



# English Bridging Work

Year 10 into 11 for 2025/26



Name: \_\_\_\_\_

Tutor Group: \_\_\_\_\_

Teacher: \_\_\_\_\_

## A Brief Note on Mocks

Upon your return in September 2025, you will be taking your first mock exam on English Literature Paper 1 (featuring Poetry Anthology) and English Language Paper 1 (both Fiction Reading and Creative Writing). It is, therefore, of utmost importance to revise for these two units efficiently.

### Task 1 – Poetry Anthology

This one should be simple as it is all about consolidating your learning.

Have a careful look at your Poetry Anthology booklets. Next, complete the following:

- Summarise the poems listed below (summary box in your booklet)
- Complete the context box meticulously. Consider the time, the poet's life, direct inspiration behind each poem, etc. whilst completing it
- Annotate the poems carefully, explaining the meaning of difficult words
- Select five quotes from the poems we have already studied as a class and fully explain those. You can do it by **zooming in** on meaningful words and techniques, or by **linking relevant context** to specific words or phrases from the poem.

When you return in September, your teacher will ask you to present your annotations of the following poems:

*Sonnet 43* by Elizabeth Barrett Browning

*A Wife in London* by Thomas Hardy

*As Imperceptibly as Grief* by Emily Dickinson

*London* by William Blake

*Ozymandias* by Percy Bysshe Shelley

*She Walks in Beauty* by Lord Byron

*To Autumn* by John Keats

*Excerpt from The Prelude* by William Wordsworth

*The Soldier* by Rupert Brooke

*Dulce et Decorum Est* by Wilfred Owen

Additionally, you need to access and complete all the poetry quizzes on EduCake; they are designed to help you retain more subject knowledge, remember relevant quotes, etc.

**If you still struggle with login into your account, let your English teacher know ASAP.**

You will have eight poems to complete in the first few weeks of Autumn 1 term in 2025.



## Task 2 – English Language Paper 1: Reading

Read the past paper extract below and address all the questions. You should spend about **one hour** completing part A of this task. Next, use the following link to self-evaluate your work. Once done, reflect on your progress on the feedback sheet attached.

### SECTION A: 40 marks

Read carefully the passage below.

1 Rachel was doing a research project at Durham University when she first met Peter Kemp. She had taken her degree in Biology in Cambridge, almost as far away from her mother as she could manage, but then she moved back to the north. This was not to be close to her mother but because the birds of the northern hills had become her passion. She started by  
5 studying black grouse then transferred her interest to upland birds like curlew and wagtail. Her research project was to find a way to count them accurately and she used a cottage on the moors of Northumberland as her base for her studies.

It was a windy day in April and Rachel had come into the town of Kimmerston to have lunch at the White Hart at the request of Bob Hewlett who worked as a Conservation Officer for  
10 English Nature, a government agency.

The White Hart was a solid, stone-built hotel on Kimmerston's main street. Once, it had been the only place to eat in the town but it had grown shabby. On Friday nights it was a haunt for underage drinkers. Often it became rowdy, with petty skirmishes and visits by the police. During the rest of the week there was an air of genteel decay. The elderly waitresses, in their  
15 black and white uniforms, had few people to serve, even on market day when the town was busy. The food was proudly 'traditional' in that the vegetables were overcooked and thick brown gravy was served with everything. When Rachel explained that she was a vegetarian, there was something of a crisis. Eventually a leathery cheese omelette appeared.

Rachel had come across Bob before and didn't like him much. She thought he wanted  
20 to use her work for his own advantage and she also felt that he was too close to the local farmers, too desperate to be accepted by them, rather than do his job properly. He lived locally and drove a Land Rover with a couple of labradors in the back, looking very much the country landowner. She had seen him drinking in the pub with the local farmers, all friends together. However, she knew better than to offend him – she might want to work for English  
25 Nature one day. When he invited her to lunch at the White Hart to discuss her work, she accepted graciously.

'I've invited Peter Kemp to join us later,' Bob said suddenly as the food arrived. 'He's doing the same sort of work as you for the Wildlife Trust. You might be able to help each other.' As he mentioned Peter Kemp, Bob beamed at her across the table. Despite the Land Rover  
30 parked outside, he had had a couple of whiskies while they were waiting to order and then a pint of beer to wash down the meal. Rachel was irritated by Bob's interference in her work and was certain she would dislike Peter Kemp. She needed no help with her work. Her mother would have dealt sharply with Bob's patronising attitude but Rachel always found it hard to be assertive without being rude.

35 She first saw Peter Kemp hovering in the doorway of the dining room. A waitress told him he was too late for lunch but he gave her a lovely smile and pointed to their table. As he walked towards them he smiled charmingly but Rachel could sense his confidence. He shook hands with Bob then turned to her.

'I know of you from colleagues,' he said. 'You have an impressive reputation.' His voice  
40 was earnest, trying to please. Rachel knew she was being worked on but since the smile to the waitress, she'd found it impossible to resist him. Even as she submitted to his flattery, she also realised that he wanted something from her. He said he'd like to visit her study area and compare survey methods. By the time they had shared a pot of coffee, she had invited him to the cottage for a couple of days to watch her work.



45 That spring Peter spent more time at the cottage than he did in his office. His excuse was that the Wildlife Trust intended to buy a nature reserve in the hills. Rachel knew this was an excuse, and she was delighted. Her passion for Peter had the intensity of an adolescent crush.

50 However, Rachel made the mistake of inviting him to meet her mother one Sunday. It should have been a relaxed affair but Rachel's mother took against Peter from the start. She glared into her wine glass as they tried to make conversation and the more hostile she appeared the more Peter tried to charm her. Even Rachel felt that he was trying too hard and coming across as insincere. Later she expected a lecture about her choice in men but her mother was unusually restrained.

55 'A bit showy for my taste,' she whispered as she followed Rachel into the kitchen with a tray of dirty plates. 'Never trust the showy ones.'

60 But Rachel was captivated by the showiness and she loved the way that Peter would appear at the cottage with flowers and champagne. They would dance on the lawn in the evening. No one had ever made such a fuss of her before. She began to make plans, secret plans which she wouldn't admit to anyone, about her and Peter getting married, setting up home together and having children.

The first betrayal came two months after Peter started his own consultancy firm. Rachel went to work for him and had her own desk in the small office which was all he could afford. She acted as receptionist, secretary and main scientist.

65 Now there were no bottles of champagne but she still dreamed. She understood that money was tight. It was enough that he would occasionally brush his lips over her hair and say, 'You do know that I couldn't manage without you, don't you?'

70 Then she saw an article by him in a magazine. It described a new method for counting upland birds. It was the method she had devised but he took the credit for it. He claimed it as his own work.

75 The method quickly became the recommended system for upland surveys of birds. Peter was suddenly very much in demand and work flooded into the office. Rachel continued to work for him without making a fuss but she could no longer bear for him to touch her. She often wondered why she didn't confront him but it was a matter of pride. Why indeed did she continue to work for him, supporting the business through its expansion into a smart new office? If she resigned she would have to admit to others and to herself that he had made a fool of her. She would have to accept that his only reason for paying attention to her was to steal her ideas.

80 The second betrayal came in the form of a large envelope which she found propped on her desk one morning. It contained an invitation to Peter's wedding.

### Note to students:

Write all your answers on **lined paper** and use **purple pen to self-evaluate** your work. You will need to bring it in, together with your booklet, to your first lesson. Just follow this check list:

- ☐ Annotated Poetry Anthology booklet
- ☐ Language Paper 1, Section A (Reading) handwritten ideally in your language exercise book or on lined paper, self-evaluated (link to mark scheme shared on Teams)
- ☐ Narrative handwritten on lined paper, self-evaluated
- ☐ Completed feedback sheet for Language Paper 1
- ☐ Completed poetry quizzes on EduCake

## SECTION A: 40 marks

Read carefully the passage in the **separate Resource Material** for use with **Section A**.  
Then answer **all** the questions below.

0	1
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**Read lines 1–7.**

List **five** things you learn about Rachel in these lines.

[5]

0	2
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**Read lines 8–18.**

What impressions does the writer create of the White Hart in these lines?

[5]

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

0	3
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**Read lines 19–34.**

What sort of man is Bob Hewlett? How does the writer show what sort of man he is?

[10]

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

0	4
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**Read lines 35–61.**

How does the writer present the character of Peter Kemp in these lines?

[10]

You should consider:

- what Peter Kemp says and does in these lines
- the writer's use of language and structure

You must refer to the text to support your answer, using relevant subject terminology where appropriate.

0	5
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**To answer this question you must read lines 62–80 and consider the passage as a whole.**

“The writer presents Rachel as an intelligent woman and yet she behaves very foolishly in her relationship with Peter Kemp.”

To what extent do you agree with this statement?

[10]

You should write about:

- your thoughts and feelings about how the relationship between Rachel and Peter is presented in lines 62–80 and in the passage as a whole
- how the writer has created these thoughts and feelings

You must refer to the text to support your answer.

### Task 3 – English Language Paper 1: Writing

#### SECTION B: 40 marks

In this section you will be assessed for the quality of your **creative prose writing** skills.

24 marks are awarded for communication and organisation; 16 marks are awarded for vocabulary, sentence structure, spelling and punctuation.

You should aim to write about 450–600 words.

Choose **one** of the following titles for your writing:

[40]

**Either,**

1	1
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**a)** Write a story that begins:

That was a visit I would always remember.

**Or,**

1	1
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**b)** The New Job.

**Or,**

1	1
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**c)** The Birthday Party.

**Or,**

1	1
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**d)** Write about a time when you felt disappointed in yourself.

#### **Note to students:**

Writing your story should happen within 45 minutes.

Dedicate 5 minutes for planning, 30 minutes for writing and 5 minutes for proofreading.

Make sure your handwriting is neat and that you have produced enough content.

Once done, **self-evaluate your creative writing** with the mark scheme on the next page.



	<b>AO5 Communication and organisation</b> <i>24 marks</i>	<b>AO6 Vocabulary, sentence structure, spelling and punctuation</b> <i>16 marks</i>
<b>Band 5</b>	<b>20-24 marks</b> <ul style="list-style-type: none"> <li>the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination)</li> <li>the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader's interest)</li> <li>structure and grammatical features are used ambitiously to give the writing cohesion and coherence</li> <li>communication is ambitious and consistently conveys precise meaning</li> </ul>	<b>14-16 marks</b> <ul style="list-style-type: none"> <li>there is appropriate and effective variation of sentence structures</li> <li>virtually all sentence construction is controlled and accurate</li> <li>a range of punctuation is used confidently and accurately</li> <li>virtually all spelling, including that of complex irregular words, is correct</li> <li>control of tense and agreement is totally secure</li> <li>a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning</li> </ul>
<b>Band 4</b>	<b>15-19 marks</b> <ul style="list-style-type: none"> <li>the writing is clearly controlled and coherent (plot and characterisation show convincing detail and some originality and imagination)</li> <li>the writing is clearly organised (narrative is purposefully shaped and developed)</li> <li>structure and grammatical features are used accurately to support cohesion and coherence</li> <li>communication shows some ambition and conveys precise meaning</li> </ul>	<b>11-13 marks</b> <ul style="list-style-type: none"> <li>sentence structure is varied to achieve particular effects</li> <li>control of sentence construction is secure</li> <li>a range of punctuation is used accurately</li> <li>spelling, including that of irregular words, is secure</li> <li>control of tense and agreement is secure</li> <li>vocabulary is ambitious and used with precision</li> </ul>
<b>Band 3</b>	<b>10-14 marks</b> <ul style="list-style-type: none"> <li>the writing is mostly controlled and coherent (plot and characterisation show some detail and development)</li> <li>the writing is organised (narrative has shape and direction)</li> <li>structure and grammatical features are used with some accuracy to convey meaning</li> <li>communication is clear but limited in ambition</li> </ul>	<b>7-10 marks</b> <ul style="list-style-type: none"> <li>there is variety in sentence structure</li> <li>control of sentence construction is mostly secure</li> <li>a range of punctuation is used, mostly accurately</li> <li>most spelling, including that of irregular words, is correct</li> <li>control of tense and agreement is mostly secure</li> <li>vocabulary is beginning to develop and is used with some precision</li> </ul>
<b>Band 2</b>	<b>5-9 marks</b> <ul style="list-style-type: none"> <li>there is some control and coherence (some control of plot and characterisation)</li> <li>there is some organisation (narrative is beginning to have some shape and development)</li> <li>structure and grammatical features are used to convey meaning</li> <li>communication is limited but clear</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>some variety of sentence structure</li> <li>there is some control of sentence construction</li> <li>some control of a range of punctuation</li> <li>the spelling is usually accurate</li> <li>control of tense and agreement is generally secure</li> <li>there is some range of vocabulary</li> </ul>
<b>Band 1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>there is basic control and coherence (a basic sense of plot and characterisation)</li> <li>there is basic organisation (paragraphs may be used to show obvious divisions)</li> <li>there is some use of structure and grammatical features to convey meaning</li> <li>communication is limited but some meaning is conveyed</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited range of sentence structure</li> <li>control of sentence construction is limited</li> <li>there is some attempt to use punctuation</li> <li>some spelling is accurate</li> <li>control of tense and agreement is limited</li> <li>limited range of vocabulary</li> </ul>
	0 marks: nothing worthy of credit	0 marks: nothing worthy of credit

## English Language Paper 1 - Feedback Sheet

**Note to students:** Please leave out the grey areas.

### Reading overview

C1 - Fiction	Possible Marks	Received Marks	Suggested timings	My timings	What strategies will I use to improve my work next time?
Reading			10		
Question 1	5		3		
Question 2	5		5		
Question 3	10		12		
Question 4	10		15		
Question 5	10		15		
Total	40		60		

### Time thieves (tick if applicable)

- ☐ I finished reading the text in 10 minutes or under.
- ☐ I moved away from Q2 after 5 minutes.
- ☐ I wrote detailed and thoughtful PEE statements.
- ☐ I managed my time effectively in compliance with suggested timings.
- ☐ I completed Q5.

### Writing overview

C1 - Fiction	Possible Marks	Received Marks	Suggested timings	My timings	What strategies will I use to improve my work next time?
Planning			5		
Writing			35		
Proofreading			5		
AO5	24				
AO6	16				
Total	40		45		

### Grade boosters (tick if applicable)

- ☐ I briefly planned my story.
- ☐ I made sure my narrative was realistic (plausible).
- ☐ I wrote my story using past tenses, with present tense reserved for dialogues.
- ☐ I used figurative language (metaphors, similes, etc.).
- ☐ I differentiated my sentence openings (subordinate clauses, adverbials, etc.).
- ☐ I used some ambitious words in my descriptions.
- ☐ I read my work once finished, and used synonyms to avoid repetition.
- ☐ I used humour in my narrative.