



MODULE 10 WORKBOOK

Comparing Texts

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PODS

Before continuing, make sure you have watched and have access to the following Pods. To find these, simply log in to GCSEPod and enter the codes given into the search bar, or click the titles below if you're using this PDF on a computer.

Title	Pod Code
1. Comparing Texts	ENG-153-001
2. Literary Devices and the Effects Used by Writers	ENG-153-006

LESSON 1

Basic Comparison

Pod

- **Comparing Texts**
ENG-153-001

Click the Pod name to watch it now on gcsepod.com, or type the code into the search bar on the GCSEPod website!

Quiz

Watch the pod and answer the questions below. Circle all answers that apply.

1. When you're comparing in the exam, you look at:
 - a. one text
 - b. two texts
 - c. three texts

2. Before attempting the question, it's important that you:
 - a. look around and see what everyone else is doing
 - b. read the question and identify what you need to do
 - c. read the text first

3. The question may have:
 - a. a simile in it
 - b. an example of an answer
 - c. bullet points to help you structure your answer

4. Bullet point 2 asks you to “compare writers’ methods” which means:
 - a. the language and structure the writers use such as: adjectives, metaphors or speech
 - b. talking about the writers’ feelings
 - c. using quotations

5. You need to use quotations to back up your points:
 - a. True
 - b. False

6. If you come across words you don’t understand you should:
 - a. panic
 - b. check the glossary and, if it’s not there, read around them, working out the general idea of the sentence
 - c. call a friend and ask them

7. Don’t worry about reading the whole text; instead you can skim over it which means:
 - a. reading quickly over the text and only carefully reading the key points relevant to the question
 - b. reading every word thoroughly
 - c. not reading the text at all

8. 8. Any quotations you select must relate to the:
 - a. title of your story
 - b. focus of the question
 - c. question you did with your teacher last week

9. Making a comparative chart to plan your answer will help you to answer the question:
- a. True
 - b. False
10. Using an opening paragraph that shows a general and clear comparison will help you gain marks:
- a. True
 - b. False

PRACTISE

Just like your evaluation question, this question requires you to show two skills:

- **Inference (what)**
Explaining what you understand about the text from reading it
- **Effect of language (how)**
Looking at the language the writer uses and saying what it makes you think, feel and imagine

Look at Source A below. The writer is describing his job as a food critic.

How does the writer feel about his work as a food writer?

I think it's fair to say that I love food. Indeed, to those of you who've followed my reviews over the years, it may seem ridiculous to even say it, so obvious a truth is it. Yet I've noticed recently, in my inbox, a growing number of outraged responses to the negative reviews I occasionally write – almost as if I should be grateful for any food I am served.

But, dear readers, this is what I do! I am paid to be honest: the fact that I love food does not mean that I love restaurants. Usually, I'm fortunate enough to eat a decent meal with decent service for a decent price, information which I share with you gladly. Occasionally, however, I visit a restaurant that charges an arm and a leg for food that you'd amputate your own arm and leg to avoid eating. And I write about it, truthfully, so that you don't have to waste your hard-earned money on trying it yourself. You're welcome.

Anyway, after reading your comments, I did promise myself that my next review would be a good one. How disappointing for me, then – and for some of you, no doubt – that The Cantaloupe offers so little to praise.

1. Complete the tables below making notes about the writer's feelings about his work as a food writer. Consider:
 - a. how he feels about the people who email him
 - b. his thoughts about the restaurants he eats in

Point	The writer enjoys eating food but doesn't always like eating out.
Evidence	"The fact that I love food does not mean that I love restaurants."
Explain	This suggests that he loves part of his job, getting to eat food because he loves food, but having to eat at restaurants is a part he doesn't always enjoy, especially if it's not a great experience.

Point	
Evidence	
Explain	

Point	
Evidence	
Explain	

2. Now read the extract below which was written more than 120 years before Source A. The writer is talking about his work and managing to leave early for the day:

Having completed the last of the columns in the ledger – how I have grown to hate those marching lines of figures, like ants crawling across the page – I resolved to leave and enjoy the rest of the afternoon. Barnaby and I badgered Mr Cummings to grant us leave to finish for the day and, having been once young himself, or so he assured us, Mr Cummings agreed. I dare say, Mother, that he was once young indeed.

Barnaby and I descended the stairs of the offices from our eyrie on the fourth storey and, so dark is the wood panelling, by the time we reached the bottom of the stairwell, we were quite convinced it was night already. Imagine our surprise upon discovering the sun still in the sky, and the bells of St Paul's nearby proclaiming it only five o'clock! We crossed the courtyard with light steps indeed, Mother, to be free for the evening, and young in London, wandering the gardens of the Inns of Court, until we discovered that, having missed our chance of luncheon, we were starved.

- a. Can you find evidence that shows:
- in the first paragraph, how he feels about his work
 - in the second paragraph, his thoughts about the environment in which he works
 - how he feels about leaving work early
- b. Complete the tables below with your findings.

Point	
Evidence	
Explain	

Point	
Evidence	
Explain	

Point	
Evidence	
Explain	

APPLY

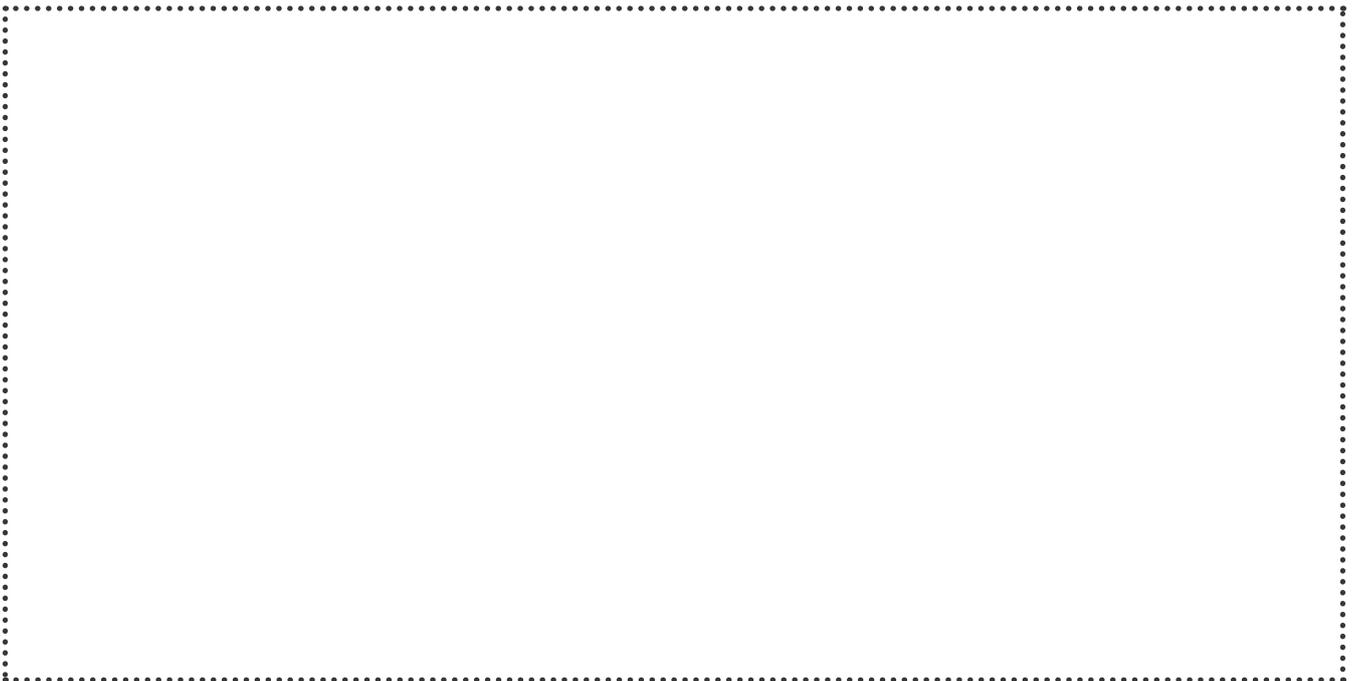
For this section, a teacher should preferably review your work.

Using a separate sheet of paper or the space below, write up and compare one PEE paragraph from each table using your comparative language:

- In comparison
- However
- Similarly
- Whereas
- On the other hand

Use the sentence starters below to help you:

- Both articles are about...
- Writer A feels...
- Similarly / in comparison, writer B feels...



LESSON 2

Effects of Language

Pod

- **Literary Devices and the Effects Used by Writers**
ENG-153-006

 Click the Pod name to watch it now on gcsepod.com, or type the code into the search bar on the GCSEPod website!

Quiz

Watch the pod and answer the questions below. Circle your chosen answers.

1. You will be asked how the writer uses language to create an effect:
 - a. True
 - b. False
2. Literary devices are specific techniques that a writer uses to create an effect:
 - a. True
 - b. False
3. Alliteration is when two or more words close together begin with the same sound. Select the example of alliteration from the list below:
 - a. Rough, prickly surface
 - b. Rough, tough surface
 - c. Jagged, sharp surface
 - d. Smooth, silky surface

4. Similes make a comparison between two things using 'like' or 'as'. Select the simile from the list below:
- a. Her hair was gold.
 - b. Her golden hair shone brightly.
 - c. Her hair shone like gold.
 - d. Her hair was the colour of gold.
5. Metaphors suggest a comparison between two things – but you are saying one thing is the same as the other and you don't use 'as' or 'like'. Select the metaphor from the list below:
- a. The assignment was a breeze.
 - b. The assignment was as easy as a walk in the park.
 - c. The assignment was really easy.
 - d. The assignment caused Sally problems.
6. Personification is when human characteristics are given to non-human objects. Select the personification from the list below:
- a. The table leg was broken.
 - b. The wind blew around.
 - c. The wind whispered.
 - d. The table leg jutted out at an angle.
7. Onomatopoeia is when a written word sounds like the noise it is describing. Select the onomatopoeia from the list below:
- a. Cut
 - b. Cry
 - c. Sizzle
 - d. Haunt

8. Repetition is when the same word or phrase appears more than once. Select the repetition from the list below:
- a. The fire was very hot.
 - b. The fire was very, very hot.
 - c. The heat from the fire was very hot.
 - d. The blazing fire heated the room.
9. Connotations are the things we associate with certain words. Select the appropriate connotations for the word 'Red' from the list below:
- a. Red = calm, pure, otherworldly
 - b. Red = nature, water, happiness
 - c. Red = drama, danger, anger
 - d. Red = go, safe, secure
10. For language and structure questions, you achieve the most marks for how effectively you discuss the effect of the language or structure:
- a. True
 - b. False

PRACTISE

Just like your evaluation question, this question requires you to show two skills:

- **Inference (what)**
Explaining what you understand about the text from reading it
- **Effect of language (how)**
Looking at the language the writer uses and saying what it makes you think, feel and imagine

1. In the grids below there are phrases that include interesting language. Explain which device is used if you can, narrow down the quote to exactly what you need, and then focus on its effect – what it makes you think, feel or imagine.

Quote	“How I have grown to hate those marching lines of figures”
Device (don't worry if you can't do this)	Metaphor
Interesting language	“Marching lines of figures”
Effect (think, feel, imagine)	We imagine the figures lined up like soldiers

Quote	“Like ants crawling across the page”
Device	
Interesting language	
Effect (think, feel, imagine)	

Quote	“Barnaby and I badgered Mr Cummings”
Device	
Interesting language	
Effect (think, feel, imagine)	

Quote	“So dark is the wood panelling, by the time we reached the bottom of the stairwell, we were quite convinced it was night already.”
Device	
Interesting language	
Effect (think, feel, imagine)	

Quote	“We crossed the courtyard with light steps indeed”
Device	
Interesting language	
Effect (think, feel, imagine)	

2. Complete your own grid for the extract below, using the model above to guide you in choosing the best phrases. The question you are answering is:

QUESTION

How do the writers use language to convey their attitudes to work?

I think it's fair to say that I love food. Indeed, to those of you who've followed my reviews over the years, it may seem ridiculous to even say it, so obvious a truth is it. Yet I've noticed recently, in my inbox, a growing number of outraged responses to the negative reviews I occasionally write – almost as if I should be grateful for any food I am served.

But, dear readers, this is what I do! I am paid to be honest: the fact that I love food does not mean that I love restaurants. Usually, I'm fortunate enough to eat a decent meal with decent service for a decent price, information which I share with you gladly. Occasionally, however, I visit a restaurant that charges an arm and a leg for food that you'd amputate your own arm and leg to avoid eating. And I write about it, truthfully, so that you don't have to waste your hard-earned money on trying it yourself. You're welcome.

Anyway, after reading your comments, I did promise myself that my next review would be a good one. How disappointing for me, then – and for some of you, no doubt – that The Cantaloupe offers so little to praise.

Quote	
Device	
Interesting language	
Effect (think, feel, imagine)	

Quote	
Device	
Interesting language	
Effect (think, feel, imagine)	

Quote	
Device	
Interesting language	
Effect (think, feel, imagine)	

APPLY

For this section, a teacher should preferably review your work.

Using your grids, write up two PEE paragraphs, one about each text. You don't need to compare the methods, just write about them. Use a separate sheet of paper for this task, or the interactive PDF spaces below.

QUESTION:

How do the writers use language to convey their attitudes to work?

Point	
Evidence	
Explain	

Point	
Evidence	
Explain	

LESSON 3

Approaching the Comparison Question

Pod

- **Comparing Texts**
ENG-153-001

Click the Pod name to watch it now on gcsepod.com, or type the code into the search bar on the GCSEPod website!

Quiz

Watch the pod and answer the questions below. Circle your chosen answers.

1. When you're comparing in the exam, you look at:
 - a. one text
 - b. two texts
 - c. three texts

2. Before attempting the question, it's important that you:
 - a. look around and see what everyone else is doing
 - b. read the question and identify what you need to do
 - c. read the text first

3. The question may have:
 - a. a simile in it
 - b. an example of an answer
 - c. bullet points to help you structure your answer

4. Bullet point 2 asks you to “compare writers’ methods” which means:
 - a. the language and structure the writers use such as: adjectives, metaphors or speech
 - b. talking about the writers’ feelings
 - c. using quotations

5. You need to use quotations to back up your points:
 - a. True
 - b. False

6. If you come across words you don’t understand you should:
 - a. panic
 - b. check the glossary and, if it’s not there, read around them, working out the general idea of the sentence
 - c. call a friend and ask them

7. Don’t worry about reading the whole text; instead you can skim over it which means:
 - a. reading quickly over the text and only carefully reading the key points relevant to the question
 - b. reading every word thoroughly
 - c. not reading the text at all

8. Any quotations you select must relate to the:
 - a. title of your story
 - b. focus of the question
 - c. question you did with your teacher last week

9. Making a comparative chart to plan your answer will help you to answer the question:
- a. True
 - b. False
10. Using an opening paragraph that shows a general and clear comparison will help you gain marks:
- a. True
 - b. False

PRACTISE

1. Before you do anything with the texts or start writing, it's important that you read the question carefully and **identify what it wants you to focus on**. Read the exam-style questions (a - e) below and, for each one, highlight the focus.

Example:

Q: Compare how the two writers convey their different attitudes to eating out.

- Compare the writers' different attitudes
- Compare the methods they use to convey their attitudes
- Support your ideas with references to both texts.

a.

Q: The two texts show people experiencing hardship.

What similarities do the writers share in these extracts? Use evidence from both texts to support your answer.

b.

Q: Compare how the two writers convey their different attitudes to recycling.

- Compare the writers' different attitudes.
- Compare the methods they use to convey their attitudes.
- Support your ideas with references to both texts.

c.

Q: Both these texts are about children working. Compare:

- what the writers say about the effects of children working
- how the writers get across the effects of children working.

d.	<p>Q: Compare how the two writers convey their different experiences of family holidays.</p> <ul style="list-style-type: none"> • Compare the writers' different attitudes. • Compare the methods they use to convey their attitudes. • Support your ideas with references to both texts.
----	--

e.	<p>Q: The two texts present people experiencing beach holidays.</p> <p>What are the similarities and differences between the attitudes and methods of the writers in these extracts?</p> <p>Use evidence from both texts to support your answer.</p>
----	--

Once you have worked out the focus of the question, you need to make a **comparative chart** that will help you collect the information you need to fully answer the question.

Example:

<p>Q: Compare how the two writers convey their different experiences of family holidays.</p> <ul style="list-style-type: none"> • Compare the writers' different experiences. • Compare the methods they use to convey their experiences. • Support your ideas with references to both texts.
--

Source A: different experience of family holidays	Language that demonstrates this	Source B: different experiences of family holidays	Language that demonstrates this
1. ...	1. ...	1. ...	1. ...
2. ...	2. ...	2. ...	2. ...

Let's walk through how you would create your own comparative chart for the following question:

Q: Compare how the two writers convey their different attitudes to eating out.

- Compare the writers' different attitudes.
- Compare the methods they use to convey their attitudes.
- Support your ideas with references to both texts.

The best way to approach this task is to start with Source A, and skim through to select 3-4 quotations which show the writer's attitude to eating out. Add them to the first two columns of your grid in this way:

Source A: different attitudes to eating out	Language
1. The writer enjoys eating food but doesn't always like eating out. "The fact that I love food does not mean that I love restaurants."	1. Repetition of "love" makes us think that he feels passionately about what he's saying		

Then do the same for Source B:

...	...	Source B: different attitudes to eating out	Language
		1. The writer doesn't eat out often and sees it as a treat, commenting, "we decided upon the extravagance of a pie-shop."	1. The word "extravagance" makes us realise he doesn't normally spend his money on eating out.

2. Complete your own version of this grid on a separate sheet of paper, or using the interactive PDF boxes, and fill in three more examples from Sources A and B, shown below.

Source A

21st-C non-fiction: This restaurant review was published in a broadsheet newspaper in 2017. The food critic, Christopher Harvey, reviews his experience of The Cantaloupe in London.

Atmosphere: 2.5/5

Service: 4/5

Food: 0/5

I think it's fair to say that I love food. Indeed, to those of you who've followed my reviews over the years, it may seem ridiculous to even say it, so obvious a truth is it. Yet I've noticed recently, in my inbox, a growing number of outraged responses to the negative reviews I occasionally write – almost as if I should be grateful for any food I am served.

But, dear readers, this is what I do! I am paid to be honest: the fact that I love food does not mean that I love restaurants. Usually, I'm fortunate enough to eat a decent meal with decent service for a decent price, information which I share with you gladly. Occasionally, however, I visit a restaurant that charges an arm and a leg for food that you'd amputate your own arm and leg to avoid eating. And I write about it, truthfully, so that you don't have to waste your hard-earned money on trying it yourself. You're welcome.

Anyway, after reading your comments, I did promise myself that my next review would be a good one. How disappointing for me, then – and for some of you, no doubt – that The Cantaloupe offers so little to praise.

For at first glance, dear reader, The Cantaloupe seems like a decent place, nestled in a corner of Covent Garden and, despite being named after my least favourite type of melon, with welcoming windows. The couple entering ahead of us look like they eat out regularly and probably know their stuff, so I follow them in with anticipation. And, I must say, The Cantaloupe's interior does not disappoint: comfortable chairs and booths, lights not too bright, music not too loud. The flowers on each table were fresh and do not take over the space. The waiter who led us to our seats seemed charming, taking our drinks orders promptly before presenting us with the menu and returning with a carafe of chilled water. The table lay between us, full of promise in its crisp napkins and gleaming cutlery.

I opened the menu. And here, dear reader, is where it all started to go wrong.

The Cantaloupe says it serves ‘simple food, simply cooked’. Sure, the descriptions of the dishes are ‘simple’, but I found little I recognised as ‘food’ on that menu. “Duck, raspberry, peanut, noodles,” anyone? “Prawns, grape, and garlic meringue”? Nothing anyone in their right minds would put together. Eventually, I found something that looked familiar – a steak? Dare I hope – and ordered. My companion, who is vegetarian, went with something labelled “Tomato, orange, peppercorn, pastry” and hoped for the best.

It wasn’t.

Some places are so awful that you actually enjoy describing the awfulness, but The Cantaloupe isn’t one of those: I felt genuinely betrayed by the way it had lured me in with its pleasant exterior. When you’re paying these prices – £8.50 for a starter, £20 for a main – you expect the food to at least merit the term ‘edible’. I ate my meal – it was steak, once I’d scraped off the honey-and-olive sauce it came smothered in – because I was hungry; my companion ate her tart – at least, we think that’s what it was – because she is polite. But I can’t say that either of us enjoyed it.

I looked around me as we left, at the candles glowing, and heard the clink of cutlery on china and glass against glass. Everyone looked comfortable. But when I looked at their faces, I couldn’t see one flash of pleasure as they chewed. And that, surely, is the mark of a poor restaurant.

The next day, after a late night at work, I stopped off for a kebab down the road from my house, where the tables are plastic and there’s fly-paper behind the counter, and by golly, did I enjoy it.

Source B

19th-century non-fiction: the chop-house – extract from a letter written by a young London clerk to his mother in the country.

Having completed the last of the columns in the ledger – how I have grown to hate those marching lines of figures, like ants crawling across the page – I resolved to leave and enjoy the rest of the afternoon. Barnaby and I badgered Mr Cummings to grant us leave to finish for the day and, having been once young himself, or so he assured us, Mr Cummings agreed. I dare say, Mother, that he was once young indeed.

Barnaby and I descended the stairs of the offices from our eyrie on the fourth storey and, so dark is the wood panelling, by the time we reached the bottom of the stairwell, we were quite convinced it was night already. Imagine our surprise upon discovering the sun still in the sky, and the bells of St Paul's nearby proclaiming it only five o'clock! We crossed the courtyard with light steps indeed, Mother, to be free for the evening, and young in London, wandering the gardens of the Inns of Court, until we discovered that, having missed our chance of luncheon, we were starved.

Mother – in your last letter, you expressed your fears that I was not eating properly, my landlady lacking the skill of variety in her cooking which, though filling, is seldom pleasant. Still, I do eat her food, since I have paid for half-board with my lodging. But here were Barnaby and I in London, and Mrs Trevor's establishment a fair journey, and so, in honour of our freedom, we decided upon the extravagance of a pie-shop.

Bellman's Famous Pie Shop near Charing Cross Station was our destination, and we could sense the anticipation of the crowds as we drew near, the queue of customers stretching out into the street: young clerks such as us, one family – clearly on a day outing from Kent or some such – and all the single labouring men one expects to find at such establishments. The man behind whom we took our place leaned against the window, so tired was he, his clothes so blackened that, at first, we took him for a chimney-sweep but, upon standing close, soon gathered he was a sewer worker from the quality of the air he gave off. We stood our distance, but not so far as to lose our place in the line, for we were by now too hungry at the prospect of a hot pie to find another shop. And, indeed, as you near the open door, the rich smells that emerge – of browned and crusted pastry, of the meat and gravy within – draw you further in and overcome all other smells – even those of the sewer.

Upon entering, Barnaby and I approached the counter.

"A hot mutton pie," says I, quick as you like.

"Then make that two," my companion is quick to follow.

We hand over our pennies – one each, hard-earned and well-spent – and the pieman presents us with our steaming prizes, and looking around, we find a corner to stand and eat. The mutton was not all gristle, and the gravy – though lacking some seasoning – was not too thin, and the pastry made up for any lack in the filling. Barnaby and I ate carefully, so as not to burn our tongues, nor spoil our cravats with gravy or crumbs, and we parted ways in fine spirits, I to make my way over the bridge at Westminster, Barnaby

to take the train home.

Well, Mother, perhaps you will disapprove of your son spending his pennies in this way, but there is much pleasure to be had in the eating of a fresh, hot pie.

Source A	
Different attitudes to eating out	Language
1	1
2	2
3	3

Source B	
Different attitudes to eating out	Language
1	1
2	2
3	3

3. Look at the two student responses below. Which one has met each of the **Tips for Success**?

Student A

The writer in Source A eats out a lot for his job. He says, "The fact that I love food does not mean that I love restaurants," which tells us that, although he loves eating food, he doesn't always love eating out. In contrast, the writer of source B doesn't eat out very often and usually eats what his landlady makes him; he says, "we decided upon the extravagance of a pie-shop," which shows he feels eating out is a treat.

Student B

The writer in Source A eats out a lot for his job. He says, "The fact that I love food does not mean that I love restaurants," which tells us that, although he loves eating food, he doesn't always love eating out. He repeats the word "love", which makes me think he feels passionately about what he's saying. In contrast, the writer of source B doesn't eat out very often and usually eats what his landlady makes him; he says, "we decided upon the extravagance of a pie-shop," which shows he feels eating out is a treat. The word "extravagance" makes me realise he doesn't normally spend his money on eating out.

Tips for Success

- Compare the writers' ideas and viewpoints.
- Explain how the writers use language for effect.
- Select quotes from both texts.
- Identify ideas and viewpoints from both texts.

4. What is missing from Student A's work?



Try really hard to include all relevant points to maximise your score on the exam! Remember there are two elements to success in this question:

- **Inference (what)**
Explaining what you understand about the text from reading it
 - **Effect of language (how)**
Looking at the language the writer uses and saying what it makes you **think, feel and imagine**
5. Write up at least two of your points from the comparison chart you made in Question 2. You can use the same **PEELE** method you used for the *Evaluate* question, only this time remember to add your **comparative language** into your point. Use the grids on the next page to organise your thoughts:

Source A	
Point	
Evidence	
Explanation	
Language	
Effect (think, feel or imagine)	

Source B	
Point <i>(However/similarly, in Source B...)</i>	
Evidence	
Explanation	
Language	
Effect (think, feel or imagine)	

It's also good to add an opening paragraph to show your examiner you understand and can compare the overall feelings of both writers.

6. Complete the short paragraph below with your knowledge of the two writers' attitudes to eating out:

The writers of the texts have different attitudes to eating out. The writer of Source A feels

about eating out, whereas the writer of Source B feels

about eating out.

APPLY

For this section, a teacher should preferably review your work.

Using the two texts below, work your way through the **Steps to Success** and answer one full *Compare* question. Use the **Tips for Success** to check your work. Use a separate sheet of paper for this task, or the space given at the end of the document.

1. Compare how the two writers convey their different experiences of family holidays
 - Compare the writers' different attitudes.
 - Compare the methods they use to convey their attitudes
 - Support your ideas with references to both texts.

OR

2. The two texts present people experiencing beach holidays. What similarities and differences of attitude and methods do the writers share in these extracts? Use evidence from both texts to support your answer.

Steps to Success

1. Read the question carefully and highlight the focus.
2. Draw up a comparison chart.
3. Skim the first text for 3-4 quotations that relate to the focus and add them to your chart.
4. For each quote, select an interesting word or phrase and note down its effect.
5. Do the same for the second text and complete your chart.
6. Write up your response using the PEELE structure and your comparison words –don't forget to add a short introduction.

Source A

Extract from a broadsheet newspaper column written in 1989. The writer, Ian Slater, explores his experience of a family holiday by the sea in Devon.

“When I were a nipper,” my dad would begin, and the family would roll its eyes as one and settle in for a long journey, as he continued, “we didn’t ‘ave summer ‘olidays. We were lucky to get a day out in the park from me da.”

Well, we knew we’d be lucky to get a day of sun in Skegness.

As a child in 50s Lincolnshire, seaside holidays for us meant at least three days huddled on the beach, shivering beneath the blankets we’d brought to sit on, the wind blowing grit in our eyes and sandwiches, a thermos of cooling tea the only comfort. And Auntie Ethel would drink most of that.

But, beyond those grey clouds of misery, there always lurked a day or two of sunshine: out came the shorts, while Mum and Auntie Ethel smeared Shiphams meat paste on a growing pile of sandwiches and reached for – oh joy – a packet of Garibaldi biscuits to add to the feast, then a race to the seafront, past the stalls from which clattered plastic buckets and spades, onto that glorious golden sand, and hours of sandcastle-building and paddling.

So it wasn’t all bad.

Now it’s me starting with the “When I was a kid” stories, while my teenagers roll their eyes in the back. Because I’ve got a lot of convincing to do: guilt-ridden with all the flights (and, let’s face it, short of cash), after years of the Costa, we’re taking our first British holiday and heading for Devon. And Ben, 10, Sarah, 13, and Amber, 15, are not happy bunnies.

Time for a round of “We’re All Going on a Summer Holiday”, I think to myself.

You’d have thought it would all have gone downhill from there, wouldn’t you?

But the funny thing is, it didn’t. In fact, we had one of the best holidays of our family life so far. OK, so the sun wasn’t scorching hot. But, to be honest, with a family like mine, that’s no bad thing – we usually spend the first part of the week red as lobsters and the second half peeling, with one day of glorious tan in between to make us feel vaguely Continental. Still, there was sun. And it was warm.

And so, far from huddling in cagoules, we were out there every day – all five of us – in our shorts and bikinis (OK, not me). Ben and I made epic sandcastles, and the girls, after

a bit of shrugging, joined in and remembered what fun it can be. We played beach volley-ball. We bought a couple of nets and went rock-pooling. I defy anyone not to find wonders in the bottom of a rock pool: scrabbling hermit crabs, the wave of sea-anemones, seaweed tangling underfoot, the dart of a translucent shrimp. Sarah and Amber hired bodyboards with their mum and found that, actually, a day spent away from their music can be fun.

Not everything was perfect, of course. We had the inevitable arguments about how skimpy a bikini was permissible (honestly, sometimes I wish we lived in the days when girls wore full-length dresses to swim), and I had to tell Ben off for torturing sea-anemones on the first day, and it wasn't quite warm enough to lie in the sun and read without some kind of warm clothing. And the sandwiches still ended up with sand in them ("But Dad, that's why they're called sandwiches," explained Amber, sarcastically).

But for me, there was something wonderful in the way things haven't changed that much: there are still donkey-rides and bucket-and-spade stalls and people shrieking in the sea because it's a lot colder than it looks.

And I think the reason is that, put someone on a patch of sand, and they can't help digging and building and patting it into shape. The seaside turns us all into inquisitive kids again.

And when, in the car on the way home, my wife turned to me and said ruefully, "Better start saving for Spain next year, then," the wail of protest from the back seat was deafening.

It's amazing what kids can hear through their headphones.

Source B

A Visit to the Seaside – extract from the diary of a fifteen-year old girl, Emily Marwain, describing a family holiday at the seaside in the 1890s:

The boarding-house that Father has chosen is two streets behind the seafront, thus shielding us from the worst of the sea's gusting winds. Mother is relieved, it being far easier to retain one's bonnet out of the wind, but Letty and I cannot help feeling that it might have been fun to be chased halfway down the street by a breeze.

I should not complain, however, as the landlady – Mrs Hansom, a widow – keeps the place very clean and the food is good, and Mrs Hansom puts together a small picnic

collation for us each day so that, once breakfasted, we collect together our belongings and are at the beach in only a few minutes. There, we make our way to the bathing hut we have hired for the week, and the attendant sets out chairs for Father and Mother beneath a large umbrella, while Letty and I lay out our blanket. Father promptly removes his shoes and settles himself into the deckchair with his book; Mother sits beside him, her face swathed in a veil beneath the enormous sun bonnet, and takes out her sewing. The beach is mostly sand, lined with bathing huts, and further along, there are some large rocks with fine pools that little Rupert loves to explore, armed with his fishing net, Nurse following behind him with a bucket.

Letty and I are far more daring, unpacking out bathing dresses and signalling the attendant to pull the beach hut closer to the water. Once he has done so, we enter and change, before braving the steps down and dipping a first, tentative toe into the bracing waters of the English Channel. My goodness, how cold it is at that first dip! But the trick is to be brave and wade out further, even up to our waists if the sun is shining. The bathing dresses really are a marvel, with sleeves to the elbow and skirts all the way up to the knee: daring indeed! But the bloomers and stockings beneath preserve our modesty, so we can enjoy our freedom.

Father's bathing costume is woollen and striped, and he has not donned it since Letty and I stifled a giggle on the first day.

"Minxes!" he pronounced lightly, but we knew he was offended, and are heartily sorry.

Still, one can forget everything sad at the seaside, I am convinced.

After our watery adventure, Letty and I dry in the sun and, sometimes, if we are feeling particularly brave, we wander along the beach a way to see the sights. There are donkey rides at one end for little children, and we took Rupert yesterday. How charming he looked in his sailor suit – but he was rather terrified, thinking he might fall off, and so we had to take him back to Nurse to be consoled with a jelly from Mrs Hansom's basket.

Mother did not think that he would enjoy the Punch and Judy show on the parade, either. A few evenings ago, walking the promenade with Mother and Father while Rupert took his tea with Nurse, we stopped to watch, and it was quite the most brutal entertainment! Mother and Father hold that it would be too much for Rupert's 'delicate sensibility', as they call it, at which Letty and I had to hold in our protestation. As we both agreed later, changing for bed, there is little delicate about Rupert: we have seen the way he pokes those jellied sea-anemones in the rock pools and, only yesterday, I caught him trying to

pull the legs off a crab! I should think watching Mr Punch crack poor Judy around the head with his truncheon would be much to his taste.

But I am determined not to moan – it is rare for Father to have a chance to rest, and really, sitting on the steps of a bathing hut, toes paddling the sea, who can be sad?

Tips for Success

- Compare the writers' ideas and viewpoints.
- Explain how the writers use language for effect.
- Select quotes from both texts.
- Identify ideas and viewpoints from both texts.

Space for your answer:

