



# MODULE 6 WORKBOOK

## Reading for Understanding: 19<sup>th</sup> Century Texts and Non-Fiction

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10 Feb 2020

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# PODS

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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. <b>An Overview of 19th-Century Non-Fiction</b>	<b>ENG-151-001</b>
2. <b>Reading Biographies and Autobiographies</b>	<b>ENG-151-005</b>
3. <b>Reading Articles</b>	<b>ENG-151-010</b>

# LESSON 1

## An Overview of 19<sup>th</sup> Century Non-Fiction

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### Pod

- **An Overview of 19th-Century Non-Fiction**  
**ENG-151-001**

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

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### Quiz

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

1. Whenever you read a piece of non-fiction you should consider it in context:
  - a. True
  - b. False
  
2. During the 19th Century, there were many advances in:
  - a. computers and mobile phones
  - b. the workplace
  - c. science and technology
  
3. There were no differences in wealth in Victorian society, everyone was equal:
  - a. True
  - b. False

4. Poor people worked in:
  - a. offices
  - b. factories and coal mines
  - c. restaurants
  
5. Children started to get better:
  - a. education
  - b. jobs
  - c. food
  
6. Letters were an important form of communication and one of the easiest ways for people to keep in contact:
  - a. True
  - b. False
  
7. It was common for the upper classes to:
  - a. use pigeon post
  - b. keep a diary
  - c. keep a blog
  
8. More travel meant an increase in:
  - a. newspaper articles
  - b. people keeping diaries
  - c. travel writing
  
9. The rise in newspapers such as The Daily Graphic created an increased awareness in local and national news:
  - a. True
  - b. False

10. 19th-century non-fiction writing uses a lot of description to capture moments, events or places because there was no easy access to cameras, and therefore words were the best way to preserve memories of events:
- a. True
  - b. False
11. The Victorians particularly enjoyed reading about:
- a. love
  - b. crime
  - c. property
12. Newspapers of the time often included alarming:
- a. headlines
  - b. photos
  - c. fashion articles

# PRACTISE

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It's easy to feel anxious and nervous about the 19th-century text – often the language is a bit funny and it can take a bit longer to work out what's going on! However, by following the **Reading for Understanding** method, you'll find you grow in confidence.

1. As with all texts, it's important to start with the information at the top. This gives you the context of the text and any extra information you may need to help you read the text. Look at the blurbs below and annotate the key information of **who**, **what** and **where**.

## Example

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

Form	Who	What	Where
Letter	A clerk	A letter to his mother	London

a.

This is an extract from a travel journal written in 1860. The writer describes a recent train journey to Scotland.

Form	Who	What	Where

b.

In this extract from *The Diary of Lady Emma*, the writer is at a ball in Northumberland. She describes meeting Queen Victoria for the first time.

Form	Who	What	Where

c.

This is an extract from a Victorian newspaper. The writer describes a crime that was recently committed in Rochester.

Form	Who	What	Where

It's important to understand the tone and audience of the writing so that you know whether it will be formal or informal, private [for one person to read] or public [for many people to read].

2. Look at the types of texts below and decide on the form and purpose. **Choose two each time.**
- a. A letter to a beloved sister:
- a. Formal
  - b. Informal
  - c. Private
  - d. Public
- b. A newspaper article:
- a. Formal
  - b. Informal
  - c. Private
  - d. Public
- c. A letter to a distant, elderly aunt:
- a. Formal
  - b. Informal
  - c. Private
  - d. Public
- d. A crime novel:
- a. Formal
  - b. Informal
  - c. Private
  - d. Public

- e. A personal diary:
  - a. Formal
  - b. Informal
  - c. Private
  - d. Public
  
- f. A personal travel journal:
  - a. Formal
  - b. Informal
  - c. Private
  - d. Public

19th-century texts can be challenging to read, because of their unfamiliar language and structure.

3. Looking at the extract below, what do you think the writer is talking about?

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.

A large rectangular area defined by a dotted border, intended for the student's response to the question above.

You might not understand the whole of the text but if you break it down and read around any difficult words, it makes it easier. For example:

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.

In the opening sentence the challenging words are highlighted in yellow. If we read around them, we can work out that: the writer has completed his work and wants to leave and enjoy the rest of the afternoon.

Once we know what the writer is talking about it helps us work out the next sentence:

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.

Again, the challenging words are highlighted but if we read around them, we can work out that the writer and his friend, Barnaby, have persuaded Mr. Cummings, who we assume is their boss, to let them finish for the day.

4. Have a go at working out what's going on in the following sentences by reading around any words you don't know:

a.

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.

b.

Imagine our surprise upon discovering the sun still in the sky, and the bells of St Paul's nearby proclaiming it only 5 o' clock!

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.....

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c.

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.

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# APPLY

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While reading the text for the first time, it's important to highlight and annotate key pieces of information so that you know you've understood what you've read. As you read each paragraph you should **highlight, annotate**, and then **pause** to check your understanding.

Alternatively, read through the text once in full, then read it again, this time highlighting and annotating key information. Remember, the more you read it the more it will make sense.

1. Apply reading for understanding to 'A Visit to the Seaside'.

EITHER

**Step 1:** Highlight and annotate key words or phrases that help you understand the text's main characters, action and settings.

**Step 2:** Pause after each paragraph to check your understanding.

OR

**Step 1:** Read through once without highlighting.

**Step 2:** Read a second time, highlighting and annotating the key words or phrases that help you understand the text's main characters, action and settings.

Example:

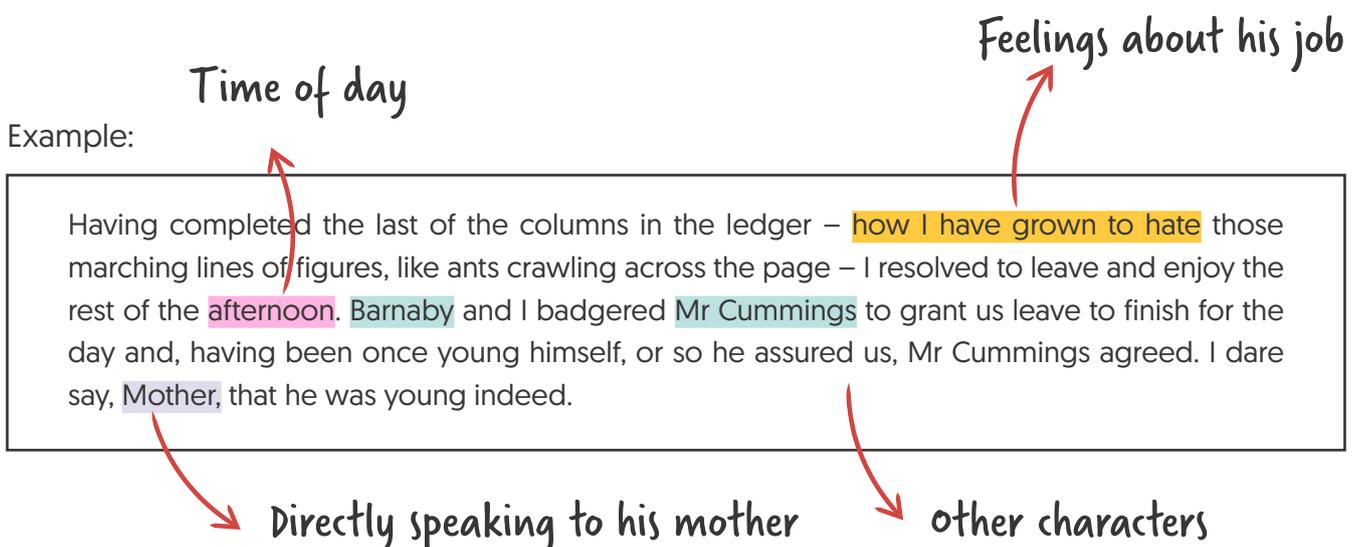
Having completed the last of the columns in the ledger – **how I have grown to hate** those marching lines of figures, like ants crawling across the page – I resolved to leave and enjoy the rest of the **afternoon**. **Barnaby** and I badgered **Mr Cummings** to grant us leave to finish for the day and,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

*Time of day*

*Feelings about his job*

*Directly speaking to his mother*

*other characters*



**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. 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 were 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?

Space for annotations:



# LESSON 2

## Reading Biographies and Autobiographies

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### Pod

- **Reading Biographies and Autobiographies**  
**ENG-151-005**

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

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### Quiz

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

1. An autobiography is where the writer shares their life story with the reader:
  - a. True
  - b. False
  
2. A biography is when someone writes another person's life story:
  - a. True
  - b. False
  
3. When reading an autobiography, it's important to consider:
  - a. how reliable the information is
  - b. how famous the person is
  - c. how much money the person earns

4. When reading an autobiography, you should ask yourself:
  - a. whether the writer is a popular person
  - b. whether the writer is presenting themselves in an overly positive or negative way
  - c. whether you like the writer
  
5. Autobiographies are written in the:
  - a. First person
  - b. Second person
  - c. Third person
  
6. Autobiographies are often:
  - a. fictional
  - b. aimed at children
  - c. humorous
  
7. Biographies tend to be written in:
  - a. First person
  - b. Second person
  - c. Third person
  
8. Because biographies are written by other people, they tend to tell events:
  - a. humorously
  - b. more factually
  - c. with fewer words

9. A simile is a language device where the writer:
- compares one thing to another using 'as' or 'like'
  - compares one thing to another suggesting they are the same
  - repeats a word or phrase to emphasise it
10. A metaphor is a language device where the writer:
- compares one thing to another using 'as' or 'like'
  - comparing one thing to another suggesting they are the same
  - repeats a word or phrase to emphasise it

# PRACTISE

As with all texts, it's important to read the context box at the top of the source so that you understand what the text is about.

1. Look at the blurbs below and annotate the purpose and audience of the text.

## Example

Extract from *You're Wicked*, an **autobiography** written by **long-distance walker**, Anna Southgate. On a pilgrimage in Spain, **Anna meets fellow walker Bruce**, a barefoot mountain climber.

<b>Purpose</b>	Informative
<b>Audience</b>	Adults/people who like walking
<b>Form</b>	Autobiography/first person

a.

Sophia Woodhead was a female spy in India in the late 1800s. In this extract, she experiences the Indian monsoon for the first time.

<b>Purpose</b>	
<b>Audience</b>	
<b>Form</b>	

b.

West Indian-born CC Bloom arrived in Britain on the *HMT Empire Windrush* in 1948. Stepping off the boat into the British fog at Tilbury Docks, he describes his first impressions of his new home.

<b>Purpose</b>	
<b>Audience</b>	
<b>Form</b>	

c.

Extract from *The Norwood Factor*, a biography about London-born pop star, Adelaide and her return to her hometown.

<b>Purpose</b>	
<b>Audience</b>	
<b>Form</b>	

# LESSON 3

## Reading Articles

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### Pod

- **Reading Articles**  
**ENG-151-010**



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

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## Quiz

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

- Articles typically appear [choose two]:
  - in newspapers
  - in novels
  - online
  - in poetry anthologies:
- Articles can inform and advise the reader:
  - True
  - False
- The purpose of an article can be to argue or persuade:
  - True
  - False

4. The style and tone of an article depends on:
  - a. how much it costs
  - b. how many pictures it has
  - c. the font colour
  - d. how factual it is
  
5. When we talk about the audience of an article, we mean:
  - a. the writer
  - b. the editor
  - c. the journalist
  - d. the reader
  
6. When you read an article, you should think about:
  - a. the purpose of the article [what does the writer want to achieve?]
  - b. the reader of the article
  - c. the editor of the newspaper or magazine
  - d. the price of the newspaper or magazine
  
7. When reading an article, you should also think about:
  - a. the reader of the article
  - b. the language and tone of the article – whether it is formal or informal
  - c. the editor of the newspaper or magazine
  - d. the price of the newspaper or magazine

8. A broadsheet newspaper is likely to be written in:
- a. an informal tone
  - b. a simple way, so it's easy to read
  - c. a formal way, using more sophisticated language
  - d. an informal way, with lots of photos
9. If you're struggling to work out the purpose of a text, you can look at the language and try to work it out from that:
- a. True
  - b. False
10. A magazine article written for young people is likely to be written in:
- a. an informal tone
  - b. lengthy prose using lots of sophisticated language
  - c. a formal tone
  - d. short sentences only

# PRACTISE

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As with all texts, it's important to read the context box at the top of the source so that you understand what the text is about.

1. Look at the blurbs below and annotate the purpose and audience of the text.

## Example

This article was published in a broadsheet newspaper in 2017. The writer, Christopher Harvey, argues for mobile phones to be banned from all schools.

<b>Purpose</b>	<i>To argue/persuade</i>
<b>Audience</b>	<i>Adults/readers of broadsheets</i>

a.

This article was published in The Times newspaper in 1997. The writer explores how the nation has reacted to the death of Princess Diana.

<b>Purpose</b>	
<b>Audience</b>	

b.

This article was published in Teen Magazine in 2016. The writer shares her experience of studying for GCSEs.

<b>Purpose</b>	
<b>Audience</b>	

c.

This article was published in The Liverpool Gazette in 1980. The writer, Lilly Haines, talks about her children moving away from home.

<b>Purpose</b>	
<b>Audience</b>	

d.

This article was published in The Guardian in 2010. The writer shares his opinion about public transport.

<b>Purpose</b>	
<b>Audience</b>	

# APPLY

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

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While reading the text for the first time, it's important to highlight and annotate key pieces of information so that you know you've understood what you've read. As you read each paragraph you should highlight, annotate and then pause to check your understanding.

Alternatively, read through the text once in full, then read it again, this time highlighting and annotating key information. Remember, the more you read it, the more it will make sense.

1. Apply reading for understanding.

EITHER

**Step 1:** Highlight and annotate key words or phrases that help you understand the text's main characters, action and settings.

**Step 2:** Pause after each paragraph to check your understanding.

OR

**Step 1:** Read through once without highlighting.

**Step 2:** Read a second time, highlighting and annotating the key words or phrases that help you understand the text's main characters, action and settings.

*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: scabbling 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.

Space for annotations:

