ways that your child can prepare themselves for the demands of their GCSE year. Reading extensively and for pleasure fosters the development of stronger reading habits and increases literacy skills such as vocabulary, comprehension and inference, all explicitly assessed at GCSE level. Reading will help your child achieve, not only in English, but across the curriculum where these skills are also in demand.

The following reading list has been put together with Year 11 readers in mind. These texts are widely available and we hold copies in the school LRC. For further suggestions, this is a useful website:

<https://schoolreadinglist.co.uk/reading-lists-for-ks4-school-pupils/suggested-reading-list-year-11-pupils-ks4-age-15-16/>

1) Looking for Alaska by John Green

Teenager Miles' life is turned on its head when he meets Alaska and her world of risk and demanding friendship.

2) Felix Ever After by Kacen Callender

Teen Felix Love allows us an unfiltered peek into his world of angst, romantic longing and bullying as he reaches a realisation that he might never find the love that he craves. With complex themes of transphobia, racism, destructive relationships and self-discovery.

3) Savage Her Reply by Deirdre Sullivan

This novel is a modern interpretation of The Children of Lir – a dark Irish folk-tale where the King's children are turned into swans by a jealous witch. Unexpectedly told from the point of view of the witch, this groundbreaking book explores her thoughts and desires in a compelling journey that will give older teens pause for thought

4) The Westing Game by Ellen Raskin

When Samuel Westing dies, 16 people are invited to the reading of his will of millions – 16 people no one would ever expect. Has Westing created a game to control from beyond the grave?

5) The Time Machine by H.G Wells

A timeless classic of science fiction and adventure. A short novel that explores man's impact on the world and the pointlessness of war.

6) The Kite Runner by Khaled Hosseini

A highly anticipated and competitive local kite championship attracts Amir and Hassan, who are keen to win. Set in Afghanistan in 1975, this novel hinges on one event afterwards which will change Hassan's life forever, and one which years later he seeks to put right.

7) Birdsong by Sebastian Faulkes

Stephen moves to live with a family in northern France and soon falls in love. But as tensions rise in the build-up to the first world war, so do tensions in his relationship. Although he escapes fighting for his country, he does not realise what awaits him.

8) On the Road by Jack Kerouac

Sal Paradise sets off on an American dream road trip with Dean Moriarty without either truly knowing what they are looking for. Risk-taking, limit-pushing and thrill-seeking at every turn, the pair's story is told in a gripping autobiographical style. The defining novel of the 'beat generation

9) The Name of the Rose by Umberto Eco

Serial murders in the historical backdrop of a fourteenth-century Franciscan monastery in rural Italy captivate William, who is hired to solve the crimes. A page-turning plot and rich atmospheric description fuel this historical bestseller. A more challenging read for Year 11 pupils.

10) The Trial by Franz Kafka

The book that perhaps coined the term "Kafkaesque". This unfinished story details the experiences of a man arrested for seemingly no reason and his futile fight against faceless power and bureaucracy.

11) The Moonstone by Wilkie Collins

The Moonstone is a hugely valuable, and cursed, diamond smuggled out of a war zone. When it vanishes from an English country house all hell breaks loose, and it's up to Sergeant Cuff to solve the puzzle. A classic detective novel. An easier reader for Year 11 students

12) War of the Worlds by H.G. Wells

A science-fiction classic. Earth is being watched by an advanced and clever alien race. It's only a matter of time before they pick a moment to conquer all mankind.

13) A Short History of Nearly Everything by Bill Bryson

A masterful and accessible synthesis of mankind written with zip and flair. Funny and yet thought-provoking, Bill Bryson's book is great for sparking interest in areas such as Physics, History and Geography.

14) Cosmos by Carl Sagan

A sharp and inspiring book that places human life into a wider context of history, science, philosophy and religion. A literary reality check which is bound to provoke further reading. Good to stretch Year 11 pupils interested in science.

Practice Papers

Completing practice papers will allow your son/daughter to continue to apply the skills and knowledge they have learned in class and are a very valuable form of revision going into the GCSE year. These papers can be completed and handed in to your child's teacher in September for feedback if desired.

English Language Paper One:

A Christmas Carol by Charles Dickens

In this extract, Ebenezer Scrooge is visited by the ghost of his old business partner, Jacob Marley.

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the City of London, even including -- which is a bold word -- the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven-year's dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change: not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up upon its ghostly forehead. The hair was curiously stirred, as if by breath or hot-air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression. As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle. He **did** pause, with a moment's irresolution, before he shut the door; and he **did** look cautiously behind it first, as if he half expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "Pooh, pooh!" and closed it with a bang. He fastened the door, and walked across the hall, and up the stairs, slowly too: trimming his candle as he went.

Up Scrooge went, not caring a button for that: darkness is cheap, and Scrooge liked it. But before he shut his heavy door, he walked through his rooms to see that all was right. He had just enough recollection of the face to desire to do that. Sitting-room, bed-room, lumber-room. All as they should be. Nobody under the table, nobody under the sofa; a small fire in the grate; spoon and basin ready; and the little saucepan of gruel (Scrooge has a cold

in his head) upon the hob. Nobody under the bed; nobody in the closet; nobody in his dressing-gown, which was hanging up in a suspicious attitude against the wall. Lumber-room as usual. Old fire-guard, old shoes, two fish-baskets, washing-stand on three legs, and a poker.

Quite satisfied, he closed his door, and locked himself in; double-locked himself in, which was not his custom. Thus secured against surprise, he took off his cravat; put on his dressing-gown and slippers, and his night-cap; and sat down before the fire to take his gruel. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest story of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house. This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains. The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door.

“It's humbug still!” said Scrooge. “I won't believe it.”

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming in, the dying flame leaped up, as though it cried, “I know him! Marley's Ghost!” and fell again. The same face: the very same. Marley in his pigtail, usual waistcoat, tights, and boots; the tassels on the latter bristling, like his pigtail, and his coat-skirts, and the hair upon his head. The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. His body was transparent; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

Questions:

Q1: Read again paragraph 2.

List 4 things about Jacob Marley's appearance on the door knocker.
[4 marks]

Q2: Read again paragraphs 4 and 5.

How does the writer use **language** to suggest Scrooge's fears?
[8 marks]

Q3: You need to think about the **whole extract** now.

How has the writer **structured** the text to interest you as a reader?
[8 marks]

Q4: Focus this part of your answer on **paragraphs 3, 4 and 5**. A student said,

"I think it's amusing how the writer shows Scrooge doubting his own senses."

To what extent do you agree?
[20 marks]

Q5: Either write a description suggested by this image or write a short story about doubting yourself.



This extract is from the opening of a novel by Robert Matheson. In this section the shrunken protagonist encounters a spider.

The Shrinking Man

The spider rushed at him across the shadowed sands, scabbling wildly on its stalk-like legs. Its body was a giant, glossy egg that trembled blackly as it charged across the windless mounds, its wake a score of sand-trickling scratches.

Paralysis locked the man. He saw the poisonous glitter of the spider eyes. He watched it scramble across a log-like stick, body mounted high on its motion-blurred legs, as high as the man's shoulders. Behind him, suddenly, the steel encased flame flared into life with a thunder that shook the air. It jarred the man loose. With a sucking gasp, he spun around and ran, the damp sand crunching beneath his racing sandals.

He fled through lakes of light and into darkness again, his face a mask of terror. Beams of sunlight speared across his panic-driven path, cold shadows enveloped it. Behind, the giant spider scoured sand in its pursuit.

Suddenly the man slipped. A cry tore back his lips. He skidded to a knee, then pitched forward onto outstretched palms. He felt the cold sands shaking with the vibration of the roaring flame. He pushed himself up desperately, palms flaking sand, and started running again.

Fleeing, he glanced back across his shoulder and saw that the spider was gaining on him, its pulsing egg of a body perched on running legs—an egg whose yolk swam with killing poisons. He raced on, breathless, terror in his veins.

Suddenly the cliff edge was before him, shearing off abruptly to a grey, perpendicular face. He raced along the edge, not looking down into the vast canyon below. The giant spider scuttled after him, the sound of its running a delicate scraping on the stone. It was closer still. The man dashed between two giant cans that loomed like tanks above him. He threaded, racing, in between the silent bulks of all the clustered cans, past green and red and yellow sides all caked with livid smears. The spider had to climb above them, unable to move its swollen body rapidly enough between them. It slithered up the side of one, then sped across their metal tops, bridging the gaps between them with sudden, jerking hops.

As the man started out into the open again, he heard a scratching sound above. Recoiling and jerking back his head, he saw the spider just about to leap on him, two legs slipping down a metal side, the rest clutching at the top.

With a terrified gasp, the man dived again into the space between the giant cans, half running, half stumbling back along the winding route. Behind him, the spider drew itself back up to the top and, backing around in a twitching semicircle, started after him again.

- 1) Read again the first part of the source from lines 1 – 3.

List four things from this part of the text about the spider.
[4 marks]

- 2) Look in detail at this extract from lines 4 – 16 of the Source.

How does the writer use language here to describe the terror caused by the spider?

[8 marks]

- 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?

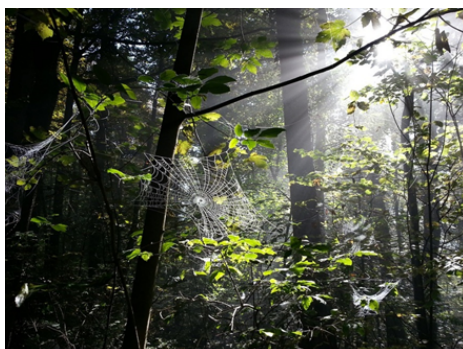
[8 marks]

- 4) Focus this part of your answer on the second part of the Source from line 17 to the end.

A student, having read this section of the text, said: “The writer brings the struggle of the narrator to life for the reader. It is almost as if you are there.” To what extent do you agree?

[20 marks]

- 5) Either: Write a description suggested by this picture.



Write the opening part of a story in which a character or characters experience something terrifying.

English Language Paper Two

Source A:

Extract from a magazine article in *The Girl's Own Paper*

The following extract is taken from a magazine article published in *The Girl's Own Paper* on 2nd December 1899. Here, the author presents her views on young women and the jobs they can do.

During the last few years it has been the fashion for people of all sorts and conditions to busy themselves about us and our position; they have given their opinions of us very freely, they have discussed our capabilities, or rather incapacities, together with our future prospects very much as though we were **marionettes**, without souls or brains or hands.

If any among us are idle, and a good many of us are credited with this disease, we are rebuked; if, on the contrary, we are industrious and earn an independent livelihood, we are abused for taking the bread out of our brothers' mouths.

If we do not work, we are told that we cannot make good wives; and if we do work, that we shall be unable to make our husbands happy because they want companions more or less frivolous when they have been at work all day. Alas! we should be thoroughly deserving of all the

work and do it better than they. Therefore let them look to it.

There is work for everybody; if not in one way, then in another. A lady whom some of us know was once very rich, and when her husband died she found herself quite poor, and would have been obliged to live upon her friends but for one gift she possessed, and peculiar as it was, she resolved to use it. It was that of mending clothes and linen, which she could do beautifully. She made her position known to several families who gladly engaged her on stated days of the month from nine in the morning till six in the evening, and needless to say, she is proving the greatest comfort possible to mothers of large families. For some years now she has kept herself not only independent, but able to put by a little for old age or sickness, and no one thinks of looking down upon her

compassion showered upon us from time to time, if we were moved one iota from our steady purposes by all the conflicting advice and opinions offered us.

It is our determination not to be objects of compassion, neither will we be useless **lumber** in our homes, neither will we arrange our lives with the one purpose of entrapping men to marry us.

Are we to be sorry that it is now quite rare to find, among us girls, one that sits down all day reading novels with a pet dog in her lap which she from time to time caresses, or that a girl willing to work is deterred from it by the fear of lowering her position thereby?

We are convinced that work is good for us; we are better for it physically, mentally and spiritually. We are altogether happier for it, and we object to being **compassionated** for doing that which our talents fit us for.

No girl will be the worse for a little money in the Savings Bank, but it will go doubly as far as if she has placed it there out of her own earnings and not out of her father's.

We look round upon many families we know, and wherever we see a girl petted and thought too pretty or too delicate or too anything else to work, she is invariably discontented and unhappy - and why? Because she is not fulfilling her mission in the world.

If, as people say, we are robbing our brothers of their work, it must be because we take more pains with the

or, depend upon it, God would not have given us the capacity and the ability to work.

Who is the strength and the brightness of the home - the busy or the idle girl? The one who uses her brains or the one who lets them rust?

If people will interfere with us at all, let them try to build us up in vigorous, healthful work, teaching us that however humble the work we do, we give it dignity by doing it to the best of our ability.

We have come to the conclusion that we shall live better lives and longer lives if we work well and cheerfully at that which falls to our lot. The nation will be the better for our influence and example, and our brothers cannot and will not be content to smoke and dawdle away their time at clubs and music halls while we, their sisters, are earnestly working.

At the same time we will endeavor to help our

Source B: Why Women Still Need Husbands

Suzanne Venker: Published December 06, 2013

Over the past several decades, society has witnessed a profound change in the way women view men and marriage. It began with the baby boomer adage “never depend on a man.”

This message resulted in a generation of women who turned their attention away from the home and onto the workforce. They did what their mothers told them to do: they became financially independent so they’d never have to rely on a husband.

In time, “never depend on a man” turned into the full-blown belief that men are superfluous. In 2010 Jennifer Aniston claimed women needn’t “fiddle with a man” to have a child.

This may strike you as an isolated case of stupidity, but Aniston’s willingness to put it out there speaks volumes about modern cultural attitudes. No actress would have said such a thing in the 70s, 80s, or even early 90s.

Fortunately, most women come to the realisation that they do, in fact, need a man—at least if they want a family.

Financial independence is a great thing, but you can’t take your pay slip to bed with you. Research shows that what women want more than anything else is not to work full-time and year-round but to live balanced lives.

How will they do it? That’s the number-one conversation among women today.

‘Round and ‘round we go, asking how women can gain more control over their lives. How can they spend more time with their children? How can they make time for exercise or even a social life? How can they keep their houses in order and still have time to cook? The answer is obvious.

Lean on your husband.

According to Pew Research, “Dads are much more likely than moms to say they want to work full time. And when it comes to what they value most in a job, working fathers place more importance on having a high-paying job, while working mothers are more concerned with having a flexible schedule.”

That women prefer part-time work is simply irrefutable. It was true back in 2007, and it’s even true among top university graduates! Study after study, both here and abroad (the majority of women in Spain and other countries seek some combination of paid work and family work) shows women as a whole want multifaceted lives. They want balance.

And there's only one way to get it: rely on a man's more linear career goals. Unlike women, a man's identity is inextricably linked to his salary. That's how most men feel a sense of purpose. Indeed, research shows men see it as their duty to support their families even when their wives make as much money (or more) as they do!

Perhaps that's because men can't produce life the way women can—let's face it: those are some serious shoes to fill—but they can produce the means to make a child's life secure. As a nation, we dismiss this integral part of masculinity. But that doesn't make it any less true.

So why not let husbands bring home the bulk of the bacon so women can have the balanced lives they seek? There's no way to be a wife, a mother and a full-time employee and still create balance. But you can have balance by depending on a husband who works full-time and year-round.

I know what you're going to say. Where are these husbands on whom women can depend? And you're right: there are fewer men these days who seem eager to be primary breadwinners.

But ask yourself why, and I bet you know the answer.

Questions:

Section A

1. Read again Source A. Choose **4** of the following statements that are **true**:
- oThe writer suggests that men want their wives to be frivolous.
 - oAccording to the text, women who do not work lead rich and fulfilling lives.
 - oWomen who are considered too delicate for work are also perceived as unhappy.
 - oWomen should work because there is a shortage of men.
 - oAccording to the writer, women should work because the reigning monarch is female.
 - oAccording to the writer, women can often do men's jobs better than men.
 - oAccording to the writer, working does not make a woman less womanly.
 - oAccording to the writer, working does not make a woman very attractive.

(4 marks)

2. You need to refer to source A and source B for this question. Use details from both sources. Write a summary of the differences between each writers' views on women and work.

(8 marks)

3. You now need to refer only to source B. How does Venker use language to convey her ideas about **men and women**?

(12 marks)

4. For this question, you need to refer to the whole of Source A together with Source B. Compare how the writers present their attitudes towards women and work. In your answer you should:

- Compare their different attitudes
- Compare the methods they use to convey their attitudes
- Support your ideas with quotations from both texts.

(16 marks)

Section B

5. 'We should discourage women from wanting to work. Indeed, young girls should be taught that their place is in the home.'

Write a speech aimed at young people in which you present your thoughts and feelings on this statement.

(24 marks for content + 16 marks for technical accuracy)

