

Name: _____

HEROES TUITION

October Homework

English

GCSE

Please return this booklet to your English teacher by the end of the month.

All answers will be sent to your parents or guardians, so please ensure it is marked before handing it in.



Heroes Centre Limited - Homework

Step Up Unit 1: AQA GCSE English Language

(Structure) **Quickfire Questions**

A Place Beyond

She ran her hand over the coarse railings, their cracked paintwork scraping abrasively against her supple fingertips. Once majestic barriers, the sands of time had worn them down to dereliction. Wandering aimlessly, Ayila's hand trailed across the arcs, curves and lumpen adornments, flowing like tributaries and leading eventually to the grandiose gate which she now stood before, her touch lingering on the rose motif at the heart of it. Noticeably smoother than any other part of the perimeter, this floral garland also retained some colour; where much of the oppressive black surface had given way to a silvery grey, the rose flushed an autumnal auburn. She wondered if its coating had been expensive gold leaf. Placing her palm upon this most ornate detail, she slowly enfolded her fingers around it, then suddenly recoiled as she felt its sharp edges prick her flesh.

For the first time on her travels, Ayila felt vulnerable. The gothic façade of the place had not given her pause for thought, so entranced was she with the idea of adventure and a quest that offered much-needed respite from the dreariness of domestic life. That momentary sensation of pain, however, served to remind this ordinary girl that she was sleepwalking into unknown territory. What was her hitherto tedious existence being swapped for?

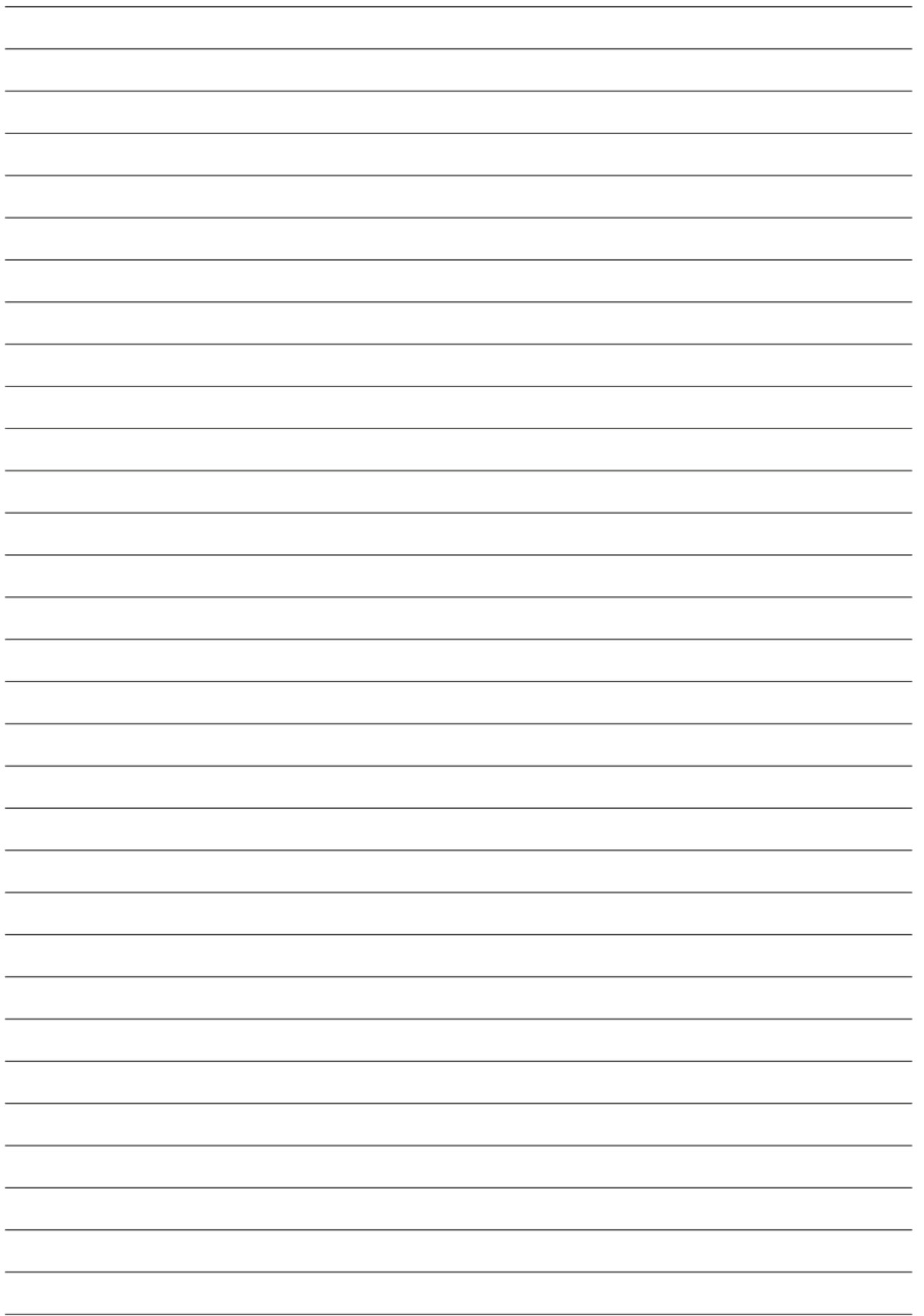
Fortified by the realisation that there was no returning to the remote land from which she'd come, Ayila reached for the latch and gave it a decisive push. As the rickety gate swung open, the granite gatepost crumbled further, hunks of formerly proud masonry sent tumbling into a shallow grave of upturned soil. With a self-assurance that felt alien to someone who'd been raised to believe that meekness was a virtue, the bold young woman strode across the boundary, along the gravel pathway and up to the imposing front door. Taking its rusty brass knocker in hand, she repeated her purposeful action with the gate latch, banging it forcefully against the solid oak admission point. Then she waited.

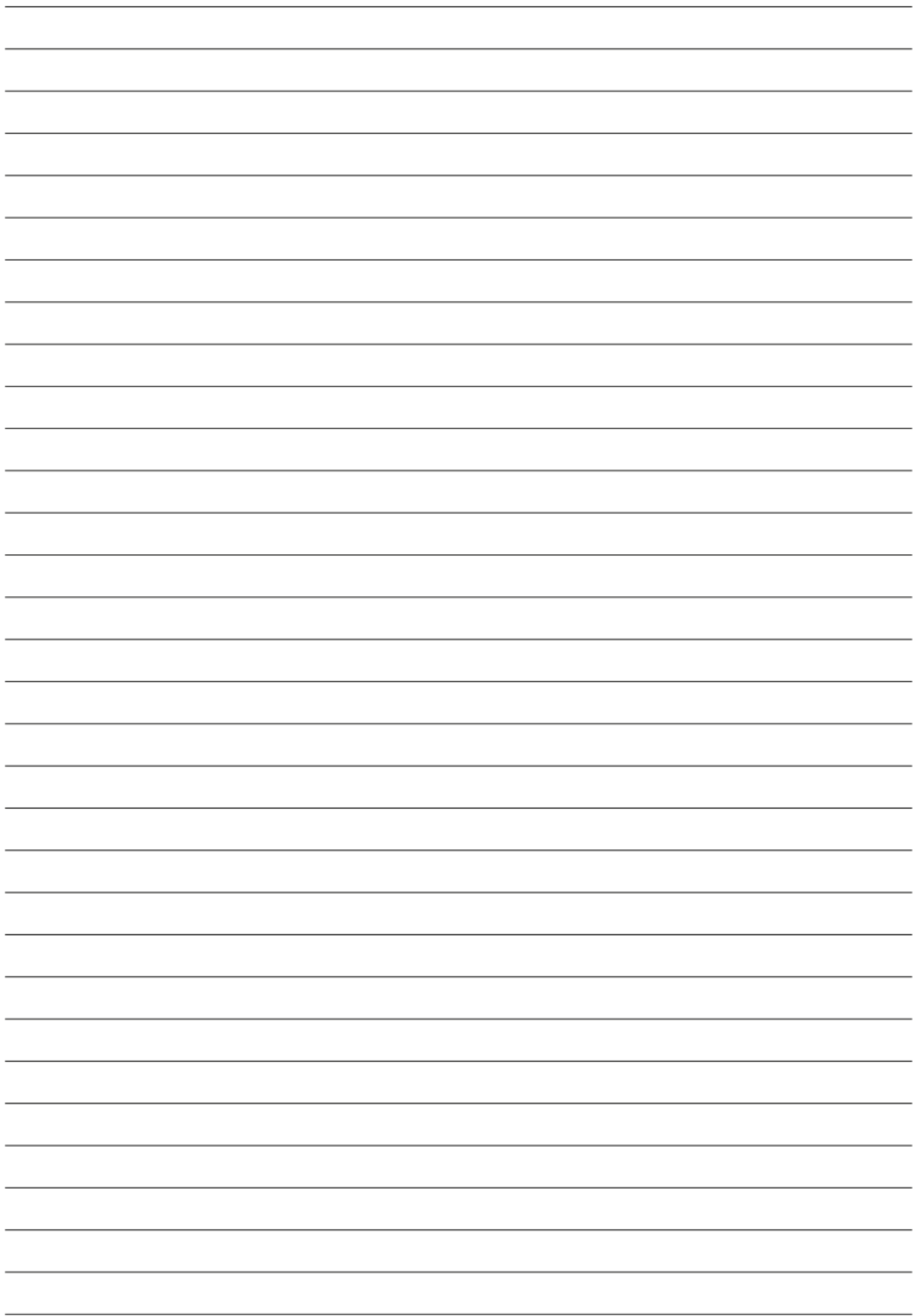
What happens in the extract?

What impression are you given of the setting?

What impression are you given of Ayila?

Do you think this extract is taken from the beginning, middle or end of the narrative? Explain your answer.





Source A

The Phantom of the Opera

This extract is from 'The Phantom of the Opera' by Gaston Leroux, which is set in a Paris theatre called the Palais Garnier. The performers in the theatre believe that it is haunted by 'The Phantom' or the 'Opera Ghost' and the story is growing.

"It's the ghost!" And she locked the door.

5 Sorelli's dressing-room was fitted up with official, commonplace elegance. A pier-glass, a sofa, a dressing-table and a cupboard or two provided the necessary furniture. On the walls hung a few engravings, relics of the mother, who had known the glories of the old Opera in the Rue le Peletier; portraits of Vestris, Gardel, Dupont, Bigottini. But the room seemed a palace to the brats of the corps de ballet, who were lodged in common dressing-rooms where they spent their time singing, quarreling, smacking the dressers and hair-dressers and buying one another glasses of cassis, beer, or even rum, until the call-boy's bell rang.

10 Sorelli was very superstitious. She shuddered when she heard little Jammes speak of the ghost, called her a "silly little fool" and then, as she was the first to believe in ghosts in general, and the Opera ghost in particular, at once asked for details:

"Have you seen him?"

"As plainly as I see you now!" said little Jammes, whose legs were giving way beneath her, and she dropped with a moan into a chair.

15 Thereupon little Giry—the girl with eyes black as sloes, hair black as ink, a swarthy complexion and a poor little skin stretched over poor little bones—little Giry added:

"If that's the ghost, he's very ugly!"

"Oh, yes!" cried the chorus of ballet-girls.

20 And they all began to talk together. The ghost had appeared to them in the shape of a gentleman in dress-clothes, who had suddenly stood before them in the passage, without their knowing where he came from. He seemed to have come straight through the wall.

"Pooh!" said one of them, who had more or less kept her head. "You see the ghost everywhere!"

And it was true. For several months, there had been nothing discussed at the Opera but this ghost in dress-clothes who stalked about the building, from top to bottom, like a shadow, who spoke to nobody, to whom nobody dared speak and who vanished as soon as he was

25 seen, no one knowing how or where. As became a real ghost, he made no noise in walking.
People began by laughing and making fun of this spectre dressed like a man of fashion or
an undertaker; but the ghost legend soon swelled to enormous proportions among the corps
de ballet. All the girls pretended to have met this supernatural being more or less often. And
those who laughed the loudest were not the most at ease. When he did not show himself,
30 he betrayed his presence or his passing by accident, comic or serious, for which the general
superstition held him responsible. Had any one met with a fall, or suffered a practical joke at
the hands of one of the other girls, or lost a powderpuff, it was at once the fault of the ghost,
of the Opera ghost.

After all, who had seen him? You meet so many men in dress-clothes at the Opera who are
35 not ghosts. But this dress-suit had a peculiarity of its own. It covered a skeleton. At least, so
the ballet-girls said. And, of course, it had a death's head.

Section A: Reading

Answer all questions in this section.

Suggested Time: This section should take about 45 minutes.

Questions 1-4 relate to Source A - The Phantom of the Opera extract.

0 1 Read the source again from **lines 1 to 7**.

List **four** things we learn about the setting from this part of the text.

[4 marks]

1. _____

2. _____

3. _____

4. _____

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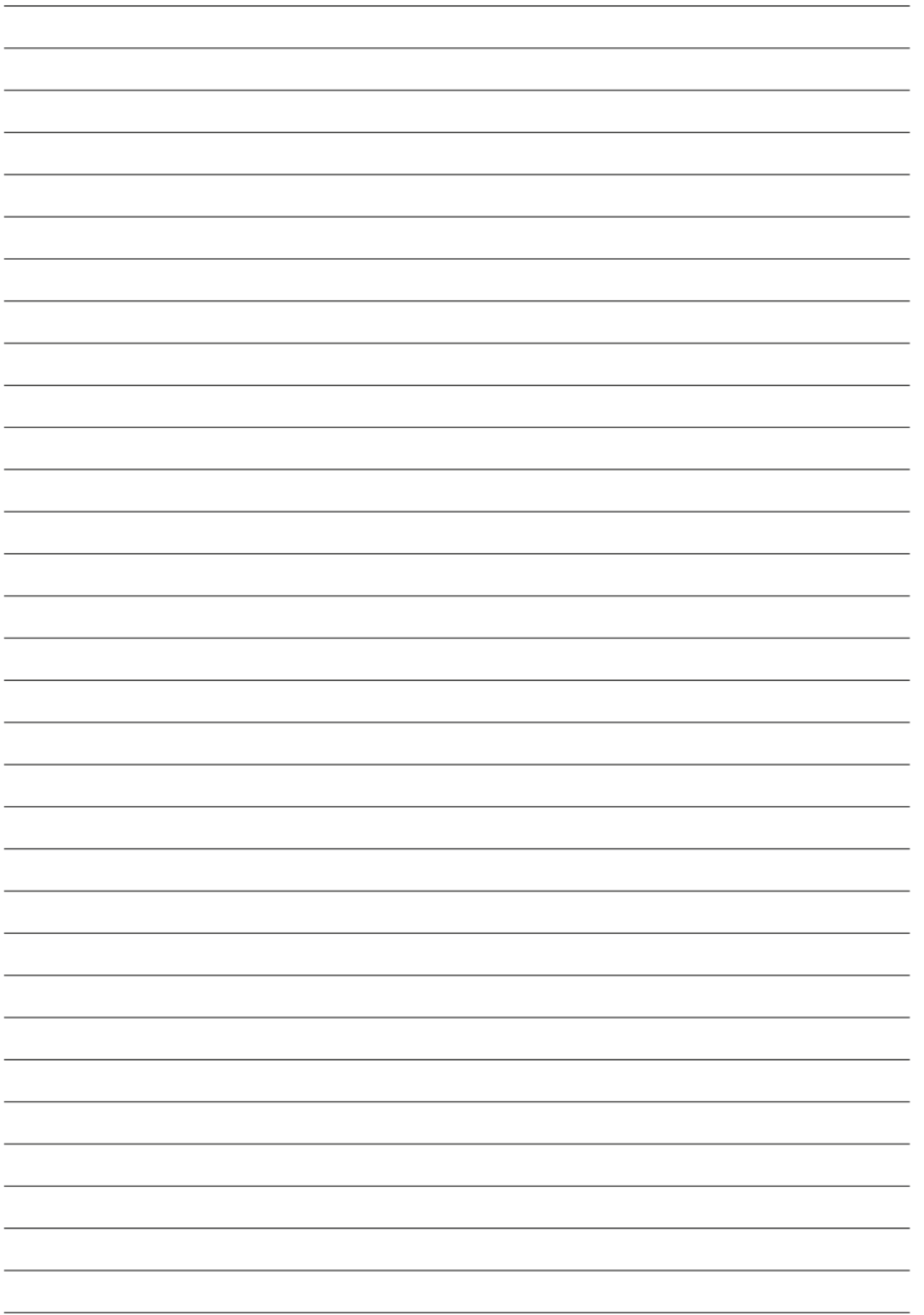
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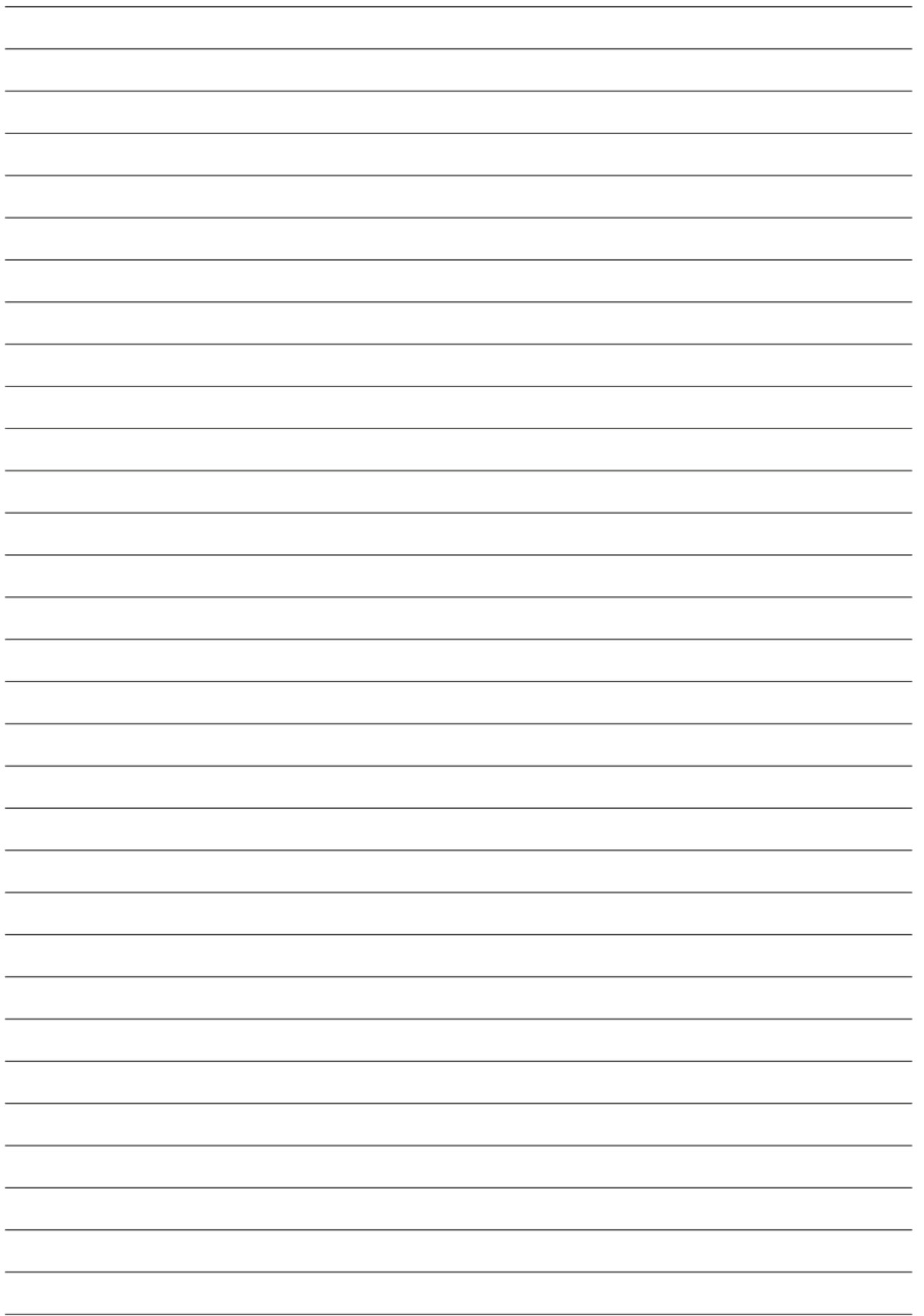
How does the writer use language to create a sense of the mystery surrounding the ghost in this section of the story?

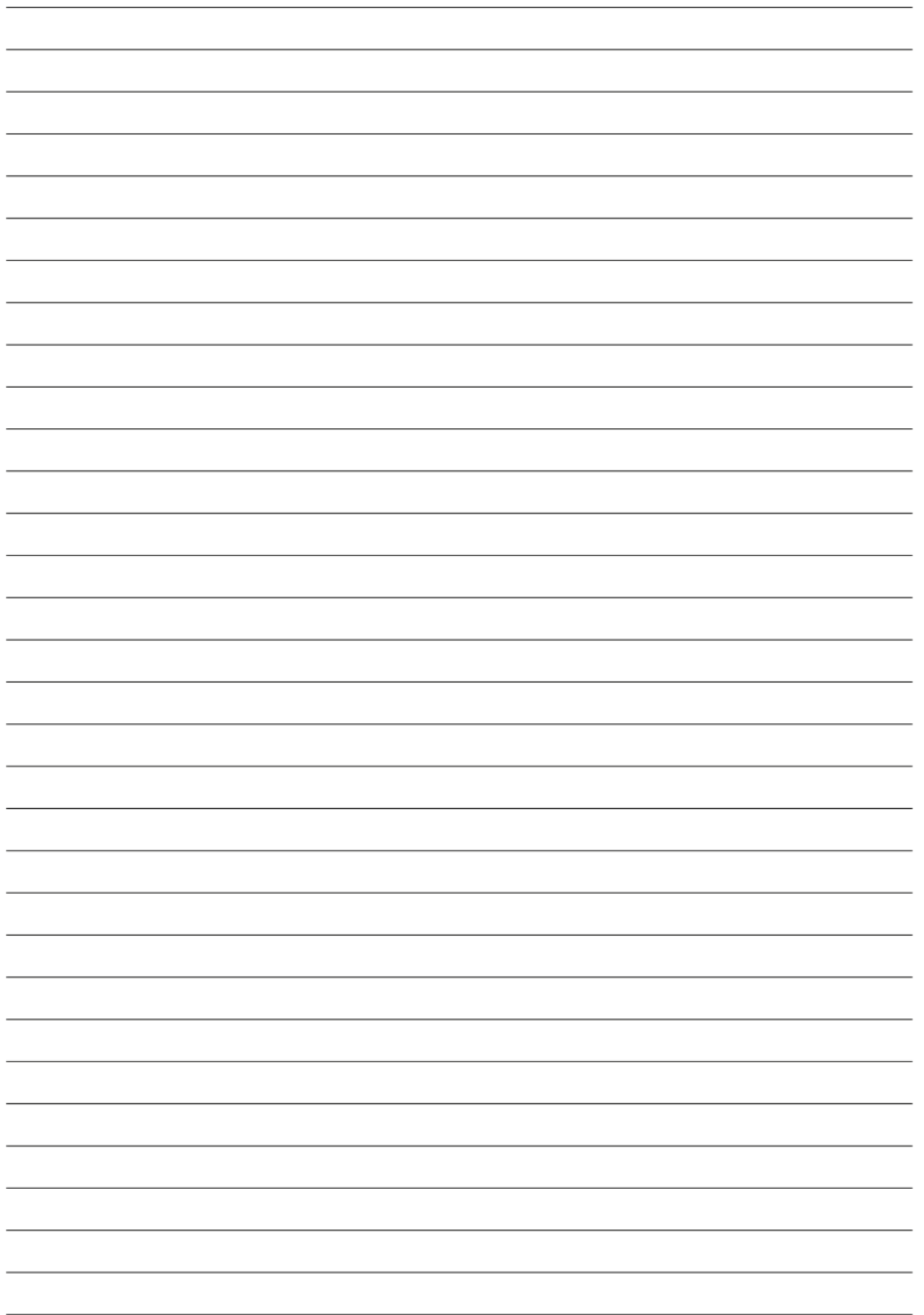
You could include the writer's choice of:

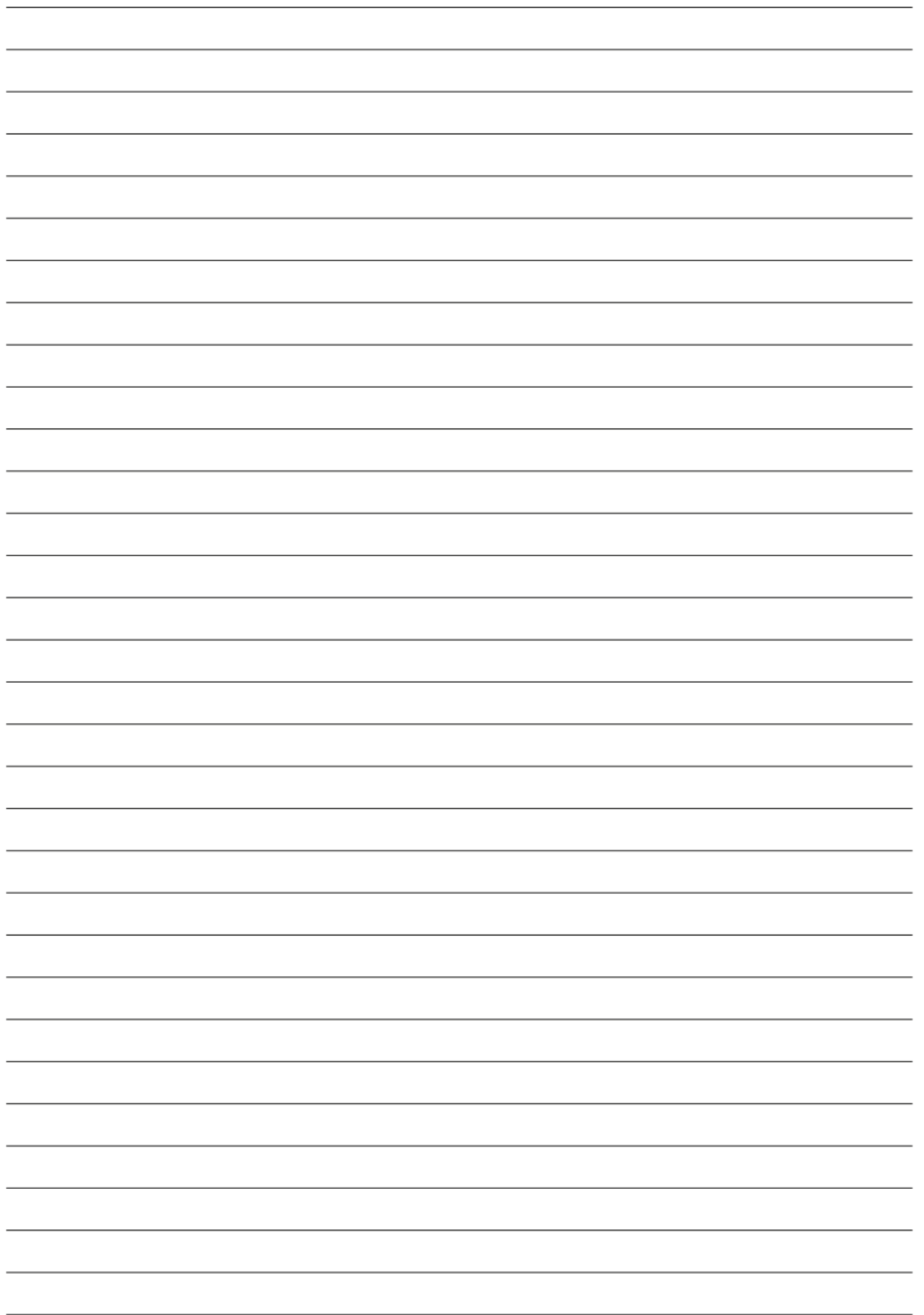
- words and phrases;
- language features and techniques;
- sentence forms.

[8 marks]









Section B: Writing

Answer one part of question 5 only.

Suggested Time: This section should take about 45 minutes.

Write in full sentences and plan your work carefully.

0 5 You are going to write a creative piece for your school newspaper.

Either: Write a description suggested by the picture below:

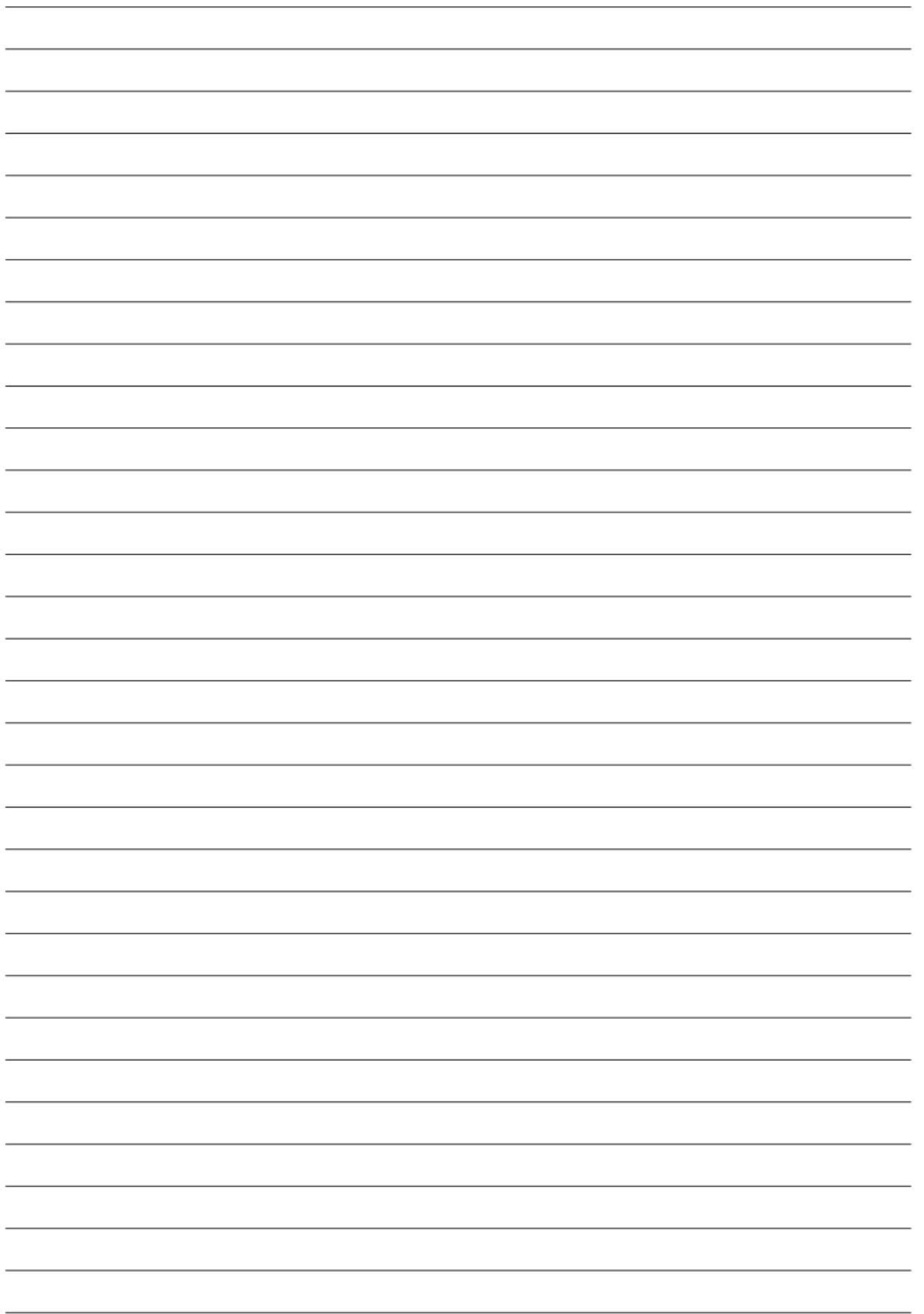


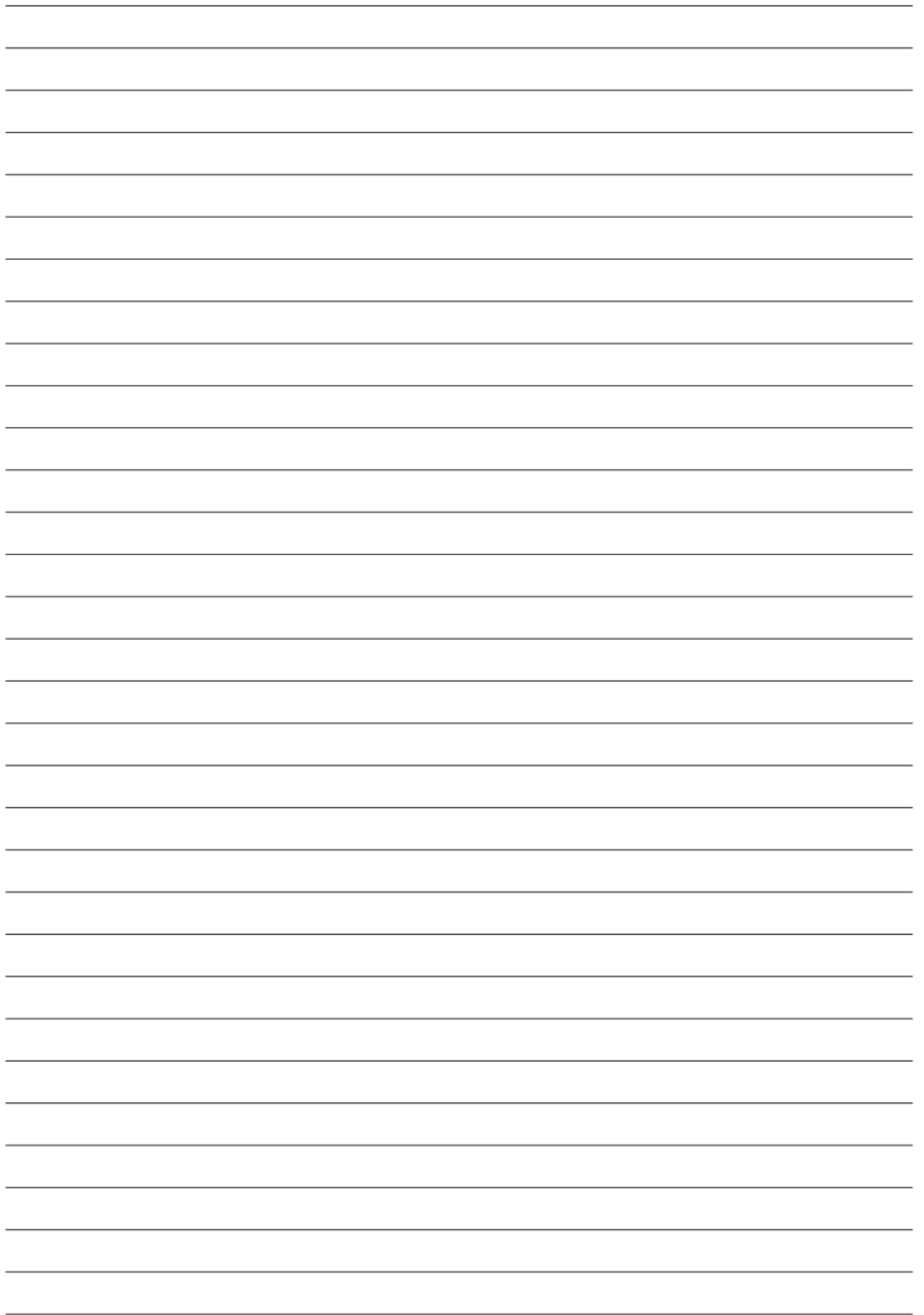
Or: Write the opening to a story about a mysterious stranger.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]





Read the following passage from 'Oliver Twist'. In it, the boys live in a Victorian workhouse and are in the dining hall eagerly awaiting their evening meal.

The room in which the boys were fed, was a large stone hall, with a **copper** at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the **gruel** at mealtimes. Of this festive composition, each boy had one **porringer**, and no more—except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have **devoured** the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most **assiduously**, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so **voracious** and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel **per diem**, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist. The evening arrived; the boys took their places.

The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own **temerity**: 'Please, sir, I want some more.'

Find out the meanings of the words in bold. The first one has been done for you.

copper

A large boiler used for cooking

gruel

porringer

devoured

assiduously

voracious

per diem

temerity

List three things you learn about life in the workhouse.

1. _____

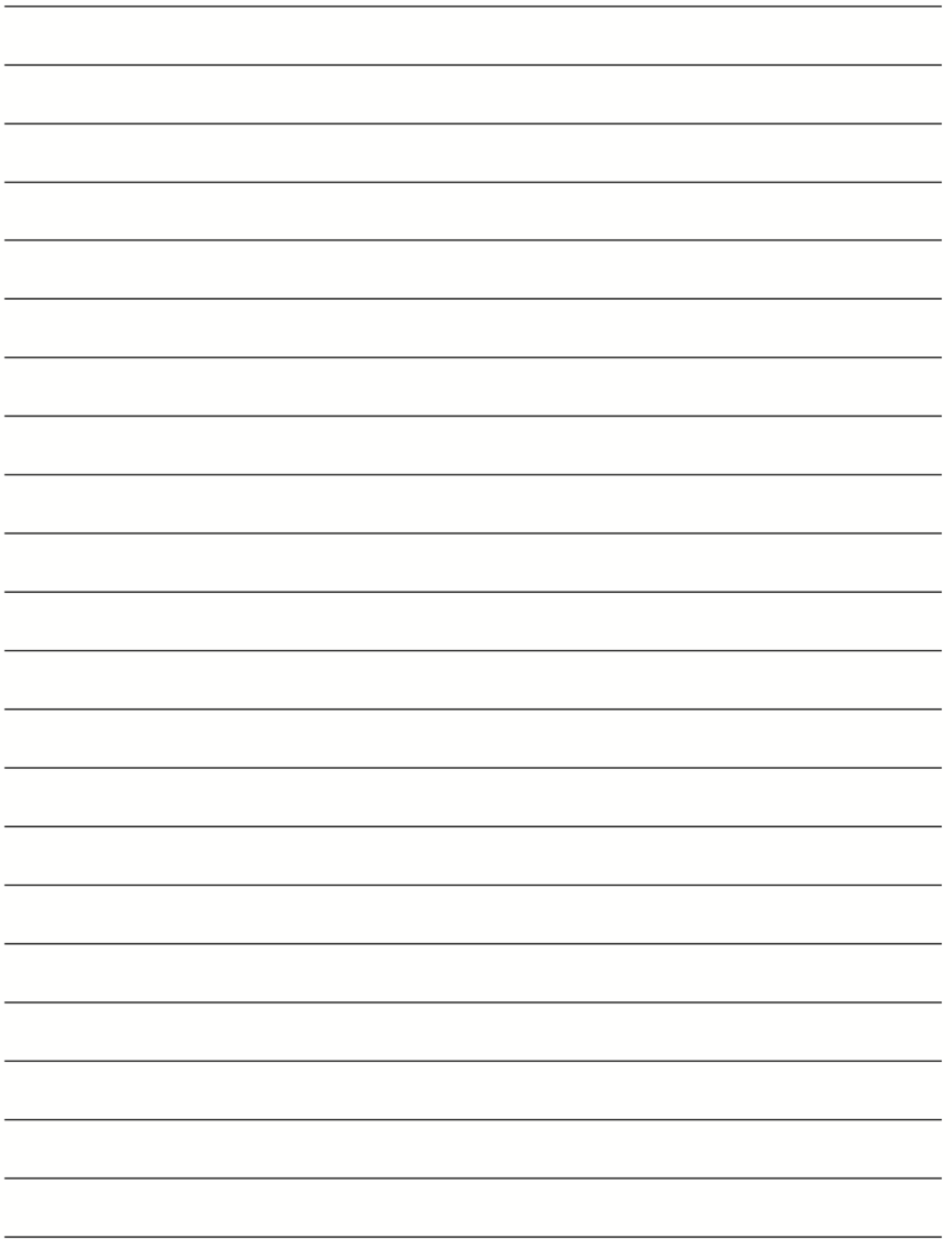
2. _____

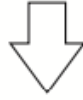
3. _____

Highlight/underline the words which show how hungry the boys are.

Choose two and explain their effect below.

1. _____





What does the writer describe at the end of the text?

Why?

A student, having read this section of the text, said:

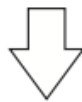
'The writer succeeds in presenting the narrator as being insane.'

To what extent do you agree? How does the writer show you this?

2. _____

What does the writer describe at the beginning of the text?

Why?

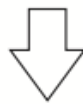


What does the writer describe in the middle of the text?

Why?

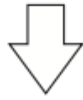
What does the writer describe at the beginning of the text?

Why?



What does the writer describe in the middle of the text?

Why?



What does the writer describe at the end of the text?

Why?

A student, having read this section of the text, said:

'This extract effectively shows how horrible it was to live in the workhouse.'

To what extent do you agree? How does the writer show you this?

List three things you learn about the narrator's state of mind.

1. _____

2. _____

3. _____

Highlight/underline the words which suggest the old man's fear.

Choose two and explain their effect below.

1. _____

2. _____



The passage below is also from 'Oliver Twist'. In it, Dickens is describing the streets of London which Oliver is seeing for the first time.

Although Oliver had enough to occupy his attention in keeping sight of his leader, he could not help bestowing a few hasty glances on either side of the way, as he passed along. A dirtier or more **wretched** place he had never seen. The street was very narrow and muddy, and the air was **impregnated** with filthy **odours**. There were a good many small shops; but the only stock in trade appeared to be heaps of children, who, even at that time of night, were crawling in and out at the doors, or screaming from the inside. The sole places that seemed to prosper amid the general **blight** of the place, were the **public-houses**; and in them, the lowest orders of Irish were **wrangling** with might and main. Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth; and from several of the door-ways, great ill-looking fellows were cautiously emerging, bound, to all appearance, on no very **well-disposed** or harmless **errands**.

Find out the meanings of the words in bold. The first one has been done for you.

wretched
Very bad, horrible.

impregnated

odours

blight

public-houses

wrangling

well-disposed

errands

List three things you learn about life in the workhouse.

1. _____

2. _____

3. _____

Highlight/underline the words which suggest how horrible London is.

Choose two and explain their effect below.

1. _____

2. _____

The following passage is taken from a short story by Edgar Allan Poe. Here, the narrator is standing in the doorway of an old man's room holding a lantern. He shares a house with the old man and has been doing this every night for a week because he does not like the old man's eye.

But even yet I **refrained** and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled **gaily**, to find the deed so far done. But, for many minutes, the heart beat on with a **muffled** sound. This, however, did not **vex** me; it would not be heard through the wall. At length it **ceased**. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no **pulsation**. He was stone dead. His eye would trouble me no more.

Find out the meanings of the words in bold. The first one has been done for you.

refrained

To stop yourself from doing something.

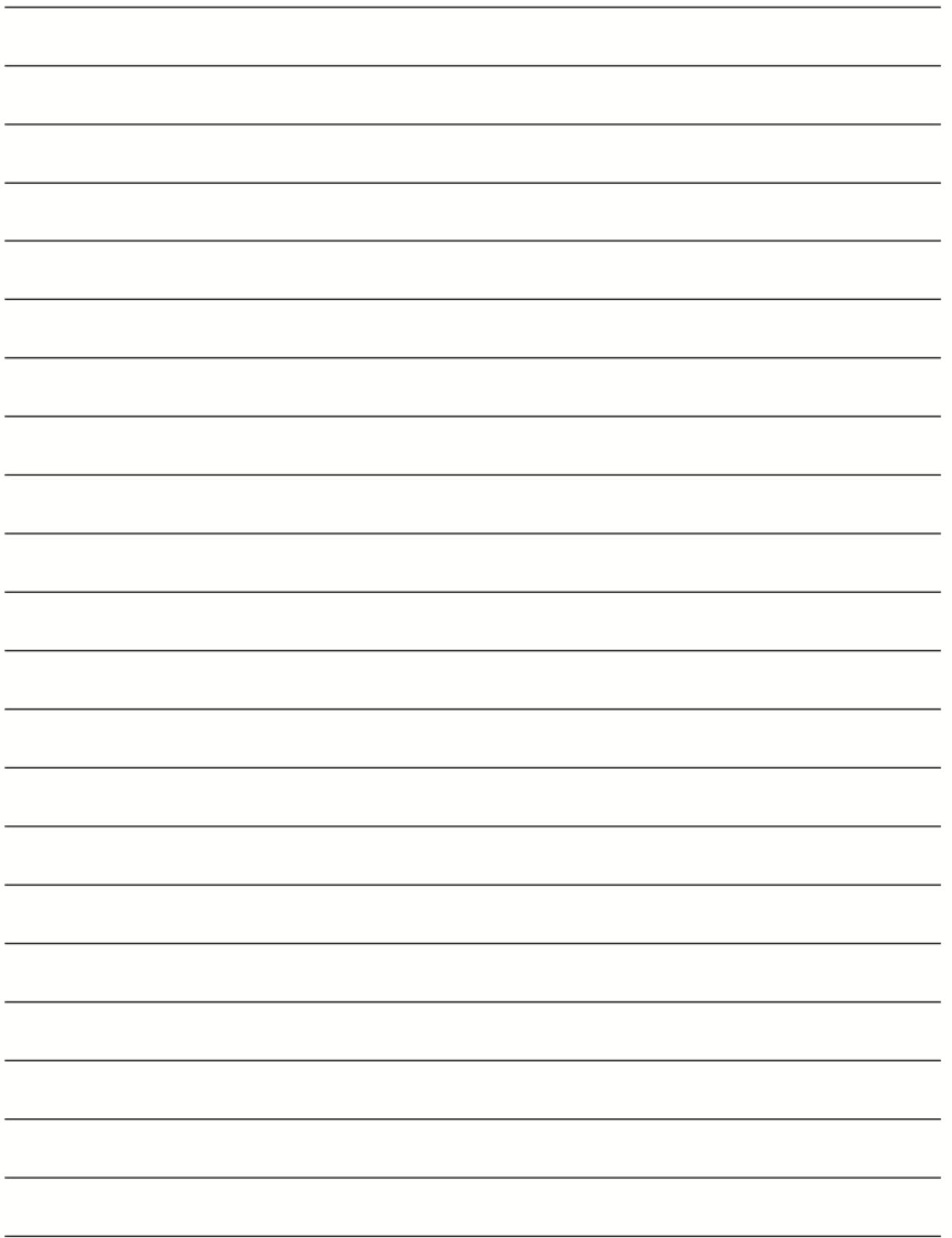
gaily

muffled

vex

ceased

pulsation



What does the writer describe at the beginning of the text?

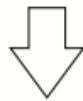
Why?



What does the writer describe in the middle of the text?

Why?

Why?



What does the writer describe at the end of the text?

Why?

A student, having read this section of the text, said:

'The writer succeeds in making Dracula sound strange rather than fearsome at this point.'

To what extent do you agree? How does the writer show you this?