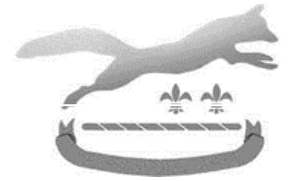


TUESDAY

Year 10



English Homework Booklet 1

W/b	Task	R.A.G. rating
1 4 th Sept	Reading Skills	
2 9 th Sept	Word Classes	
3 16 th Sept	Figurative Language	
4 23 rd Sept	Creation of Character	
5 30 th Sept	Extended Reading	
6 7 th Oct	Identifying Sentence Types	
7 14 th Oct	Making Comparisons 1	
8 21 st Oct	Making Comparisons 2	
9 28 th Oct HALF TERM	Writing Skills	

Please check the examination details below before entering your candidate information

Candidate surname Other names

Centre Number Candidate Number

Pearson Edexcel Level 1/ Level 2 GCSE (9-1)

Time 1 hour 55 minutes Paper reference **1EN2/02**

English Language 2.0

PAPER 2: Contemporary Texts

You must have: Source Booklet (enclosed) Total Marks

Instructions

- Use **black** ink or ball-point pen.
- Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour and 10 minutes on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided – there may be more space than you need.

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets – use this as a guide as to how much time to spend on each question.
- Questions labelled with an **asterisk (*)** are ones where the quality of your written communication will be assessed – you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Name:

Teacher:

Language Paper 2: Contemporary Texts

Edexcel English
Language 2.0

Paper 2

- 1 hour 55 minutes
- 50% of qualification
- 80 marks

Section A: Reading

- Short and open response questions on two thematically linked, unseen fiction and non-fiction extracts
- Assesses AO1 (SQI), AO2 (MQE) and AO3 (Compare)

Section B: Writing

- Choice of two writing tasks that require an extended response
- Assesses AO5 (content / organisation) and AO6 (SPG)

AO1

- ✓ Find and **interpret explicit** and **implicit** ideas.
- ✓ **Synthesise evidence** from different texts.

AO2

- ✓ **Analyse** the writer's use of language and structure.

AO3

- ✓ **Compare** texts.

AO4

- ✓ **Evaluate** short and longer extracts.

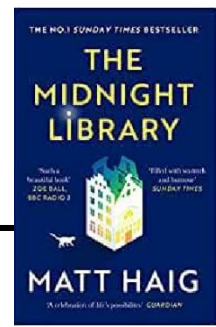
AO5

- ✓ **Communicate** clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
- ✓ **Organise** information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6

- ✓ Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Week 1: reading skills



Extract from The Midnight Library by Matt Haig.

Nora walked onto the stage.

At first she couldn't see the faces because the lights were pointing towards her, and beyond the glare, everything seemed like darkness. Except for the mesmerising milky way of camera flashes and phone torches.

She could hear them though.

Human beings when there's enough of them together acting in total unison becoming something else. The collective roar made her think of another kind of animal entirely. It was at first kind of threatening, as if she was Hercules facing the many-headed Hydra who wanted to kill him...

1. How does Matt Haig create impact in the first line?	6. Give 1 example of an auditory description used by the writer.
2. Give 3 proper nouns used in this extract.	7. Which word from the extract means 'together'?
3. Find a phrase that uses alliteration in paragraph 2.	8. How does the phrase 'collective roar' build drama?
4. Which sentence has impact because of its simplicity?	9. Circle all of the verbs in your extract.
5. Give 1 example of a visual description used by the writer.	10. Give 3 emotions you could attribute to Nora in this extract.

Week 2: word classes

Task 1: List 3 nouns in each category:

- a. Concrete nouns:
- b. Proper nouns:
- c. Abstract nouns:
- d. Pronouns:

Task 2: Underline the adjectives in the following sentences:

- a. The graceful dancer floated across the illuminated stage.
- b. Jude has a part-time job in the city.

Task 3: Underline the verbs and circle the proper nouns in the following sentences:

- a. Callum is playing cricket in the County League.
- b. Highfield School is considering its policy on uniform requirements.

Task 4: Underline the verbs and circle the adverbs in the following sentences:

- a. The man coughed loudly to attract attention.
- b. The lion roared aggressively at the safari jeep.
- c. My friend and I ran desperately to catch the bus.

Task 5: Read the extract from *You are a Champion* by Marcus Rashford.

Underline the verbs and circle the nouns.

For as long as I can remember, all I wanted to do is play. It doesn't matter what position I'm playing in, what the weather's like or who the opponent is, if you give me a chance to play, that's what I'm going to do.

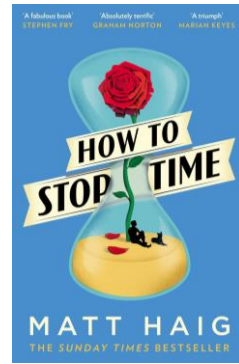
Week 3: figurative language and types of imagery

<p><u>Metaphor</u> This method is a direct comparison of one thing to another. Metaphors help the reader to create a visual picture in their mind.</p>	<p><u>Simile</u> This is a comparison of one thing with another thing, saying it is similar in some way. It uses 'like' or 'as' to help create the imagery.</p>	<p><u>Personification</u> This method gives human characteristics to something that is non-human.</p>
---	--	--

1. Circle the correct method for each quotation.
2. Draw a sketch to represent the figurative meaning.

<p>She was as busy as a bee whilst organising her office.</p> <p>Metaphor / Simile / Personification</p>	<p>The wind bellowed around the house as the storm shook the community.</p> <p>Metaphor / Simile / Personification</p>	<p>The museum was a key, unlocking the secrets of time.</p> <p>Metaphor / Simile / Personification</p>
<p>A wave of rebelliousness ran through the countryside.</p> <p>Metaphor / Simile / Personification</p>	<p>With the ring of light from his lantern dancing from side to side, he lurched across the yard.</p> <p>Metaphor / Simile / Personification</p>	<p>In January there came a bitterly hard weather. The earth was like iron and nothing could be done in the fields.</p> <p>Metaphor / Simile / Personification</p>

Week 4: creation of character



Creating character through action

I was standing outside of her door.

I had knocked and waited and knocked again.

The watchman, who I had passed at the corner of the street, was now approaching.

“It is a marked house, lad.”

“Yes, I know that.”

“You must not go in there. It is unsafe.”

I held out my hand. “Stand back. I am cursed with it too.”

1. Circle the **verbs**.
2. Underline the **repetition**.
3. Explain how the **instruction** “stand back” creates action.

These extracts come from How to Stop Time by Matt Haig.

Creating character through description

He was a long way off but he was easy to recognise. He was a large as a haystack. He was walking along with his arms hanging by his sides in a strange fashion, as if they were dead things attached to him.

1. Circle the **adjectives**.
2. Underline the **similes**.
3. Explain how this **description** creates a sense of character.

Creating character through dialogue

"I don't know."

"That is a lie."

"I can't tell you who he is."

"He said your mother was a witch. What was his meaning?"

"He must be confused. He must have mistaken me for somebody else."

Her green eyes glared at me, alive with quiet fury.

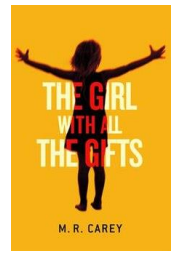
"Do you take me for a fool, Tom Smith?"

1. Define a 'dialogue'.
2. How many **people** are speaking in this dialogue?
3. Underline the **interrogative** sentences.
4. Circle the **pronouns**.
5. Highlight all of the **terminal punctuation**.
6. What can you **predict** about the characters from what they say?

Now, write a **dialogue** of at least 6 lines between:

1. A bus driver
2. A man with large bags of shopping

Week 5: extended reading



The Girl With All The Gifts by M. R. Carey (2014)

Melanie is one of a group of children seized by the army for testing a disease that is wreaking havoc on the human population and turning them into ‘hungries’. In addition to physical testing, the children are also tested for emotional and mental ability in a classroom setting where the children are given lessons, just like any other children. This extract describes the army base and introduces the reader to Melanie’s life there.

Her name is Melanie. It means “the black girl”, from an ancient Greek word, but her skin is actually very fair so she thinks maybe it’s not such a good name for her. She likes the name Pandora a whole lot, but you don’t get to choose. Miss Justineau assigns names from a big list; new children get the top name on the boys’ list or the top name on the girls’ list, and that, Miss Justineau says, is that.

There haven’t been any new children for a long time now. Melanie doesn’t know why that is. There used to be lots; every week, or every couple of weeks, voices in the night. Muted orders, complaints, the occasional curse. A cell door slamming. Then, after a while, usually a month or two, a new face in the classroom – a new boy or girl who hadn’t even learned to talk yet. But they got it fast.

Melanie was new herself, once, but that’s hard to remember because it was a long time ago. It was before there were any words; there were just things without names, and things without names don’t stay in your mind. They fall out, and then they’re gone.

Now she’s ten years old, and she has skin like a princess in a fairy tale; skin as white as snow. So she knows that when she grows up she’ll be beautiful, with princes falling over themselves to climb her tower and rescue her.

Assuming, of course, that she has a tower.

In the meantime, she has the cell, the corridor, the classroom and the shower room. The cell is

small and square. It has a bed, a chair and a table. On the walls, which are painted grey, there are pictures; a big one of the Amazon rainforest and a smaller one of a pussycat drinking from a saucer of milk. Sometimes Sergeant and his people move the children around, so Melanie knows that some of the cells have different pictures in them. She used to have a horse in a meadow and a mountain with snow on the top, which she liked better.

It's Miss Justineau who puts the pictures up. She cuts them out from the stack of old magazines in the classroom, and she sticks them up with bits of blue sticky stuff at the corners. She hoards the blue sticky stuff like a miser in a story. Whenever she takes a picture down, or puts a new one up, she scrapes up every last bit that's stuck to the wall and puts it back on the little round ball of the stuff that she keeps in her desk. When it's gone, it's gone, Miss Justineau says.

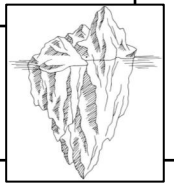
The corridor has twenty doors on the left-hand side and eighteen doors on the right-hand side. Also it has a door at either end. One door is painted red, and it leads to the classroom – so Melanie thinks of that as the classroom end of the corridor. The door at the other end is bare grey steel and it's really, really thick. Where it leads to is a bit harder to say. Once when Melanie was being taken back to her cell, the door was off its hinges, with some men working on it, and she could see how it had all these bolts and sticking-out bits around the edges of it, so when it's closed it would be really hard to open. Past the door, there was a long flight of concrete steps going up and up. She wasn't supposed to see any of that stuff [...]. But she saw, and she remembers.

She listens, too, and from overheard conversations she has a sense of this place in relation to other places she hasn't ever seen. This place is the block. Outside the block is the base, which is Hotel Echo. Outside the base is region 6, with London thirty miles to the south and then Beacon another forty-four miles further – and nothing else beyond Beacon except the sea. Most of region 6 is clear, but the only thing that keeps it that way is the burn patrols, with their frags and fireballs. This is what the base is for, Melanie is pretty sure. It sends out burn patrols, to clear away the hungries.

The burn patrols have to be really careful, because there are lots of hungries still out there. If they get your scent, they'll follow you for a hundred miles, and when they catch you they'll eat you. Melanie is glad that she lives in the block, behind that big steel door, where she's safe.

1	What does Melanie's name mean in ancient Greek?	
2	What name does Melanie like a whole lot?	
3	Who assigns the names to the children?	
4	How long has it been since the last new child started?	
5	How often was there a new child in the time before?	
6	How old is Melanie?	
7	What is Melanie's skin as white as?	
8	What four parts of the building does Melanie 'have'?	
9	What shape is her cell?	
10	What is the big picture in her room of?	
11	What two pictures did Melanie used to have in her previous room?	
12	Where does Miss Justineau get the pictures from?	
13	How many doors are on the left-hand side of the corridor?	
14	Where does the red painted door lead to?	
15	What is behind the thick grey steel door?	

16	What is the name of the base?	
17	How many miles away is London?	
18	What keeps region 6 'mostly clear'?	
19	What are there still lots of 'out there'?	
20	What happens if they get your scent?	



Now write a 3 section summary of the text.

<p>S: Make a statement about something you understand</p> <p>Q: Provide a short quotation E.g. in the line...</p> <p>I: Explore the inferences and ideas you have about the statement E.g. I can infer that.... This makes me think / understand / feel... this suggests...</p>	<p>At the start of the text...</p>
<p>S:</p> <p>Q:</p> <p>I:</p>	<p>Later in the text...</p>
<p>S:</p> <p>Q:</p> <p>I:</p>	<p>Towards the end of the text...</p>

Week 6: identifying sentence types

Single-clause sentences

These are also called **simple sentences**. They only have one clause and provide one piece of information.

They contain a subject and one verb.

e.g. *The dog barked.*

Multi-clause sentences

These are also called **compound** or **complex sentences**.

They have more than one clause and have two or more verbs.

e.g. *After we had eaten lunch, we are going to take the dog for a walk.*

Minor sentences

These are **not full sentences**.

Without a verb, they are grammatically incomplete.

e.g. *Yes, sir.*

Coordinate sentences

Clauses are **coordinate** if neither clause depends upon the other.

e.g. *The hounds were howling and the cats were hissing.*

Subordinate sentences

A **subordinate** clause is dependent on the main clause to make sense. It cannot stand alone.

e.g. *The hounds howled until she returned home.*

Identify the following types of sentence:

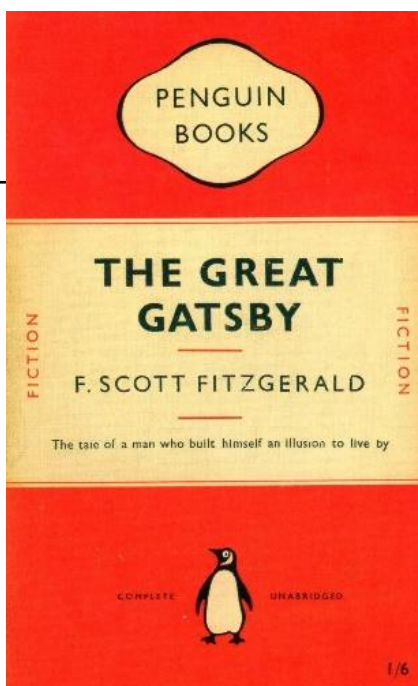
1. Seventeen.
2. They went swimming and had lunch.
3. She is a coach.
4. Because the children were screaming, her ears were ringing.
5. Who's there?
6. The trunk, hidden away in the corner of the attic for decades, was covered in dust and locked by a key lost long ago.
7. I ran for the bus and missed it.
8. I ran for the bus and missed it; it wasn't the first time.
9. The sun, the midsummer fireball, sent roasting rays down to earth.
10. Vote for school council today.
11. That was our first clue: this job wasn't going to be easy.
12. How?

Write:

A single-clause sentence	
A multi-clause sentence	
A minor sentence	
A coordinate sentence	
A subordinate sentence	

Week 7: making comparisons 1

Text 1: extract from The Great Gatsby (fiction)	Text 2: extract from travel writing (non-fiction)
<p>At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough coloured lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold.</p>	<p>Still, nobody pays much attention as I wander up to the first of these beasts, the motor yacht Katara. It is thought to have cost around \$300m. You don't spend that much on a boat not to have anyone notice. Crew in white shirts and khaki shorts swarm over its decks, making final preparations to the scene. Everything is immaculate. Glasses and cutlery are laid on tables. Sun-loungers are set out on the teak transom, towels rolled in tight cylinders. On the top deck a helicopter waits. It all gleams in the sunshine.</p>



Tasks

1. Underline any **alliteration** in the two texts.

2. Circle the **adjectives** in both texts.

3. Identify the **narrative perspective** of each text.

Text 1 =

Quote =

Remember:

- 1st person = I, me, my
- 2nd person = you
- 3rd person = they, he, she, Mrs Wright.

Text 2 =

Quote =

4. Find a similarity in the main **ideas** presented in the two texts.

Similarity:

Quote from Text 1:

Quote from Text 2:

5. Find a similarity in the **language** used in the two texts.

Similarity:

Quote from **Text 1:**

Quote from **Text 2:**

6. Find a difference in the **language** used in the two texts.

Difference:

Quote from **Text 1:**

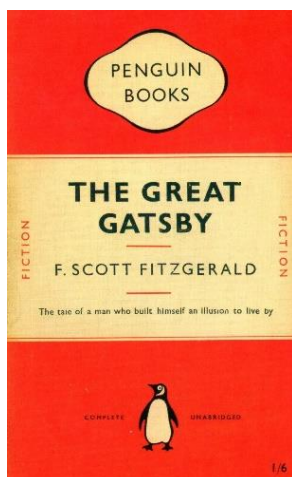
Quote from **Text 2:**

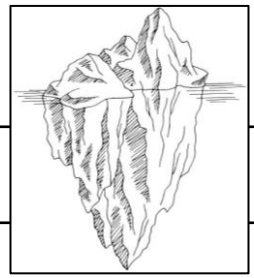
Week 8: making comparisons 2

Perspective = a particular attitude

Their outlook, their viewpoint, their opinion.

Text 1: extract from <i>The Great Gatsby</i> (fiction)	Text 2: extract from travel writing (non-fiction)
<p>There was music from my neighbour's house through the summer nights. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden shears, repairing the ravages of the night before.</p>	<p>Culinary choices are only the start of the potential tensions on board. Compared with the five-star hotel standard of the guest state-rooms, the crew accommodation is usually cramped and shared. Crew will wake up to serve breakfast and then stay until the last guest has gone to bed, meaning days can be up to 20 hours. There are no weekends at sea. On superyachts the owner is God, followed quickly by the captain and the guests.</p>





Perspective = a particular attitude
Their outlook, their viewpoint, their opinion.

1. Underline any imagery in the texts.	2. Circle the nouns in each text.
3. What are the writer's ideas about the rich people in text 1? Make a statement, provide a quotation and make inferences and give ideas about why they have that opinion. S: Q: I:	4. What are the writer's ideas about the rich people in text 2? Make a statement, provide a quotation and make inferences and give ideas about why they have that opinion. S: Q: I:

Now, write to compare the perspectives of the two writers.

Use these connectives to help you:

- ✓ similarly.
- ✓ likewise.
- ✓ equally.
- ✓ in the same way.
- ✓ on the other hand.
- ✓ nevertheless.
- ✓ in contrast.
- ✓ however.

Week 9: writing skills

Using an image to inspire creative writing

This image is a movie still from the 2013 film, *The Great Gatsby*.



Write:	
1. 5 sophisticated adjectives to describe the building.	
2. 1 simile to describe the gardens.	
3. A metaphor to describe the horse and rider.	
4. A multi-claused sentence to describe the scene.	
5. A minor sentence to describe the scene.	

