

Year 11 Remote Learning Booklet: English

You should complete 1 lesson per week from Sections A and B and 2 lessons per week from Section C.

If you complete this work, you should use your knowledge organisers to revise and then test your recall of your knowledge. You can make your own exam questions and then practise writing responses in timed conditions - remember we aim for a 5 minute paragraph. You can contact your teacher for additional tasks too.

There is a short section at the end of this booklet giving some support for writing paragraphs in essay questions.

A. An Inspector Calls

Lesson 1: The Generation Divide

Task 1: Use your knowledge organiser to help you answer these questions.

1. Which Birlings would be best described as Capitalist?
2. Which Birlings would be best described as Socialist?
3. Why might this difference exist?

Stretch: Explain how the two Birling generations could be described as character foils of one another.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

1. Mr Arthur Birling - "A man has to mind his own business and look after himself..."
2. Mrs Sybil Birling - "Girls of that class-"
3. Miss Sheila Birling - "But these girls aren't cheap labour – they're people"
4. Mr Eric Birling - "Why shouldn't they try for higher wages?"

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How does Priestley present a difference in attitudes between the older and younger generations in An Inspector Calls?

Write about:

- The attitudes of the older generation and the younger generations in the play
- How Priestley shows the attitudes of the two generations in the way he writes

Lesson 2: The theme of guilt.

Task 1: Use your knowledge organiser to help you answer these questions.

1. What are the Seven Deadly sins?
2. Which sins do each of the characters in An Inspector Calls commit?
3. Which of the characters experiences guilt during the play?
4. Which characters change because of their feelings of guilt? What does it suggest about the other characters who do not change?

Stretch: Explain how the Inspector and Eva might be microcosms (small scale versions) of God and Jesus.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

1. Mrs Sybil Birling - "Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation."
2. Miss Sheila Birling - "At least I'm trying to tell the truth. I expect you've done things you're ashamed of."
3. Mr Eric Birling - "I didn't even remember - that was the hellish thing"
4. Mr Gerald Croft - "Sorry - I - well - I've suddenly realised - taken it in properly - that she's dead"

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How does Priestley present the theme of guilt in *An Inspector Calls*?

Write about:

- How guilt is experienced by characters in the play
- How Priestley presents different characters' reactions to guilt

Lesson 3: The Theme of Social Class

Task 1: Use your knowledge organiser to help you answer these questions.

1. What is a patriarchy?
2. What is Capitalism?
3. What is Socialism?

Stretch: Explain how Eva Smith faces two forms of discrimination that link to her role in society in the play.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

1. Mr Arthur Birling - "She had a lot to say - far too much - so she had to go."
2. Mrs Sybil Birling - "Rather cold woman... her husband's social superior"
3. Miss Sheila Birling - "But these girls aren't cheap labour - they're people."
4. Inspector Goole - "One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us"

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How does Priestley present ideas about social class in *An Inspector Calls*?

Write about:

- Some of the ideas about social class in the play
- How Priestley presents ideas about social class through his characters and the way he writes

Lesson 4: The Theme of Gender Inequality

Task 1: Use your knowledge organiser to help you answer these questions.

1. What does the name Eva Smith suggest about her character?
2. What does the name Daisy Renton suggest about her character?
3. What is a character foil?

Stretch: Explain how Eva Smith and Sheila Birling are character foils of one another.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

1. Mr Arthur Birling - "She had a lot to say - far too much - so she had to go."

- Miss Sheila Birling - "She was very pretty and looked as if she could take care of herself"
- Mr Eric Birling - "I wasn't in love with her or anything – but I liked her – she was pretty and a good sport –"
- Mr Gerald Croft - "She was young and pretty and warm-hearted and intensely grateful"

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How does Priestley show ideas about gender inequality in *An Inspector Calls*?

Write about:

- Some of the ideas about gender in the play
- How Priestley presents gender inequality in the way he writes

Lesson 5: The Theme of Responsibility

Task 1: Use your knowledge organiser to help you answer these questions.

- What does omniscient mean?
- What type of play is *An Inspector Calls* categorised as?
- What is a parable or an allegory?

Stretch: Explain why *An Inspector Calls* can be described as a parable or allegory.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

- Mr Arthur Birling - "Look - there's nothing mysterious – or scandalous – about this business...."
- Miss Sheila Birling - "The point is, you don't seem to have learnt anything"
- Mr Gerald Croft - "For God's sake – don't say anything to the Inspector."
- Inspector Goole - "if men will not learn that lesson, then they will be taught it in fire and blood and anguish"

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

- Some of the ideas about responsibility in *An Inspector Calls*
- How Priestley presents these ideas by the ways he writes

Lesson 6: The character of Eric

Task 1: Use your knowledge organiser to help you answer these questions.

- What is foreshadowing?
- What is dramatic irony?
- What happens in Act 1 that acts both as foreshadowing and later helps to create dramatic irony?

Stretch: Explain how Eric is both moral and immoral as a character.

Task 2: Look at these four key quotations in turn and make notes about their suggested meanings by answering these questions:

- What does the quotation suggest about the character?
- Which method or word in the quotation supports your comment?
- How do audiences react to this?
- Which wider ideas or concept might this link to?

Quotations

- Stage directions about Eric - "Not quite at ease half shy, half assertive"
- Eric Birling - "I didn't even remember – that's the hellish thing"
- Eric Birling - "You lot may be letting yourselves out nicely, but I can't. Nor can mother. We did her in all right"
- Eric Birling - "my child - your own grandchild - you killed them both... damn you, damn"

you."

Task 3: Answer the question below in exam conditions (do not spend more than 30 minutes on this task).

How and why does Eric change in *An Inspector Calls*?

Write about:

- How Eric responds to his family and the Inspector
- How Priestley presents Eric by the ways he writes

B. Unseen Poetry

Lesson 1: Read the poem 'How to eat a poem' by Eve Merriam and then answer this question: In 'How to eat a poem,' how does the poet present the speaker's feelings about poetry? You should annotate the poem first and then spend 20 minutes crafting an essay with at least 3 points to answer the question.

How to eat a poem.

Don't be polite.

Bite in.

Pick it up in your fingers and lick the juice
that may run down your chin.

It is ready and ripe now, whenever you are.

You do not need a knife or fork or spoon
or plate or napkin or tablecloth.

For there is no core

or stem

or rind

or pit

or seed

or skin

to throw away.

Eve Merriam

Lesson 2: Read the poem 'Introduction to Poetry' by Billy Collins and re-read 'How to eat a poem' by Eve Merriam and then answer this question: In both 'How to eat a poem' and 'Introduction to Poetry,' the speakers describe their feelings towards poetry. What are the similarities and / or differences between the ways the poets present these attitudes?

You should make a list of all of the ways both poets use language with examples from each poem and then write an essay to compare their use of language only. Spend no more than 20 minutes writing this answer.

Introduction to Poetry

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski

across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

Billy Collins

Lesson 3: Read the poem 'On aging' by Maya Angelou and then answer this question: In 'On aging,' how does the poet present the speaker's attitudes to growing old? You should annotate the poem first and then spend 20 minutes crafting an essay with at least 3 points to answer the question.

On Aging

When you see me sitting quietly,
Like a sack left on the shelf,
Don't think I need your chattering.
I'm listening to myself.
Hold! Stop! Don't pity me!
Hold! Stop your sympathy!
Understanding if you got it,
Otherwise I'll do without it!
When my bones are stiff and aching,
And my feet won't climb the stair,
I will only ask one favour:
Don't bring me no rocking chair.
When you see me walking, stumbling,
Don't study and get it wrong.
'Cause tired don't mean lazy
And every goodbye ain't gone.
I'm the same person I was back then,
A little less hair, a little less chin,
A lot less lungs and much less wind.
But ain't I lucky I can still breathe in.

Maya Angelou

Lesson 4: Read the poem 'Jessie Emily Schofield' by Judy Williams and re-read 'On aging' by Maya Angelou and then answer this question: In both 'On aging' and 'Jessie Emily Schofield,' the speakers describe their attitudes to the effects of growing old. What are the similarities and / or differences between the ways the poets present these attitudes?

You should make a list of all of the ways both poets use language with examples from each poem and then write an essay to compare their use of language only. Spend no more than 20 minutes writing this answer.

Jessie Emily Schofield

I used to wash my grandmother's hair,
When she was old and small
And walked with a frame
Like a learning child.
She would turn off her hearing aid
And bend into the water,
Holding the edge of the sink with long fingers;

I would pour warm cupfuls over her skull
And wonder what it could be like
In her deaf head with eighty years of life.
Hers was the softest hair I ever felt,
Wedding dress silk on a widow;
But there is a photo of her
Sitting swathed in hair
That I imagine chestnut from the black and white,
Long enough to sit on.
Her wet head felt delicate as a birdskull
Worn thin by waves of age,
As she stood bent.
My mother's mother under my hands.

Judy Williams

Lesson 5: Read the poem 'Love's secret' by William Blake and then answer this question: In 'How to eat a poem,' how does the poet present the speaker's feelings about their experience of love? You should annotate the poem first and then spend 20 minutes crafting an essay with at least 3 points to answer the question.

Love's Secret.

Never seek to tell thy love,
Love that never told can be;
For the gentle wind doth move
Silently, invisibly.

I told my love, I told my love,
I told her all my heart,
Trembling, cold, in ghastly fears.
Ah! she did depart!

Soon after she was gone from me,
A traveller came by,
Silently, invisibly:
He took her with a sigh.

William Blake

Lesson 6: Read the poem 'Ashes of Life' by Edna St. Vincent Millay and re-read 'Love's Secret' by William Blake and then answer this question: In both 'Love's Secret' and 'Ashes of Life,' the speakers describe their feelings towards lost love. What are the similarities and / or differences between the ways the poets present these attitudes?

You should make a list of all of the ways both poets use language with examples from each poem and then write an essay to compare their use of language only. Spend no more than 20 minutes writing this answer.

Ashes of Life

Love has gone and left me and the days are all alike;
Eat I must, and sleep I will,—and would that night were here!
But ah!—to lie awake and hear the slow hours strike!
Would that it were day again!—with twilight near!

Love has gone and left me and I don't know what to do;
This or that or what you will is all the same to me;

But all the things that I begin I leave before I'm through,—
There's little use in anything as far as I can see.

Love has gone and left me,—and the neighbors knock and borrow,
And life goes on forever like the gnawing of a mouse,—
And to-morrow and to-morrow and to-morrow and to-morrow
There's this little street and this little house.

Edna St. Vincent Millay

C. Language Paper 2

Lesson 1: Read sources A and B and then answer questions 1 and 2.

Source A

In 2011, Janette Smith won a stay at the Shamwari Game Reserve in South Africa. In this travel writing essay, she describes her safari experience.

"Keep an eye out for John Travolta!" laughs our driver, as we peer out of the taxi window, hoping to spot a warthog or two in the African bush. We are on our way to the swish Shamwari Game Reserve in South Africa's Eastern Cape, one of the world's leading luxury safari destinations, and occasional retreat for various species of celebrity.

My boyfriend Tony and I arrive at Shamwari with only 10 minutes until our first game drive. Our ranger, Ryan, gives a passionate introduction to the reserve, explaining the rich and diverse ecosystem (which contains five out of the seven South African "biomes") within a 25,000-hectare malaria-free plot. He asks our newly formed group of six what we'd like to see most and on the face of it seems enthused by our almost collective response – lions.

Ryan's genuine enthusiasm for what he does is matched by the speed at which he drives. We skid down valleys, bounce out of our seatbelts and streak through mud in pursuit of a dot on the horizon. The land is thick with pine bushes, like huge oversized brittle dandelions, positioned against the dense green vegetation and scorched red soil. The bush is vast and stark, and there is a simple pleasure in feeling lost and small within it.

Shamwari's well-managed system, whereby rangers radio each other with key sightings, means that after a couple of drives we've been about a metre away from most of the big five. Highlights included: seeing the elephant calf feeding from its mother (a reminder that there really is milk and flesh inside these massive clay units); the agility of the baby rhino (so swift and light of foot I felt I could blow her one-tonne weight over in one breath); and feeling trapped by a leopard's fixed glare as we intruded on her mating territory (which quickly turned the usual zoo dynamic of "the viewer" and "the viewed" on its head).

The natural excitement of being outdoors and on the game drive is amplified by brilliant stage management by the Shamwari staff; the rangers are the stars of the show. Ryan's genuine love of the environment shines through any manufactured feel. His admiration for the whole ecosystem ensures that this is not just a whistlestop tour around the Big Five. We chew spekboom – a succulent known as elephant bush – and understand from its sweet taste why elephants like it so much, we taste aloe, hold dung from black and white rhino in our hands to learn how to spot evidence of the black rhino's hooked upper lip and "browser" diet. Ryan's skilled at teaching us to slow down, appreciate whatever comes our way and challenge our own preconceptions of what we will enjoy most.

When we go on a trail walk, the dramatic belly of the bush comes to life and for a couple of hours we become part of the landscape. There is a huge variety of birdlife at Shamwari and the trail walk lets us experience the flame-licked wings of the Knysna touraco, the guttural blare of the heron and the orange belly of the Malachite kingfisher.

Towards the end of the week the drives become more relaxed. We spend half an hour listening to the melancholy call of the African fish eagle; we opt for watching springbok leaping into the air (pronking) over a rumoured leopard sighting; we track a lion by following her footprints and trying to analyse the behaviour of the antelope that are spread out around her. When we eventually find her we follow her until it gets dark.

In our taxi to the airport the driver asks if we saw Prince William or Oprah Winfrey. Despite experiencing all the luxuries that Shamwari has to offer, it's the first time all week that I'm reminded of my earlier concerns about a sanitised safari experience.

GLOSSARY

Biomes: A large community of plants and animals

Aloe: A large plant.

Knysna touraco: A bird found in South Africa.

Guttural: A harsh-sound noise

Sanitised: Something with the unacceptable or less welcoming elements removed.

Source B

In 1874, Henry Morton Stanley travelled to Africa in order to complete the exploration and mapping of the Central African Great Lakes and rivers. In this extract from his book 'Through the Dark Continent', Henry describes meeting with a group of African tribe people.

In these wild regions our mere presence excited the most furious passions of hate and murder, just as in shallow waters a deep vessel stirs up muddy sediments. It appeared to be a necessity, then why should we regret it? Could a man contend with the inevitable?

At 2pm, heralded by savage shouts from the wasp storm, which from some cause or other are unusually exultant, we emerge out of the shelter of the deeply wooded banks in presence of a vast affluent, nearly 2000 yards across at the mouth. We pull briskly on to gain the right bank, and come in view of the right branch of the affluent, when, looking upstream, we see a sight that sends the blood tingling through every nerve and fibre of the body, arouses not only our most lively interest, but also our most lively apprehensions – a flotilla of gigantic canoes bearing down upon us, which both in size and numbers utterly eclipse anything encountered hitherto! Instead of aiming for the right bank, we form in line, and keep straight down the river, the boat taking position behind. Yet after a moment's reflection, as I note the number of the savages, and the daring manner of the pursuit, and the desire of our canoes to abandon the steady compact line, I give the order to drop anchor. Four of our canoes affect not to listen, until I chase them, and threaten them with my guns. This compelled them to return to the line, which is formed of eleven double canoes, anchored 10 yards apart. The boat moves up to the front and takes position 50 yards above them. The shields are next lifted by the non-combatants, men, women and children, in the bows, and along the outer lines, as well as astern, and from behind these, the muskets and rifles are aimed.

We have sufficient time to take a view of the might force bearing down on us, and to count the number of the war-vessels which have been collected from the Livingstone and its great affluent. There are fifty-four of them! A monster canoe leads the way, with two rows of upstanding paddles, forty men on a side, their bodies bending and swaying in unison with a swelling barbarous chorus they drive her down towards us. In the bow, standing on what appears to be a platform, are ten prime young warriors, their heads bright with feather of the parrot, crimson and grey: at the stern, eight men, with long paddles, whose tops are decorated with ivory balls, guide the monster vessel; and dancing up and down from stern to stern are ten men, who appear to be chiefs. The crashing sound of large drums, a hundred blasts from ivory horns and a thrilling chant from two thousand human throats, do not tend to soothe our nerves or to increase our confidence. We have no time to pray, or to take sentimental looks at the savage world, or even breathe a sad farewell to it. So many other things have to be done speedily and well.

As the foremost canoe comes rushing down, and its consorts on either side beating the water into foam, and raising their jets of water with their sharp prows, I turn to take a last look at our people, and say to them:

"Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, for only your guns can save you".

The monster canoe aims straight for my boat, as though it would run us down; but, when within fifty yards off, swerves aside, and, when nearly opposite, the warriors above the manned prow let fly their spears, and on either side there is a noise of rushing bodies. But every sound is soon lost in the ripping, cracking musketry. For five minutes we are so absorbed in firing that we

take no note of the anything else; but at the end of that time we are made aware that the enemy is reforming about 200 yards above us.

Our blood is up now. It is a murderous world, and we feel for the first time that we hate the filthy, vulturous ghouls who inhabit it.

GLOSSARY

Exultant: Triumphant or happy.

Affluent: A stream that flows into a larger river.

Flotilla: A small fleet of boats sailing together.

Hitherto: Up until that point.

Astern: Behind or towards the rear of a ship.

Muskets: Light guns with long barrels.

Livingstone: A River in Africa.

Barbarous: Extremely brutal, primitive and uncivilised.

Prows: The pointed front of a ship.

Vulturous: Resembling the vulture.

Q1. Read again the first part of Source A from lines 1 to 21.

Choose four statements below which are true.

- A. The writer wants to see John Travolta when she arrives in South Africa.
- B. The Shamwari Game Reserve has a poor reputation.
- C. The writer is travelling alone.
- D. The group are only interested in seeing big animals like lions.
- E. The first Safari Trip takes place very quickly after arrival.
- F. The Shamwari Game Reserve offers a wide variety of biomes or habitats.
- G. The park rangers are efficient and enthusiastic.
- H. The writer felt intimidated by a leopard staring at them.

[4 marks]

Q2. You need to refer to Source A and Source B for this question.

The writers in Source A and Source B write about two very different perspectives of Africa.

Use details from both sources to write a summary of the differences between Janette and Henry's experiences of Africa.

[8 marks]

Lesson 2: Re-read source B and then answer question 3.

Q3. You now need to refer only to Source B from lines 23 to 45.

How does Stanley use language to convey a sense of fear?

[12 marks]

Lesson 3: Re-read sources A and B and then answer question 4.

Q4. For this question you need to refer to the whole of Source A, together with the whole of Source B for this question.

Compare how the writers have conveyed their different views about Africa and the experiences they have.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to present their different views and experiences
- support your ideas with references to both texts

[16 marks]

Lesson 4 and 5: Plan and write a response to the question below. Aim to use a full range of sentence types, varied vocabulary and the full range of punctuation. You may wish to re-read the extracts and plan before you begin writing.

Q5. 'Western tourism is ruining the planet. It destroys the natural habitat of hundreds of animals so that selfish travellers can go on holiday.'

Write an article for a travel website in which you present your point of view in response to this statement.

[40 marks]

Lesson 6: Read sources A and B and then answer questions 1 and 2.

Source A

In 2002, Alain de Botton published his book *The Art of Travel*. In this extract, he gives his thoughts about the experience of going on holiday.

Awakening early on that first morning, I slipped on the dressing gown provided and went out on to the veranda. In the dawn light the sky was pale grey-blue and, after the rustlings of the night before, all of the creatures and even the wind seemed in deep sleep. It was as quiet as a library. Beyond the hotel room stretched a wide beach which was covered at first with coconut trees and then sloped unhindered towards the sea. I climbed over the veranda's low railings and walked across the sand. Nature was at her most benevolent. It was as if, in creating this small horseshoe bay, she had chosen to atone for her ill-temper in other regions and decided to display only her munificence. The trees provided shade and milk, the floor of the sea was lined with shells, the sand was powdery and the colour of sun ripened wheat, and the air – even in the shade – had an enveloping, profound warmth to it so unlike the fragility of the northern European heat, always prone to cede, even in midsummer, to a more assertive, proprietary chill.

I found a deck chair at the edge of the sea. I could hear small lapping sounds besides me, as if a kindly monster was taking discreet sips of water from a large goblet. A few birds were waking up and beginning to career through the air in matinal excitement. Behind me, the raffia roots of the hotel bungalows were visible through the gaps in the trees. Before me was a view that I recognised from the brochure: the beach stretched away in a gentle curve towards the tip of the bay, behind it were jungle-covered hills and the first row of coconut trees inclined irregularly towards the turquoise sea, as though some of them were craning their necks to catch a better angle of the sun.

Yet this description only imperfectly reflects what occurred within me that morning, for my attention was in truth far more fractured and confused than the foregoing paragraphs suggest. I may have noticed a few birds careering through the air in excitement, but my awareness of them was weakened by a number of other, incongruous and unrelated elements, amongst these, a sore throat that I had developed during the flight, a worry at not having informed a colleague that I would be away, a pressure across both temples and a rising need to visit the bathroom. A momentous but until then overlooked fact was making its first appearance: that I had inadvertently brought myself with me to the island.

It is easy to forget ourselves when we contemplate pictorial and verbal descriptions of places. At home, as my eyes had panned over photographs of Barbados, there were no reminders that those eyes were intimately tied to a body and mind which would travel with me wherever I went and that might, over time, assert their presence in ways which would threaten or even negate the purpose of what the eyes had come there to see. At home, I would concentrate on pictures of a hotel room, a beach or a sky and ignore the complex creature in which this observation was taking place and for whom this was only a small part of a larger, more, multi-faceted task of living.

GLOSSARY

Veranda: a roofed platform along the outside of a house, level with the ground floor

Benevolent: well-meaning or kind

Atone: make amends or repair

Munificence: generosity

Cede: give up power

Proprietary: ownership

Matinal: relating to or taking place in the morning

Source B

In 1884, Mary Shelley published her last full length book *Rambles in Germany and Italy* in 1840, 1842 and 1843 which recorded her travels with her son Percy Florence and his university friends. In this extract, she recalls a journey by train from Linz to Gmunden.

The train of the railroad started at two in the afternoon for Gmunden: we had thus a few hours to spare. One of our party climbed the heights above Linz, to feast his eyes on the view which had enchanted me the previous evening. There is no circumstance in travelling, consequent on my narrow means that I regret so much, as my being obliged to deny myself hiring a carriage when I arrive in a strange town, and the not being able to drive about everywhere and see everything. I wandered about the town, and stood long on the bridge, drinking in the beauty of the scene, till my soul became full to the brim with the sense of delight. The river is indeed magnificent; with speed, yet with a vastness that makes speed majestic, it hurries on the course assigned to it by the Creator. Never, never had I so much enjoyed the glory of the earth. The Danube gives Linz a superiority over a thousand scenes otherwise of equal beauty. Standing on the bridge, above is a narrow pass, hedged in by sombre rocks, and the river sweeps, darkening as it goes, beneath the gloomy shadows of the cliffs; below it flows in a might stream through the valley of wide expanse, till you lose sight of it at the base of distant mountains. I should liked to have stayed some days at Linz: I grieved also not to be going by stream to Vienna.

Our drive by the railroad to Gmunden was delightful. We had a little carriage to ourselves. Our road lay through a valley watered by a stream, and adorned by woods; it was a secluded home-felt scene; while the high distant mountains redeemed it from tameness. After the sandy deserts of Prussia, and the burnt-up country round Dresden, the freshness and green of a pastoral valley, the murmur of streams and rivulets, the delightful shadow of the trees, imparted a sense of peace and amenity that lapped me in Elysium. We changed the train at Lambach, a quiet shady village. We had bargained that we should be allowed to visit the falls of the Traun on our way. It was evening before we reached the spot, and the falls are nearly a mile from the road; we had no guide but were told we could not miss the way. Our path lay through a wood, and as the twilight deepened we sometimes doubted whether we had gone astray through the gloom of the thicket. You know that a mile of unknown road, with some suspicion hovering in the mind as to whether you are on the right path, becomes at least three, or rather one feels as if it would never end. We came at last to the brink of the precipice above the river and descended by steps cut in the rock. We reached the lower part of the fall. With some difficulty, it being late, the Miller was found, and meanwhile we clambered to the points of rock from which the cascade is viewed. It was dim twilight, with the moon quietly moving among the summer clouds, and shedding its silver on the waters. The river winding above through a wooded ravine comes to an abrupt rocky descent, over which it falls with foam and spray. The drought had reduced the supply of water; a portion also carried off for the purpose of traffic – a wooden canal being constructed to allow the salt barges to ascend and descend the Traun without interruption from the cascade. This canal is on an inclined plain and it would be delightful to rush down: we could not, as there was no boat; but for six swanzikers (six eightpences) the sluices were shut and the water blocked up, turned to feed and augment the fall. The evening hour took from the accuracy of our view, but added immeasurably to its charm; the mysterious glittering of the spray beneath the moon; the deep shadows of the rocks and trees; the soft air and dashing water – here was the reward for infinite fatigue and inconvenience; here we grasped an hour which, when the memory of every discomfort has become almost a pleasure, will endure as one of the sweetest in life

GLOSSARY

Elysium: a state of perfect happiness.

Sluices: sliding gate to control the flow of water.

Augment: make greater by adding something.

Q1. Read again the first part of Source A from lines 1 to 22.

Choose four statements below which are true.

- A. Alain woke up late on the first morning
- B. The place where Alain was staying had a veranda
- C. There were fir trees on the beach
- D. The floor of the sea was covered in pebbles
- E. Alain found a deck chair at the sea's edge
- F. To Alain, the sea sounded like a monster sipping water
- G. The roofs of the hotel bungalows were made from raffia
- H. Behind the bay were snow covered mountains

[4 marks]

Q2. You need to refer to Source A and Source B for this question.

The places that Alain De Botton and Mary Shelley visit are very different.

Use details from both sources to write a summary of the differences between the two places.

[8 marks]

Lesson 7: Re-read source B and then answer question 3.

Q3. You now need to refer only to Source B from lines 1 to 16.

How does the writer use language to convey her enjoyment of the trip to the reader?

[12 marks]

Lesson 8: Re-read sources A and B and then answer question 4.

Q4. For this question, you need to refer to the whole of Source A, together with the whole of Source B.

Compare how the writers convey their different experiences and views of travelling

In your answer, you could:

- compare their different views about travel
- compare the methods the writers use to convey their different experiences and views
- support your response with references to both texts.

[16 marks]

Lessons 9 and 10: Plan and write a response to the question below. Aim to use a full range of sentence types, varied vocabulary and the full range of punctuation. You may wish to re-read the extracts and plan before you begin writing.

Q5. 'Travel has limited benefits. It is absolutely right that parents should not be allowed to take their children out of school in term time for a holiday'

Write a letter to the Minister for Education in which you argue for or against this statement.

[40 marks]

Help with writing paragraphs

Remember that in English we use WHAT HOW WHY paragraphs to say:

- ❖ WHAT the writer has done / shown / told us
- ❖ HOW the writer has created an effect e.g. what word or method makes the writer's ideas obvious to us
- ❖ WHY the writer may have done this e.g. what he wants audiences to feel, question or think about

These sentence frames might help you to get started on longer essay responses:

The writer, ..., has presented ... as ... in "..."

Here, the word / phrase / use of ... implies that ... because it means ...

As a reader / audience, this makes us think / feel / question... because...

Perhaps the writer has chosen to do this because they want to...