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Introduction

As outlined in the introduction to the student book, GCSE English Language: Writing Workshops has been designed to treat and support students as writers. The guiding ethos is that being engaged by and in a wide range of writing activities will help them to improve as writers in any context, including their GCSE English Language examination.

Whilst some of the workshops are focused on certain skills, the overall purpose is to provide activities that lead to developed and extended writing: a practitioner’s preparation for the two Writing papers or components of the GCSE English Language examination – with any specification – but also as a life-skill.

This Teacher’s Resource supports that ethos, purpose and the content of all 17 workshops. Each of the workshops in the Student Book has a clear route through its activities, and the teacher’s notes here provide varying levels of reinforcing detail. This will range from:

- extra guidance through each route
- possible outcomes from, and ‘answers’ for, student responses to activities
- further digital resources and activities to use, including differentiated work.

The main detail is, however, contained in the teacher’s guide for each individual writing workshop. These are organised into three elements:

1. **Aims and outcomes** – a summary of the intended involvement in a workshop from the thinking focus to peer and group discussion priorities, and to the key writing students will be guided through and required to complete.

2. **Notes** – these provide a route through the workshop activity. They include extra detail where it might be useful and ‘answers’ to questions asked in activities.

3. **Extensions** – suggestions for further related activities/exploration, including spoken language opportunities as well as, in many cases, other work to challenge students.

At times the large amount of supporting detail, especially the ‘answers’ to specific questions, is supplied to save teachers valuable time in preparing to teach a workshop. Obviously, there are many discussion topics where student responses will be independent and original, and thus broad outcomes are offered for consideration, or possible exemplar examples are provided for illustration.

Accepting the implications for classroom management, it is clear that these workshops expect significant periods of independent student writing. Much of the information in these resources is intended to aid the underpinning collaborative talk of students as they share and compare ideas in preparation for this. Ultimately, however, students will be required to practise writing in conditions which are typical of both the ways in which real writing normally occurs as well as in the terminal exam situation.

It would never be sensible to suggest to students that the final GCSE English Language examination will be easy! That said, the Writing Workshops and this Teacher’s Resource will provide for and support the experience and practice of writing widely so that what is encountered in the examination should at least be familiar, and perhaps a welcome challenge. It is the intention and hope that the journey to that encounter will have been as engaging as possible, but also as real as possible as a writing experience, so that the skills of being a writer prevail over those of preparing for an exam.

Mike Ferguson
**Digital assets on Cambridge Elevate**

*Writing Workshops* provides a series of activities encouraging writing for a variety of purposes drawn from the real world. If wide reading helps students become better readers, then it is our belief that wide writing makes for better writers. Thus the driving force behind the approach is to encourage students to see themselves as real writers, not simply as students having to do writing tasks. To support this ethos, a range of short video interviews of actual writers talking about their craft has been included. Some, like Willy Vlautin or Alison Clink, write fiction. Others, like Tom Phillips, work in commercial settings. Lemn Sissay operates across different genres.

Whatever the interview, the prime purpose is to bring the voice of the writer into the classroom. Nothing motivates students more powerfully than exposure to actual artists. Impact studies of ‘artist in residence’ schemes consistently illustrate the effect that working with practitioners has on students’ own production – be that in music, art or writing. These videos are thus designed as a substitute for the many occasions when it will not be possible to have ‘live’ writers in the room.

Some clips relate directly to the activities the workshop unit explores. But in other cases, the interview can be used more generally to stimulate reflection and debate on the craft of writing. The length is tailored to the needs of the classroom: no matter how engaging the speaker is, few classes will want to sit and watch a talking head on a screen for half an hour. Clips last between four and five minutes – long enough to provide food for thought but short enough to allow plenty of lesson time for students to develop their own pieces.

Overall, *Writing Workshops* is a blended learning resource in which print books, e-books and digital video combine to give a 21st-century flavour to learning in English.

**Martin Phillips**
Self and peer reviewing

For some units in the Writing Workshops Student Book there are review, edit and final version prompts as well as a varying range of drafting and peer-assessment prompts. These are tailored to the precise ideas and skills being explored and encourage the student’s review of the writing being done, from that drafting and crafting to completed work. There isn’t a single formula promoted to frame the structure of this self and/or peer review because the writing processes and outcomes will differ, but the frame of mind required to revisit and reflect on writing is being established.

In support of this, and to reinforce the three core choices of (i) vocabulary, (ii) sentence structure, and (iii) text structure that students are guided to consider and apply in all of their writing, there are separate self-and peer-review sheets in this Teacher’s Resource, which teachers can choose to use when students have completed extended writing activities, downloadable from Cambridge Elevate.

There are two versions for each of these:

1. a sheet that contains detailed prompts for the three choices
2. a sheet that contains the three choices as headings only.

For the headings-only version, this can be used as is, or teachers can add their own selection of prompts.

It could be used as a focused activity on any particular writing workshop for the students themselves to discuss and decide the elements to be targeted within each of the three core choices.

**CAMBRIDGE ELEVATE RESOURCES**

In this Teacher’s Resource

- **Handout:** Self-review sheet (prompts)
- **Handout:** Self-review sheet (headings)
- **Handout:** Peer-review sheet (prompts)
- **Handout:** Peer-review sheet (headings)
Planning guidance

This planning map has been put together to provide brief guidance and suggestions about how the activities in the Student Book might be approached.

There are discrete columns which separate out activities into the three principal domains of English: Reading, Writing and Spoken Language.

There are further columns which indicate links to the additional resources on Cambridge Elevate: video, audio [A] and downloadable handouts. You will also find a list of all the texts taught in Writing Workshops, their year of first publication and whether they are fiction [f] or non-fiction [nf].

This planning map is a map of possible learning activities and opportunities which provides, at a glance, their scope and range, to help you put together your own planning map.
<table>
<thead>
<tr>
<th>Writing workshop</th>
<th>Reading</th>
<th>Writing</th>
<th>Spoken Language</th>
<th>SPaG</th>
<th>Texts</th>
<th>Cambridge Elevate resources</th>
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</table>
| 1: Word power    |         | W1 Connotations of words to reflect mood or feeling.  
|                  |         | W2 Improving vocabulary.  
|                  |         | W3 Choosing words that have maximum impact on the reader.  
|                  |         | S1 Discuss imagery evoked by a sentence.  
|                  |         | S2 Discuss connotations of colour names.  
|                  |         | S3 Discuss word choices inspired by an image.  
|                  |         | **Video:** Lemn Sissay |
| 2: Setting the scene |         | W1 Setting the scene.  
|                  |         | W2 Descriptive writing on a landscape from a photograph.  
|                  |         | **• Orwell:** *The Road to Wigan Pier* (1937) [nf]  
|                  |         | **Video:** Martin Phillips |
| 3: This is how to organise writing. No it isn’t. |         | W1 Drafting and writing a self-description.  
|                  |         | W2 Using sentence variety to add effect.  
|                  |         | Purposeful use of question marks and exclamation marks.  
|                  |         | **• Klass:** *You Don’t Know Me* (2001) [f]  
|                  |         | **Video:** Mike Ferguson  
|                  |         | **Handout:** Punctuate a piece of writing |
| 4: Lists in a sentence |         | W1 Different uses of comma and semi-colon separators.  
|                  |         | W2 Writing with a ‘content list’ and a ‘grammatical list’.  
|                  |         | Using appropriate in-sentence punctuation.  
|                  |         | **Video:** Lemn Sissay |
| 5: Lists of three |         | W1 Lists of three.  
|                  |         | W2 Phrasing slogans using lists of three.  
|                  |         | W2 Formal speech with three rhetorical questions.  
|                  |         | **• Mandela:** ‘I am prepared to die’ speech [nf]  
|                  |         | **• Shakespeare:** *Julius Caesar* (1599) [f]  
|                  |         | [TR] **Handout:** Additional workshop – Lists in a poem |
| 6: The power of speech |         | R1 Organise ideas to present a point of view. Build skills in planning.  
|                  |         | W1 Writing an effective speech.  
|                  |         | S1 Persuade listeners to your point of view.  
|                  |         | S2 Build skills in giving a presentation.  
|                  |         | **Video:** Lemn Sissay  
<p>|                  |         | [TR] <strong>Link:</strong> President Obama’s ‘Back to School’ speech on the White House website |</p>
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<thead>
<tr>
<th>Writing workshop</th>
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<th>Cambridge Elevate resources</th>
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<tr>
<td>7: Banning words</td>
<td>R1 Reading a newspaper extract on formal and informal language.</td>
<td>W1 Writing and reviewing a formal letter to support an opinion.</td>
<td>S1 Speak in informal and formal language.</td>
<td>S2 Presentation on ‘banned words’.</td>
<td>• Fishwick: London school bans pupils from using ‘innit’, ‘like’, and ‘bare’ The Guardian (2013) [nf]</td>
<td>Video: Mike Ferguson [TR] Handout: Additional workshop – Bathroom fix</td>
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<td>8: Don’t stop the train 1</td>
<td>W1 Making choices about the type of sentences used.</td>
<td>W1 Making choices about the type of sentences used.</td>
<td>S1 Discuss rhythm and noises evoked by word and sentence choices.</td>
<td>S2 Perform a whole-class rendition of a paragraph.</td>
<td>• Dickens: Dombey and Son (1848) [f]</td>
<td>Video: Mike Ferguson Handout: Extracts from Dombey and Son by Charles Dickens</td>
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<tr>
<td>9: Don’t stop the train 2</td>
<td>W1 Writing a paragraph on a journey from agreed sentence structures.</td>
<td>S1 Read paragraph aloud to class; comment on another student’s paragraph.</td>
<td>• Abrahams: Tell Freedom (1982) [nf]</td>
<td>• Dickens: Dombey and Son (1848) [in Workshop 8] [f]</td>
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<td>11: Pitching in</td>
<td>W1 Writing a marketing pitch, persuading its audience.</td>
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<td>Writing workshop</td>
<td>Reading</td>
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<td>14: It was a dark and stormy sentence</td>
<td>W1 Avoiding over-writing. W2 Rewriting exaggerated sentences.</td>
<td>S1 Discuss how effective details and vocabulary are. S1 Discuss overuse of metaphors and similes.</td>
<td>• Bulwer-Lytton: Paul Clifford (1830) [f]</td>
<td>Video: Mike Ferguson</td>
<td></td>
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<tr>
<td>15: Pete can’t speak, but you can</td>
<td>R1 Reading for dialogue and narrative. W1 Using dialogue to reveal and develop character. W2 Developing a character in a narrative with significant dialogue. S1 Paired discussion to identify narrative details.</td>
<td>Learning simple rules for writing dialogue accurately. Punctuate an extract.</td>
<td>• King: On Writing (2000) [nf] • Vlautin: Lean on Pete (2011) [f]</td>
<td>Video: Willy Vlautin Handout: Punctuate an extract from Lean on Pete by Willy Vlautin (stretch and support variants)</td>
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<td>16: In someone else’s shoes</td>
<td>W1 ‘Show not tell’ in writing. W2 Drafting and editing a first-person monologue.</td>
<td>S1 Small group work to explain differing perspectives.</td>
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<td>Video: Alison Clink</td>
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AIMS AND OUTCOMES
Writing workshops 1 and 2 both provide students with a focus on word choices in writing to create impact. After a close look at the connotations of words used to describe, and then an exploration of how image and language compare and contrast in conveying a mood, students will write their own succinct (Writing workshop 1) and then extended descriptions (Writing workshop 2) that select words for impact and to convey a clear viewpoint.

The writing improvement focus for this workshop is:
• communication: improving vocabulary
• communication: choosing words that have maximum impact on the reader.

NOTES

DISCUSSING
1–3 Responses will be varied and focused around the type of dog, whether it is a pet or stray, the use of ‘outside’ to mean not indoors or in a broader sense, and descriptions of those reasons and for the barking such as: deserted, attention-seeking, angry, and so on.

4 Responses to Bob Dylan’s lyric are detailed below.

a The mood or emotion conveyed could be any of the following:
  • loneliness
  • mystery
  • danger
  • expectation
  • distance.

b The most important words in suggesting this are:
  • ‘wilderness’
  • ‘cold’ – note the alliteration used within this line
  • ‘coyote’ – as a very specific type of ‘dog’/wolf: students may not be fully aware of its North and Central American geographical location, as well as its place in folklore and popular culture, its ‘call’/howling in numerous films, and perhaps most significantly its fame as the cartoon character Wile E. Coyote chasing the Road Runner in the cartoon of the latter’s name
  • ‘calls’ – personification: expecting a reply/response; a message.

c Speculations here will predominantly deal in the literal, but some students may make the leap to how this could be a context for reflection on human emotions and feelings.

DRAFTING AND DISCUSSING

5 and 6 There could be many possible responses: try to encourage a broad range of emotions in their sentences in addition to those suggested.

7 Here are some examples:
  • ‘Party Cake’, ‘Goldilocks’ and ‘Peter Pan’ – clearly linked to, and targeted at children (potential gender stereotyping could be explored; similarly, encourage a look at ‘Hiking Boots’, ‘Cricket Bat’ and ‘Gilet’).
  • ‘Hearth’, ‘Cream Jug’, ‘Slate Den’ and ‘Tea Cosy’ – could be targeted at adults living in, or trying to create a cottage environment.

DRAFTING
8 There are numerous possible responses to this activity. The ideas used in Table 1 could be used as prompts for other ideas:

<table>
<thead>
<tr>
<th>Colour no.</th>
<th>a</th>
<th>b</th>
<th>c</th>
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<td>11</td>
<td>Lager</td>
<td>Cream Tea</td>
<td>New Neutral</td>
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<td>9</td>
<td>Pitch</td>
<td>Verdant</td>
<td>Mad Marrow</td>
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<tr>
<td>18</td>
<td>Bolognaise</td>
<td>Rosé</td>
<td>Incandescence</td>
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</table>

WRITING
9 The following examples go with the first image:
  • Fear of being found
  • They cower in the dark tunnel, young and old gripped by the same fear, faces resigned to capture.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book
Video: Lemn Sissay: Word power
AIMS AND OUTCOMES
This workshop, like the last, provides students with a focus on word choices in writing to create impact. After a close look at the connotations of words used to describe, and then an exploration of how image and language compare and contrast in conveying a mood, students will write their own succinct (Writing workshop 1) and then extended descriptions (Writing workshop 2) that select words for impact and to convey a clear viewpoint.
The writing improvement focus for this this workshop is:
• communication: using language imaginatively
• communication: selecting vocabulary to create impact.

NOTES

DRAFTING
1–2 This first activity is encouraging students to make word choices that convey mood and/or a viewpoint, in this case about the classroom they are in, so responses will range from appreciative to critical. Honesty needs to be encouraged and accepted!

READING AND DISCUSSING
4 a The line ‘nothing existed except smoke, shale, ice, mud, ashes and foul water’ will be seen as obviously negative in its descriptive impact. It will be important to define connotations as that aspect of language which conveys more than the literal – in this case the visual – and delivers the writer’s viewpoint on this landscape.

b Whilst needing to be gauged carefully for the level of student understanding, it is worth exploring the nouns used and how the context in which these are written qualify their connotations. ‘Smoke’ and ‘ashes’ are not intrinsically negative nouns, yet in the context of ‘nothing existed’ but these, they become negative. The further context of the preceding description stating ‘plumes of smoke’ has already suggested an excess. There is also the opening adjectival qualifier ‘dreadful’ to inform all that follows.

Similarly with the noun ‘ice’. The fact that this has been preceded by the visual metaphor ‘beards of ice’ means the noun in this phrase has already taken on a possibly negative connotation; the bargemen and lock gates are implicitly linked by the metaphor and thus also link environmental conditions to human hardship and struggle.
The noun ‘shale’ may need explaining with regard to how its negative connotation is embedded in a prior knowledge of a grey/black dark colour and/or its mining use (interchangeable with slate) and how this too adds a potentially negative viewpoint about its existence.
The single adjective ‘foul’ in this phrase also has a considerable impact in conveying a negative connotation. Thus context and the adjectival (describing) words can be seen to carry significance in writing to describe for impact.

5 Obvious short sections for students to choose and explain how they present a negative view will be:
‘lunar landscape of slag-heaps’
The adjective ‘lunar’ has the clear connotation of being pitted and barren; the reference to ‘slag-heaps’ will possibly require exploration: ‘slag’ has its modern and informal negative connotation (and the link between that and its literal meaning could be explored if appropriate), and ‘heap’ suggests disorder and randomness.

‘pools of stagnant water that had seeped into the hollows caused by the subsidence of ancient pits.’
This would be an interesting choice as the negative viewpoint is conveyed through the adjective ‘stagnant’ with its clear definition, and verb ‘seeped’ that implies slow intrusion; then the suggestiveness of ‘hollows’ (worth exploring where the negative connotations from this derive – possibly the horror genre and the idea of hollow eyes) and then the combination of ‘subsidence’ and ‘ancient’, again neither intrinsically negative though subsidence under a house is damaging, and ‘ancient’ could be a positive reference (historical/artefact) but is turned negative here again by the context in which it is written.

‘colour of raw umber, the bargemen were muffled to the eyes in sacks, the lock gates wore beards of ice.’
The adjective ‘raw’ is another clear definition; ‘muffled’ as a verb suggests stifling or restraint, and the personification ‘the lock gates wore beards of ice’ is one of the more visually evocative expressions in the whole extract.

EXTENDED WRITING
6–8 The activity of matching a word to an image is predominantly straightforward with the first image attracting negative words and the latter positive.
Those students who are less confident with their vocabulary will struggle with a number of the words provided and may only be able to offer limited choices. This may also lead to some misunderstandings and therefore mismatching.

There is the potential for crossover choices as well as adamant alternatives to a perceived norm. The word ‘communal’ could be applied to both images: the apparent cluster of housing in the Venice image, but also the tent in Siberia; ‘awesome’ to connote vivid colour in Venice and the wild conditions of Siberia; ‘nightmarish’ for Venice if that vivid colour is seen as garish, and so on. That said, most choices should be precise and this is the main focus of the exercise, without losing sight of interpretations.

For students with very limited vocabulary, provide a thesaurus and encourage them to spend some time creating word banks before they begin writing.

**Extension**

Having chosen an image and written about this as the main activity for each, including peer readings with suggestions for improvement, students could consider ‘crossover’ and ‘alternative’ viewpoints by taking their chosen image and writing about it with an entirely contrary viewpoint to their first description.

**CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**Video:** Martin Phillips: Setting the scene
AIMS AND OUTCOMES
The spirit of this workshop is to encourage alternative approaches to writing. In the GCSE English Language examination, for example, and variously across all specifications, the relevant paper or component for Writing – descriptive or narrative writing; writing imaginatively and creatively; imaginative writing – will elicit descriptions and narratives that in most respects will be straightforward, underpinned/prompted by the exemplar provided by that paper or component’s Reading material.

The writing improvement focus for this workshop is:
• communication: exploring an alternative approach to description and narrative
• organisation: using sentence variety to add effect
• SPaG: purposeful use of question marks and exclamation marks.

NOTES
As a first principle, ‘straightforward’ writing is to be commended! The relevance, apt detail and general accuracy of student responses are essential targets for the examination. However, in the context of many thousands of students producing work achieving these requisites, it is important to consider ways in which an individual response can be distinctive.

A classic traditional examination activity is to get students to write autobiographically or to describe a person (or similarly, a place, including in one famous example, the exam room they are sitting in). Conventional, literal, and well written narrative or description is, as stated, fine for this. However, it is important to make students aware that ‘stepping outside the box’ is an appropriate alternative. For example, students do not have to describe the actual exam room in which they are taking their exam! It could be imagined as a much more comfortable place. Equally, students do not have to describe themselves (or another) accurately or even truthfully. They can exaggerate, embellish, state falsehoods, understate or, quite simply, toy with the reader.

WRITING
1 The details and descriptions will in most cases be conventional.
2 These will be easily shared and compared. Most students will focus on physical appearance, and most significantly it will be factual – with perhaps occasional exaggeration – but essentially dealing in honest reflection. The point is that this should provide an obvious contrast with the detail and description provided by Klass in Source A.

READING AND DISCUSSING
4 The obvious feature will be the contradictory narrative.
5 Students will ‘hear’ a variety of moods and any are apt if supported, but significant ones will be:
   • aggressive/assertive – the opening paragraph establishes this through the constant corrections, and the many negative declaratives: ‘I’m not in my room; I’m not doing my homework’; ‘it’s really not my homework’. These are added to by a sustained argumentative tone: ‘I wouldn’t be doing my homework’; ‘you’d still be wrong.’ Outright defiance is expressed in the line: ‘You have no power over me.’ More aggressive expressions are delivered quite directly, for example in the later single line: ‘Confused? Deal with it.’
   • humorous – the second paragraph’s playfulness regarding his teacher’s names, and the names themselves, for example ‘Mrs. Garlic Breath’, are classically silly and irreverent!
   • mysterious/disturbing – it isn’t clear who the narrator is ‘speaking’ to, and the references to ‘your room’ and ‘your house’ are initially mysterious ones. This becomes more disturbing when, in the final paragraph, the narrator states ‘I’m watching you right now sitting on the couch next to the man who is not my father’ and the subsequent detail about being hit by this man is upsetting. We assume he is addressing his mother here.

Less confident students may find naming different moods difficult so by first establishing a range of descriptors of moods, perhaps through class discussion, they can be prepared with appropriate vocabulary before attempting this activity. They may also find brief modelling or recapping of the reading skills needed to understand implicit meanings helpful.

6 The surprise and concern will be clearly linked to the disturbing detail of this final paragraph in the extract. Although there are elements of aggression early on, this is tempered by the humour. However, the closing lines are a shock in the context of this whole otherwise amusing extract because they suddenly introduce the element of a man hitting the boy: ‘Let’s be real, the man who is not my father isn’t a very nice man. Not because he is not my father but because he hits me when you’re not around, and he says if I tell you about it he’ll really take care of me.’ There is also the disturbing reference to how
the man treats the woman, presumably the boy’s mother, and this will need sensitive treatment: ‘waiting for him to pet you like a dog or stroke you like a cat (*. Indeed, these ‘adult’ themes, as well as this aspect of aggression in the family home, will tap into real experience and thus makes this extract, and the whole book, challenging as well as entertaining.

(*) Analysing this language would only be pursued with the most confident of students (perhaps more emotionally confident than academically). These are the boy’s words, and their negative connotations are prompted by, in many respects, a typical teenager’s embarrassment for and dislike of their parents showing physical affection for one another. That said, there is also the focus on the father’s actions and what this suggests about that relationship.

DRAFTING

7 There are two models to aid students as they draft and craft their own ‘contradictory’ narrative. They should be encouraged to use the supporting words and phrases because these are an integral part of the shifts that occur within and throughout the personal description. This is not simply copying: these prompts provide the springboards for students to then add their own details, whether a contradiction, an affirmation, a tease, a surprise, and so on. Indeed, encouraging a stream of consciousness approach to writing their first draft – with these prompts providing anchoring points – will help students to get into both the ruse and momentum of writing such a piece.

WRITING: REVIEW, EDIT AND FINAL VERSION

8 Whilst the major crafting phase will be in editing their writing – deleting and adding details – the mechanical priorities will be reviewing the inclusion and accuracy of three key features: sentence variety; use of question marks; and use of exclamation marks. There are two practice ‘correction’ sheets to focus attention on the need to get this right. These can be found in the Elevate-Enhanced Edition of the Student Book.

Extension

Spoken Language – in pairs or threes have a ‘You Don’t Know Me’ slam. Students tell each other all about themselves, exaggerating and building up their qualities and experiences, and then keep contradicting what they say. Encourage them to be outrageous, but not rude!

Writing – Writing by the seat of your pants: encourage students to write a contradictory narrative as a stream of consciousness. Although already suggested in the notes for this unit, this could be attempted again after further reading of other extracts from the novel and having had a first attempt at drafting a contradictory narrative.

This could be extended into examination practice using some of the examples from past papers, like the one already mentioned about describing the exam room.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Mike Ferguson: This is how to organise writing. No it isn’t

Handout: Punctuate a piece of writing
AIMS AND OUTCOMES

Writing workshops 4 and 5 are closely linked and will help students to consider the effective use of lists in their writing, firstly, as an often simple device for listing and/or adding details, and secondly, a more expansive rhetorical device.

The writing improvement focus for this workshop is:

- communication: exploring the power of lists in writing
- communication: presenting a list of details for information or impact
- organisation: developing sentence structures for specific purposes
- SPaG: using appropriate in-sentence punctuation.

NOTES

DISCUSSING

1 a Students should note and discuss:

- 1st example – essentially a visual list of things/objects to set up the more emotive and personal detail about ‘kisses and hugs’
- 2nd example – similar to the first in being essentially visual, especially with the repetition of ‘mud’, but this also sets up the ‘joke’ about an exercise book that has been ruined
- 3rd example – this differs in not being visual and about things/objects, but a sequence of questions that prompt the reader to consider potentially significant decisions to be made (with a sense of daring and danger implied), but is also similar in ‘setting up’ the reader for the deflation of Sam possibly changing his mind and not accepting whatever the challenge is
- 4th example – this returns to a more visual use of detail, here quite expansive in being about what can be viewed but also how this is linked to a sense of foreboding through metaphoric as well as literal references to ‘darkness’, which is then itself linked to an explicit reference to a shared ‘feeling of dread’.

b Whilst having clear differences, in all four examples there is a common element whereby a list is being used to ‘set up’ a final concluding point or idea, with the purpose of generating an emotive impact on the reader:

- in the 1st list, the feeling for the reader is empathy for the affection expressed
- in the 2nd list, the feeling is in the humour of the destroyed exercise book, and students may have a delighted affinity for this

2 It will be useful to discuss the notes students make on word choices in each of the examples given.

Some obvious references should be:

- 1st example – overall visual relevance of the nouns used, so the semantic field of ‘pencil case’, ‘lunch box’, ‘rucksack’; intended ‘messages’ in other detail, so the ‘healthily filled’ which is perhaps mindful of contemporary concerns about diet, and the ‘lucky soft-toy duckling’ which highlights the young age/innocence/vulnerability of Lucy; and as already mentioned, the emotive detail of ‘hugs’ and ‘kisses’ and ‘Mum’, which paints a stereotypical picture of a first day at school and the mother’s (any parent’s) feelings
- 2nd example – intentional reference to ‘dad’ doing the ‘washing’ to perhaps counter the stereotype in the 1st example; the semantic field of ‘kit bag’, ‘shorts’, ‘jersey’, ‘football boots’ and ‘socks’; the repetition of ‘mud’ to establish a visual state, condition and impending ‘joke’, and the reference to ‘school exercise books’ as the surprise item and humorous consequence
- 3rd example – the key word here is ‘courage’ which carries the significant implication of daring and danger; and perhaps the nuances between the past participles ‘would’, ‘could’ and ‘should’
- 4th example – again, noun choices establish a semantic field of the outdoors in ‘clouds’, ‘sky’, ‘sparrow-hawk’, ‘valley’ and ‘river’; the choice of nouns and adjectives set up the opposition between ‘good’ and ‘bad’ (the foreboding implied in ‘storm’, ‘perfect’ and ‘darkness’); other phrases and word choices which add to this opposition and/or choice to be made in ‘split half in light and half in shade; the river cutting between both sections’; and the key phrase and word choice of ‘what they knew was also going to happen’.

3–4 The importance of students practising the two types of lists is that they begin to understand the purpose and effect of each, both in terms of providing a
compact amount of detail and how this can produce sentence variety. A focus on word choices (semantic field) and other language selection will highlight how this is more significant than the simple repetition of words, which is explored in the next workshop.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Lemn Sissay: Lists in a sentence
AIMS AND OUTCOMES
Writing workshops 4 and 5 are closely linked and will help students to consider the effective use of lists in their writing, firstly, as an often simple device for listing and/or adding details, and secondly, as a more expansive rhetorical device.
The writing improvement focus for this workshop is:
• communication: exploring the power of lists in writing
• communication: using a list of three as a rhetorical device
• organisation: choosing words and phrases for impact on the reader
• SPaG: using in-sentence punctuation to support meaning.

NOTES

DISCUSSING
1 Answers and suggestions:
   • Verb triples: ‘Stop, look and listen’ and ‘Slip! Slop! Slap!’; phrase triples: ‘Never before in the field of human conflict was so much owed by so many, to so few’, ‘Government of the people, by the people, for the people’, and ‘The rule is: jam tomorrow, and jam yesterday, but never jam today’.
   • The other main effect used is: alliteration as in ‘Slip! Slop! Slap!’
   • Example a is an imperative to be careful; b is telling us about sacrifice and being indebted to this; c is an imperative about what protection to put on; d is telling us about a political philosophy; e is telling us, sarcastically, about being weary of promises.
   • Tone is harder to discern, but the imperatives of two verb triples are demonstrative, especially with the Australian safety slogan’s use of exclamation marks; the phrase triples all convey a thoughtful tone and strong sense of conviction (though for familiar readers this is hard to divorce from knowing authors/speakers and context).

DISCUSSING AND WRITING
For both activities, there will be a wide range of responses so here are just a few examples should students require further illustration:
2 a Revise. Repeat. Relax.
   c Plant. Protect. Preserve.

3 b A ‘Like’ can give a hint of happiness; a ‘Dislike’ can give a hint of pain; making a ‘Comment’ can at least explain.

WRITING
5 There will be a wide range of responses: the key should be the three parts, and balance/echoes across the three references.

Extension
Students who master a paragraph for an imagined formal speech in this workshop could write a whole speech using the features learned in this workshop and Writing workshop 4.

The additional workshop ‘Lists in a poem’ (see Cambridge Elevate resources) provides a ready-made extension to the work done in the preceding workshops. Whilst creative as poetry, the principle of repetition – common in the use of lists to provide extended detail or as a rhetorical device – is a key feature here.
6 The power of speech

AIMS AND OUTCOMES

This unit serves two related but also distinct purposes: it prepares students for writing a speech that persuades and will therefore support, for example, and variously across all specifications, the relevant paper or component for Writing – writing to present a viewpoint; writing for audience, impact and purpose; transactional writing – and it also prepares students to present their speech for the Spoken Language requirement of English Language.

The writing improvement focus for this workshop is:

- communication: writing an effective speech
- communication: organising ideas to persuade listeners to points of view
- spoken language: building skills in planning and giving a speech or presentation.

NOTES

This unit explores a range of rhetorical devices used in speech writing and delivery, and this links to similar coverage in Writing workshop 5 on lists and Writing workshop 7 on banning words.

As a preliminary activity, students could discuss a list of events at which people give speeches, for example, weddings, funerals, rallies, politicians in parliament, and so on, then put a star by those they have heard before undertaking the activity where they give Zahraa advice. If students do not have much experience or understanding of speeches, then President Obama’s ‘back to school’ speeches provide accessible examples which allow students to hear the impact of modern spoken rhetoric. They are available on the White House webpage in both transcript and video form. A link is provided in the Cambridge Elevate resources section.

READING AND DISCUSSING

3 a Students will hopefully note that Zahraa’s first draft of her speech about banning smoking has the strength of clear conviction and raises a number of pointed and pertinent questions.

b Likely areas for improvement would be a need to:

- provide answers/suggestions to the many questions asked
- provide evidence in support of her arguments
- organise her text into paragraphs to present stepped and cohesive points.

4 The use of rhetorical devices in Zahraa’s speech are:

- rhetorical questions – frequently used
- facts and statistics – little use
- emotive language – singular use in ‘their lungs got so black and tarred they had to have a tube put in their throat’
- use of personal pronouns – used in ‘I think,’ ‘I know’…
- flattery – not used (relevance here?)
- list of three – not used
- imperative sentences – not used
- varied sentence lengths – some use in ‘Who’s there to teach them? Nobody,’ and ‘Are they leaving it to schools to teach them? What is going on?’
- personal anecdote – this links to the emotive reference of ‘I know this person’.

DRAFTING

5 a There will be a variety of possible paragraph breaks, but the following provides a template for discussion and/or use. These take the first half of Zahraa’s draft as a basic structure and then incorporate information from the second half into these five parts:

1 ‘Personally, I think…’ to ‘Is it us…’ (including, but also editing out the repeated phrases, ‘They’re starting to smoke from the age of eight…’ to ‘They’re seeing their parents…’)
2 ‘How are they buying…’ to ‘Is it all about the money?’
3 ‘Do they know the consequences…’ (including ‘Are they leaving it to the schools…’)
4 ‘I know this person…’
5 ‘It needs to stop…’

This provides a coherent argument along these lines:

1 introduction: states viewpoint on smoking in general and questions the influence on young people to also smoke
2 first point: poses the question about practical access to cigarettes and the matter of cost
3 second point: poses the question about health education and awareness
4 third point: introduces the emotive and personal experience
5 conclusion: declaration that something needs to be done.

5 b A greater variety of rhetorical devices for students to consider alongside these five parts might be:
1 facts/statistics to back up the claim that it is more common these days for children to be smoking

2 more facts/statistics on cost; any evidence that cost deters, or does not deter

3 to retain rhetorical questioning about influence, perhaps as single triplet in the whole argument – impact on reader

4 to expand on personal and emotive anecdote; clear use of personal pronouns

5 the use of imperatives in the concluding determination that this needs to be stopped.

WRITING, SELF-ASSESSMENT AND PRESENTING

The guidance for writing and then presenting a speech is detailed and should be thoroughly informed by the preceding activities.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s Resource

Link: President Obama’s ‘Back to School’ speech on the White House website

In the Student Book

Video: Lemn Sissay: The power of speech


AIMS AND OUTCOMES

A formal letter template provides a simple but effective model that is easily transferable, especially as a potential final exam piece to use in, for example, and variously across all specifications, the relevant paper or component for Writing – writing to present a viewpoint; writing for audience, impact and purpose; transactional writing.

The writing improvement focus for this workshop is:

- communication: writing a formal letter to argue and persuade (ideas and language choices)
- organisation: presenting ideas clearly and concisely (purposeful paragraphs).

NOTES

Writing – practising and producing a formal letter will be one of the more widely useful experiences and skills undertaken by students, both for developing the writing repertoire to use in an examination, but also in life beyond school.

Spoken Language – as with most Writing workshops, students’ talk is a fundamental part of the learning experience and it underpins here the exploration and consolidation of opinions on the differences in formal/informal language and where each is used. The spoken language activities for this workshop would be particularly apt for expanding into activities for assessment, with suggestions outlined later in the notes.

The sequencing of this workshop is as presented, but the opening ‘getting started’ could be replaced with volunteers coming to the front of the class and performing impromptu ‘good’ and ‘bad’ interviews (students are usually quite willing to undertake this). The language issues in these alternative versions could be drawn from the performances rather than foregrounded in the opening individual activity.

Other spontaneous and quick exchanges could be acted out (for example, paired volunteers in front of the class; two rows of students opposite to one another and then shifting along on one row across each option; unobserved in pairs) in formal versus informal versions of the following scenarios:

- meeting a friend’s/partner’s parents for the first time
- being innocent, but being questioned by a person of authority
- making a sales presentation (see Writing workshop 11)
- a campaign speech
- possible others.

DISCUSSING

1 a Ideas for speaking formally could be: a job interview; a marriage ceremony; in a court of law; a public speech, and so on.

b Ideas for speaking informally could be: talking with friends, at a party, at a restaurant, on the phone, and so on.

2 There will be a wide range of responses to this individual activity, especially for examples of informal language (with risk-takers pushing boundaries!). Obvious examples and contrasts could be:

- referring to qualifications:
  ‘I have six GCSEs including B grades in English and Maths, and I am currently studying for a qualification in ...’
  ‘I got a few GCSEs but was naff in English.’

- asking about salary:
  ‘What would I be able to expect as a starting salary?’
  ‘How much do I get, like?’

- saying goodbye:
  ‘Thank you for your time. I look forward to seeing you again.’
  ‘Cheers mate. See ya later.’

This activity is less about the authenticity of examples and more the consideration and discussion of differences. Illustrations of the informal are likely to be stereotypical: an informal question about salary could be ‘How much would I get to start?’, which isn’t strictly informal as language register, but has more to do with tone and politeness – so this may be a further area for discussion.

3 Again, there will be stereotypical suggestions, for example, working on a building site, working in a factory, waiter/waitress, and so on. However, this question is more complex than it seems, and any occupational suggestion for speaking informally will vary depending on context. For example, an electrician might speak informally with a working partner, but would speak formally with a customer. The waiter/waitress would speak informally or formally depending on the business’ clientele. Does a fast-food outlet encourage workers to speak informally, or provide a formal template for communicating with customers?

READING, DISCUSSING AND PRESENTING

5 a–b By this stage, most students should agree and disagree by referring to the formal or informal context of a situation, and in this respect
quite conventional. The most likely other reasons for disagreement will be the fierce argument about protecting individual rights, being independent, having a voice that reflects their age/culture/interests, and so on. These latter disagreements should be ripe areas for discussion.

6 a It is most likely that the suggestions here will be parent and teacher use of imperatives (beginning with ‘don’t ...!’) and the more correctional phrases, real or imagined, that adults use: ‘I told you so …’, ‘in my day …’

b Again, there should be plenty of lively discussion here between students and teacher!

DRAFTING

7 The four paragraph structure template is straightforward: paragraphs 1 and 4 are respectively the formal (and formulaic) opening and close; paragraphs 2 and 3 are the content (here arguing and persuading), with 2 as the main point/s being argued, and 3 providing illustrative detail in support.

WRITING: REVIEW, EDIT AND FINAL VERSION

8 Asking students to use the checklist a–f and to annotate their text with examples of places where they believe their work is successful in each area will help them to avoid forming generalised, unfocussed impressions. It also facilitates them working in pairs to discuss each other’s work more effectively.

It would be appropriate to refer to the use of discourse markers at this stage, but with considerable caution. These can aid students in the balancing of arguments for and against, as well as providing some cohesion throughout their writing. However, there is ample evidence from student writing in past coursework/controlled assessments/examinations that there can be an over-reliance on the use of discourse markers, even to the extreme of seeing most sentences beginning with them.

Straightforward and purposeful examples to aid the balancing of facts and opinion, as well as detailing content, would be:

- ‘Another example …’, ‘On the other hand …’, ‘However …’, ‘Alternatively …’

Straightforward and purposeful examples to provide cohesion as well as to demonstrate objectivity would be:

- ‘This could make/mean …’, ‘In some situations …’, ‘It is also the case …’

Extension

Writing:

- Students who want to engage in a more detailed and expansive letter to The Guardian can be encouraged to read and incorporate details from the original newspaper articles (demanding reading content). Links are provided in the Cambridge Elevate resources section.
- Another letter-writing workshop can be accessed in the additional workshop ‘Bathroom fix’ (see Cambridge Elevate resources). This is a more adventurous activity in getting students to respond to specific details, selecting fact from opinion as well as targeting information to include in either a serious or comic customer relations’ response. Images are provided to add further depth to the choices that need to be made and this process of selection and targeting challenges students to make wide-ranging choices.
- For those who do not wish to pursue further letter writing, students could imagine and write out a Facebook post or similar exchange of opinions about this same topic. This will be a more informal expression of views and opinions. Remember: whilst informal, Facebook has its own rules and conventions, for example, about not being abusive, and as this is still a school writing activity, there are other obvious expectations to observe!

Spoken Language – assessment:

- As an extension to the parent and/or teacher talk spoken language activity, students could make a similar ‘Room 101’ list of words and phrases they would like to ban from sports commentating, politician’s speeches, TV presenters’ chat or any other source.
- Individually, or in groups, students could present these – for example, an individual sports commentator or team of sports commentators using all (and therefore an exaggeration of) the words that should be banned – in other words, a clichéd performance.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s Resource

Handout: Additional workshop – Bathroom fix

In the Student Book

Video: Mike Ferguson: Banning words
AIMS AND OUTCOMES
Writing workshop 8 and Writing workshop 9 are distinct but clearly linked. The first is focused on spoken language. Students must read aloud, discuss and explore their own travel and that described in Dickens’ extract, focusing on sound and movement. The writing focus, put to practice in the second (Writing workshop 9), is how vocabulary and sentence structure are both used to specific effect by mimicking that sound and movement.

The writing improvement focus for this workshop is:
• communication: making choices about the type of sentences used
• communication: matching vocabulary closely to the meaning of the writing.

NOTES
Spoken Language – most of the activities in the first workshop are about process: reading aloud to hear the rhythms in Dickens’ sentence structure, a rhythm purposefully created to mirror the sound of the train on tracks; the equal distribution of clauses to mimic the ‘clickety clack’ of the metal wheels on metal tracks; and the use of commas so that the sentences roll on continuously like the relentless forward motion of the train.

As many students will be unfamiliar with the sounds of a train as presented, especially by Dickens (a steam train), it is important to root the introduction to this unit in both the students’ own travel experiences, but also by using resources that can convey the sound and movement of a steam train.

Prompts to establish the image and sound of a steam train (in addition to images in the text) could be:
• students’ own experiences; for example, reading and/or watching TV programmes such as Thomas the Tank Engine; anecdotes of visiting a steam train museum
• Lord Buckley’s performance of ‘The Train’, with mimicry in pace and vocal sound effects (clips can be found on video sharing websites). Warning – whilst a comic rendition in most respects, there is a ‘dark’ ending in the concluding train crash. Viewing/listening can be stopped before this, or the whole explained in advance
• any other visual/sound resources available.

READING AND DISCUSSING
1 a The ability to respond to this securely is rooted in the experience the class has shared in seeing and hearing video/audio recordings of a steam train, as well as exchanging experiences. With this preparation, students should be able to comment on the regular rhythms in the phrases – created by their separation with commas – and the slow to faster pace produced by the increasing length of phrases also produce, and how all of this mimics the movement of a train.

b Presumably noted in response to the first question above, the precise and interesting observation should be that this is one long sentence – there isn’t a single full stop. The sentence is punctuated entirely by commas and semi-colons. As students will have little or no experience of writing like this (and perhaps reading similar texts) this should be of some interest, either negative or positive!

c The obvious words will be ‘shriek’, ‘rattle’, ‘roar’, then possibly ‘hum’; the obvious phrases will be ‘booming on’, ‘mining in’, and possibly ‘burrowing in’. The nuances in how these verbs variously imply a noise could be explored.

DISCUSSING AND WRITING
2 The paired discussion and sentence writing will be anecdotal and varied, fuelled by the balance in emotions of either having enjoyed or not enjoyed a trip (e.g. the respective poles of travelling to a sports match or the hospital). Responses might highlight how modern transport is less noisy than Dickens’ experience because of improvements to transport (vehicles and road surfaces for cars and buses, insulated train carriages, and so on), but more contemporarily because of travelling with other distracting devices/noises: personal music, gaming on smartphones/tablets, watching video on digital devices, and so on.

3 Sentences written to reflect any of the above could be a rich vein of discussion to explore the differences in sounds and other aspects of modern travel to those represented in the Dickens’ extract.

READING AND DISCUSSING
4 a This will necessarily reflect previous discussion on the rhythm created by the sentences, but the purpose is to consolidate that recognition. It is a nuance, but after the ‘slow/staccato’ start represented in Source A, the sentences here reflect a more regular and steady pace: so the train is continuing its journey at that steady speed. There is a subtle change at line 19 where we get this paragraph’s longest phrase ‘and the wild breeze smoothes or ruffles it at its inconstant will’, which
is finished with a semi-colon, the first and only one in the paragraph, and then what appears to be a restart of the train, mirroring the start at the beginning of the whole extract ‘away, with a shriek, and a roar …’

b Similarly, this will be a consolidation of the discussion hopefully had in question 1b above, with reference to the use of commas to indicate separate phrases, each phrase having similar length and thus syllabic/rhythmic pace (mimicking that of the train), with another reference to that singular semi-colon and the longer pause this causes before the next staccato rhythm as the train starts off again.

PRESENTING

6 Unlike the preceding two paragraphs, this one has two distinct sentences and students might decide to split these between a paired reading. However, this would be less likely to imitate the movement Dickens is trying to convey, and should be discussed if chosen. The most effective reading would be to alternate between each successive phrase (using the clear punctuation to demarcate these).

These readings aloud are an important part of the process of appreciating Dickens’ descriptive intent. Precisely because students’ aural experience today is supplied electronically, digitally, loudly and often directly via earphones, the experience of ‘hearing’ through reading is far less practised and common.

Interpreting

7 Source A – key nouns and verbs:


Verbs: ‘burrowing’, ‘flashing’, ‘mining’, ‘booming’, ‘bursting’, ‘flying’ (the verbs this early on are present participles, the -ing endings providing both an extra syllable and a repetition of that syllable to add to the sense of increasingly repetitive movement and sound); ‘shriek’, ‘roar’, ‘rattle’: (verbs linked to sound).

Source B – key nouns and verbs:


Source C – key nouns and verbs:


Extension

Extension activities for both Writing workshop 8 and Writing workshop 9 can be found in the next workshop, Writing workshop 9.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Mike Ferguson: Don’t stop the train

Handout: Extracts from Dombey and Son by Charles Dickens
AIMS AND OUTCOMES
This workshop is distinct but clearly linked to Writing workshop 8. The first workshop is focused on spoken language. Students must read aloud, discuss and explore their own travel and that described in Dickens’ extract, focusing on sound and movement. The writing focus, put to practice in Writing workshop 9, is on how vocabulary and sentence structure are both used to specific effect by mimicking that sound and movement.

The writing improvement focus for this workshop is:
• communication: making choices about the type of sentences used
• communication: matching vocabulary closely to the meaning of the writing.

NOTES
Writing – all writing is in some aspects descriptive, but the central focus in this workshop is about vocabulary and sentence choices. Dickens’ choice of verbs and nouns is typically rich, yet this is augmented in the passage provided by the precise linking to the sound and movement of the train, especially its relentless and purposeful forward motion.

The main writing activity in this workshop encourages this student focus, especially in the reference to word banks, and this should be the more straightforward. The other focus on sentence types and choices is essentially about encouraging students to consider this. Using extended sentences in their own writing will be more demanding as punctuating these requires some complexity, whereas the use of shorter sentences in the Abrahams extract is more familiar and therefore less demanding by comparison.

READING AND DISCUSSING
2

Similarities: Source A is also about a train, and verbs are again used to represent sound: ‘puffed’, ‘screamed’, ‘snorted’ and ‘whispered’; another similarity, though less obvious, is in the use of nouns to indicate place: ‘houses’, ‘other buildings’, ‘land’, ‘hills’, ‘mountains’ and ‘telegraph poles’; verb past participles are also used to imitate some movement: ‘rushing’, ‘rising’, ‘falling’. There is a similar use of repetition with words and phrases throughout the extract: ‘rushing up’/’rushed away’; ‘green land’/’brown land’; sometimes ‘engine puffed’, ‘On away’.

Differences: the use of verbs to describe the sound personifies the train, the ‘puffed’, ‘screamed’ and ‘snorted’ in particular enact its ‘shrill warning’. There is the personified, onomatopoeic singular and sustained use of the ‘On a-w-a-y. On a-w-ay.’ and the variations of this; variations that mimic the increase in speed and then regular pace (which is, to some degree, a similarity with the Dickens in purpose and effect). The sentence structure provides the most significant difference: they are shorter, especially at the start, and this in many ways reflects the more ‘modern’ era of its writing (1954 compared with 1860). This is a first person narrative compared with the third person of the Dickens’ extract.

3

A reading with two voices would, on the one hand, prove more difficult because this extract has more individual sentences rather than the balancing clause, clearly demarked by the punctuation, in the Dickens’ extract, which facilitates alternating voices. On the other hand, this could be read by alternating across the three paragraphs, or between the longer narrative detail, and the ‘dialogue’ of the ‘On away’ segments.

PLANNING
4

The students should by this stage in the process know that adding precise nouns and verbs, including present participle types for the latter (which will link to the following word-bank planning), will be required, as will rolling sentence structures, either complex (as with Dickens) or simple and compound (as with Abrahams).

Choosing a mode of transport will be informed by either personal experience or a choice where sound and movement may be considered more obvious. This again will be linked to the following word-bank planning and going through this process may prompt students to alter an initial choice.

WRITING
6

It will be important to emphasise the difference in time between planning a classroom activity and in an exam situation. Students need to understand that shortcuts will apply to some aspects of the exam situation, but also that prior practice helps them to achieve those necessary shortcuts.
Extension

Students who are able to tackle more to read could be given the unexpurgated and extended extracts from *Dombey and Son* by Charles Dickens, which can be found in Writing workshop 8 of the Elevate-enhanced Edition of the Student Book. Not only is there more overall detail to digest, with the references to ‘the remorseless monster, Death!’ included, this obviously darkens the reading as well as the impact. One would want to be sensitive about sharing with students, but this does provide the poignant context of Dombey as a father travelling to London where his son has died. This again adds layers of meaning to the relentless forward motion of the train and to many of the darker nouns, verbs and other language choices used in the overall description.

It is unlikely one would want to encourage students to link their writing about a mode of transport to a subject like death, but it could be a useful transference to suggest ways of matching their writing to other strong emotions – like anger – so that language choices take on this extra layer of meaning.

Students could also be directed to the novel *All The Pretty Horses* by Cormac McCarthy. At the start – the fifth paragraph beginning ‘As he turned to go he heard the train…’ – the description of the sound and movement of the train makes an interesting comparison to the Dickens extracts. Here, in addition to vocabulary at times similar to that employed by Dickens, the relentless pace is conveyed through the use of compound sentences and the simple connective ‘and’. Published in 1992, this modern American text could be stimulating as a model for students wanting to explore further ways of conveying movement and sound in their own writing.
AIMS AND OUTCOMES
This workshop focuses on making language precise and immediate in its impact. Linking an image to slogan writing forces attention on matching word choices to a viewpoint too, in this case creating a brief but persuasive – and perhaps memorable – phrase. This is expanded in the script writing activity, although the word limit also keeps the focus on brevity, precision and impact, with the repetition of the slogan as a key effect.

The writing improvement focus for this workshop is:
• communication: using words creatively and imaginatively in printed advertisements.

NOTES

DISCUSSING

Here is a detailed list of popular advertising slogans:

- Think different – Apple
- I’m lovin’ it! – McDonalds
- Have it your way – Burger King
- Just do it – Nike
- Obey your thirst – Sprite
- You can – Canon
- Shoes for life – Ecco
- Ready when you are – Greggs
- Have a break, have a KitKat – KitKat
- It’s the real thing – Coca-Cola
- Easy as Dell – Dell
- All in one. Input one – Xbox
- Buy it. Sell it. Love it. – ebay
- The future’s bright. The future’s Orange – Orange
- Live in your world. Play in ours. – Playstation
- Beanz Meanz Heinz – Heinz
- 57 varieties – Heinz
- Creative technologie – Citroën
- 8 out of 10 cats prefer it – Whiskas
- Should have gone to Specsavers – Specsavers
- For successful living – Diesel
- Red Bull gives you wings – Red Bull
- We’re better, connected – O2

Kills germs dead – Domestos
Every little helps – Tesco
Finger Lickin’ Good – KFC
Because I’m Worth It – L’Oreal
Snap! Crackle! Pop! – Kellogg’s Rice Krispies
You’re better off at Asda – Asda
Vorsprung durch Technik – Audi
Believe in better – Sky
Auto emoción – Seat
Now you’re playing with power – Gameboy
Bring out the Branston – Branston Pickle
For mash, get Smash – Cadbury’s Smash
Simples – comparethemarket.com

The following possible slogans could be used to prompt student ideas if they are finding it difficult to think of their own:

- Message in a bottle
- Keep a lid on living
- Hold on to life, not a bottle
- Get a grip on life instead
- Don’t let your life pour away
- Warning through a looking glass

WRITING

The writing activity, at 100 words, is very much about precision and clarity.

The model radio advert script in Source B is provided as an exemplar for script conventions, but the repetition of the advert slogan ‘FOOD STEPS’ should be emphasised and also, therefore, the need for their own advert slogan to be included/repeated in the script they are writing. The 100 word count includes the script dialogue and details of any sound effects – it does not include the speaker names or details.

Extension
This can be found in the next workshop – Writing workshop 11.
AIMS AND OUTCOMES

There is a natural progression in this workshop from the previous Writing workshop 10. Students will again link an image to writing a slogan, and the purpose is also to persuade.

The writing improvement focus for this workshop is:
• communication: writing a document for an advertising agency to persuade a client to buy services (ideas and language choice)
• organisation: presenting ideas persuasively (purposeful paragraphs).

NOTES

Spoken Language – the spoken pitch gives further opportunities to present and be assessed for Spoken Language, with the three areas of the pitch providing a neat organisation for three speakers.

Writing – the written pitch is a potentially natural progression from the slogan and script writing exercise that can be undertaken in Writing workshop 10, although this isn’t necessary. A key difference here, certainly compared with the script writing, is that a more discursive structure needs to be applied (as guided in the workshop).

DISCUSSING AND PRESENTING

The discussion of ideas on how to pitch to Lightnin’ Shoes will need to focus on two key areas:
• the target audience/market as outlined in the Marketing Brief (Source A) and the three essential characteristics of this: having an active lifestyle; being keen on music; being passionate about wearing a brand
• the three parts of the pitch: a 30 second storyboard for the TV advert, so the use of brief sentences and precise language; a poster campaign with links to key words in the TV advert (useful to reference work, if done, on Writing workshop 2, for both of these aspects); the use of social media, for example, Facebook ‘likes’ and Twitter feeds.

WRITING

For both the small group discussion and the subsequent individual writing activity, the following structure could be of use.

Target market – what is specific about this market and how would your product appeal or be sellable to it?

Appeal of product – what do you think would be the specific or most important appeal to your target audience/market:
• comfort
• appearance
• price
• other?

Representing chosen appeal – how would you focus on your chosen appeal (e.g. if appearance, by using shots of enthusiastic and admiring friends and/or onlookers)?

Precise language choices – create a single sentence description of the product (to fit a 140 character Twitter post – e.g. Steve Jobs’ tweet to announce the release of the new MacBook Air, ‘The world’s thinnest notebook.’).

Music used – using images provided in the marketing brief, what music would you use in the advertising?

Placing key information:
• TV – near specific programmes (sport, and so on); timing of airing (age-related?)
• Posters – key words repeated; images used
• Social media – Facebook, Twitter (e.g. Nike’s hashtag #findyourgreatness), Pinterest, Instagram, YouTube (and for visual mediums, using street-style bloggers wearing shoes).

A template for the marketing proposal structure is downloadable from the Cambridge Elevate resources section.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s Resource
Handout: Marketing proposal template
In the Student Book
Video: Tom Phillips: Pitching in
AIMS AND OUTCOMES

This workshop combines elements of text transformation with transactional writing, the former to provide stimulus and engagement, the latter to practise writing styles applicable to, for example, and variously across all specifications, the relevant paper or component for Writing – writing to present a viewpoint; writing for audience, impact and purpose; transactional writing.

The writing improvement focus for this workshop is:

• communication: adapting a particular style for writing advice
• communication: choosing appropriate imperatives for instructing
• organisation: presenting instructions in chronological order.

NOTES

Any advising/instructing writing activity in an examination will no doubt be couched in a more conventional context, but the ruse of adopting a particular style in this workshop continues to highlight the possibilities for students to consider alternative approaches to their responses, if appropriate. The focus on the use of imperatives highlights a key feature of this written register, regardless of the style chosen.

Nigella Lawson as ‘recipe writer’ provides the style model, and her writing has obvious features which can be copied and possibly exaggerated. Other similar well-known chefs’ writing could be used as an alternative for those students who struggle with the more challenging language and expressions used by Lawson. Their style may be less pronounced, but will again provide a stimulus to tackle the key transactional aspects of writing to instruct and advise. It should be noted that when authors are providing recipe instructions, the conventions of this do overtake other stylistic features.

WRITING

Responses will be varied depending on the subject chosen, but an example for repairing a bicycle puncture could be:

Set bike upside down; spin tyre; locate any object puncturing tyre; remove object; unscrew wheel nuts; remove wheel; pry tyre off rim; slide tube out of tyre; pump air into tube; immerse in water; look for any air bubbles; mark location of these; roughen area with sandpaper/rasp; spread adhesive on area; peel plastic backing off patch; attach patch; insert tube back in tyre; push tyre back onto rim …

This demonstrates how many imperatives can exist in a simple instruction!

DISCUSSING

Lawson likes being alliterative (‘kitsch in the kitchen’; ‘slumming smuggery’; ‘gorgeously garish’; ‘crisp coating’) and there is on the one hand casualness to her use of language (‘unchic’; the made-up ‘smuggery’) and on the other, an elaborateness and verbosity, as well as a tendency to hyperbole (‘textural heaven’; ‘taste sensation’).

Lawson’s sentences are mainly complex ones, with a number of clauses providing information to expand and illustrate (and exaggerate), as well as inserts to reflect the ‘enthusiasm’ and perhaps spontaneity of her expressions – maybe aping her actual speech on a TV programme.

In addition to the examples of writing by Nigella Lawson provided in this unit, there is a model for writing a similar piece of stylised instruction and advice in the digital resource ‘Painting a wood panel door’ (see Cambridge Elevate resources).

Extension

• If further practice on producing actual ‘recipe’ imperatives is considered useful/challenging, students can use the recipe imperatives grid provided here in the Cambridge Elevate resources section. If using the grid, this aids the students in considering verbs serving various purposes. There should be a wide range of ideas considered, but the following are based on the grid (and many will be interchangeable):

  Preparation: soak, add, fill, measure, marinate, stand, cool, separate

  Size/texture: slice, dice, knead, cut, crack, bash, crumble, flake, joint, crunch

  Movement: pour, roll (out/into), spoon, shake, sift, stir, mash, whisk, beat, sprinkle

  Cooking: fry, grill, bake, roast, braise, poach, steam, simmer, boil, blanch, barbecue, sear, smoke, sauté, flambé
• Other kinds of similar text transformations could be pursued by students.
An obvious extension would be for students to select their own recipe writers and use these as new style models for writing ‘instruct and advise’ material.
Students could expand on this principle of text transformation, choosing writers of any genre with pronounced writing styles and applying to instruction and advice writing, or perhaps also changing this genre/register too.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s resource
Handout: Painting a wood panel door
Handout: Recipe imperatives grid

In the Student Book
Handout: Alternative recipe for extra support
AIMS AND OUTCOMES
This workshop provides for two key outcomes: 1. Directly, to provide an accessible model for students to use as a prompt for writing their own narrative/description generating drama and suspense. 2. Indirectly, using that accessible model to provide an exemplar for writing which is controlled and not over-written (the latter is a feature explored further in Writing workshop 14). This type of writing is a potentially apt overall model for what could realistically be tackled by most GCSE students in for example, and variously across all specifications, the relevant paper or component for Writing – descriptive or narrative writing; writing imaginatively and creatively; imaginative writing.

The writing improvement focus for this workshop is:
- communication: writing a short narrative to create drama and suspense for the reader
- organisation: selecting vocabulary and using grammatical structures to create suspense.

NOTES
Image reading – visual clues will be:
- men either side of door looking apprehensive
- man on right-hand side has hand raised to protect/strike
- assume man to left is sneaking into room, unsure if other man is there, but cautious and anticipating (all of these so far generating suspense)
- possible good/evil contrast in the light and dark clothing, respectively, of each man
- more complex/historical black and white image suggests older film, and film noir/gangster-crime
- lighting is ‘classic’ film noir: casting large shadow from man on right onto door (low key lighting)
- filmic clues could also suggest man to left has gun/weapon in unseen right hand; though both could be carrying weapons.

PRESENTING
2–3 Effective readings of Source A will focus on many of these key features.

First paragraph:
- opening four short, staccato sentences to establish immediate drama
- also, the negatives in those opening sentences: ‘no’ and ‘nothing’

- further staccato phrases and single words build on the dramatic impact
- eventual introduction of first person narrator should be stressed
- repetition of word ‘pound’ should be carefully considered regarding pace – presumably quick to advance action.

Second paragraph:
- first dialogue, and narrator prominent; question and exclamation marks denote suspense and tension (as does capitalisation).

Third paragraph:
- Whilst the action, drama and suspense will be sustained, the longer sentence opening here will allow for a contrast to the frenzy of the opening paragraph. The repetition of ‘coughed’ could be onomatopoeic in the reading; the italicised ‘Tear gas.’ also needs an appropriate tone: is it the sudden recognition?

Fourth paragraph:
- dialogue and different voice/s (police); capitalisation again stresses volume; detail ‘more than one voice’ needs considering.

Fifth paragraph:
- varying sentence lengths, here from longer to short, provide focus for varying pace
- alliteration of ‘pushed and pulled and punched’ to be stressed: a plosive sound exaggerated in reading?
- reference to ‘crying’: pathetic or angry tone?
- final simile, which stands out in whole, will benefit from clear delivery; length of gap between the two parts?

Sixth paragraph:
- dialogue again, capitalised with exclamation marks – need to decide if these are panicked or warning shouts
- repetition of ‘only to choke’
- return to short, sharp sentences, maintaining drama.

Seventh paragraph:
- dialogue, capitalised with exclamation mark – this follows the preceding and sad line ‘I heard my mum crying’ so consideration of contrast in tones
- alliteration in ‘Shapes and shadows swam before me’ – does this encourage/allow a slowing of pace/tension, leading to a more resigned tone?

Eighth paragraph:
- Final single sentence – following the resigned tone of preceding? Consideration of whether this is incredulous in tone or outraged (though punctuation/presentation suggest more of the former).
DISCUSSING

4 a–e The considerable detail of the guidance for reading aloud above will have covered these elements. In summary:

Word choices:
• capitalisation of words such as ‘CRASH’, and dialogue (oddly ‘naïve’, as exclamation marks should suffice)
• Callum’s dialogue is minimal and monosyllabic (shock and surprise; no time for talk) – police dialogue similar but for different purpose; imperatives
• alliteration of words like ‘pound’ and ‘coughed’ matched with repetition essentially to create harsh sound (not calming); others like ‘pushed’, ‘pulled’ and ‘punched’ for similar effect.

Sentences:
• purposeful and sustained use of short, staccato sentences; often just phrases and/or words
• key use of metaphor/simile in longer sentence ‘And each breath was strong as ammonia, sharp as a razor’ has impact by following mainly short sentences and also lighter use of figurative expression up to this point.

Text structure:
• paragraphs plot action and sequence of raid, as well as Callum’s gradual awareness, separated by dialogue.

DRAFTING

5–6 The three writing scenarios place the writer as a first person narrator in each scene. In order to develop dialogue, students would need to introduce one or more additional characters, but the Blackman model in Source A uses one main character with minimal dialogue, relying on the authorial voice to convey thoughts and feelings.

The 200 word target is important for the practice of generating suspense succintly. Key features should be:
• the use of questions and exclamations – with accurate punctuating – to create and sustain the constant suspense
• repetition of expression for drama and suspense, for example, ‘pound, pound, pound up the stairs’
• word choices that helps to create a suspenseful environment: for example, ‘shouts’, ‘screams’, ‘yelled’, ‘terrified’, ‘threatening to explode’, and so on
• the use of short sentences/staccato phrases, as well as repetition, for example, ‘My eyes hurt. My lungs hurt. My tongue hurt.’
• an ‘effective ending’ for this activity must not be a resolution of the suspense: for example, ‘And I still didn’t know why.’ is an obvious but nonetheless effective continuation of suspense.

Extension

Using an image similar to that after activity 7 of Writing workshop 13, students could be set a 45-minute exam practice Writing activity: for example, using the image, write the opening to a story that produces drama and suspense.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Alison Clink: Create drama and suspense
AIMS AND OUTCOMES
This workshop focuses on writing sentences for effect and impact whilst avoiding the pitfalls of over-writing, especially the overuse of adjectives and metaphors/similes. These have become familiar traits in students’ writing in GCSE examinations, where they target features rather than the writing purpose of the activity (purpose and effect).
The writing improvement focus for this workshop is:
- communication: avoiding over-writing in sentences by reducing adjectives, metaphors and similes.

NOTES
Students will initially read and discuss a variety of sentences to focus attention on over-writing. They will then practise their own over-writing – partly to engage, but also to fully experience – and then work towards more concise alternatives. Chosen sentences will then be crafted into a coherent paragraph.

This workshop is intended to provide an initial focus on the issue of over-writing. Students will need to practise conscious editing of excess throughout the course as well as, hopefully, to develop a desire to write more effectively: this will underpin the writing focus in many other workshops.

In order to be able to work without teacher intervention, some students may need to recall the meaning of the following terms: adjective, simile, metaphor, personification. This can be achieved through a preliminary activity such as a quick quiz where the terms are listed on the board and students provide definitions and examples. Leaving these on the board will ensure the support remains available to students throughout the subsequent activities.

DISCUSSING
1 It is worth stressing that the Bulwer-Lytton Fiction Contest is held just for amusement, and the founding sentence isn’t as obviously bad as one could imagine! Indeed, ‘It was a dark and stormy night’ is sound enough, but because that line has been copied and used by thousands since it was first written in 1830, it has become a cliche and joke. Yet, when the whole long sentence is read closely, it is a clear example of over-writing.

It will also need stressing that the ‘answers’ to the first set of questions are forcing definite and literal considerations, whereas writing is, can and should at times be an exaggeration, obtuse or even a contradiction.

2 It should be easy to spot the changes:
- first change inserts additional words ‘nervously’ (adverb) and ‘darkened’ (adjective) – nothing inherently wrong with this slightly expanded sentence
- second change adds excessive extra information ‘like a frightened deer in a prairie of wolves’ (unnecessary simile), and ‘the dark and dismal room that was dimly lit’ (tautology) ‘by some mean and milky’ (contradiction) ‘moonlight’ – an inherently ridiculous sentence!
- third change simplifies and synthesises all the previous detail – a neat sentence.

3 Practising a rewrite of at least two of the four sentences given will help to begin this process.

Working through an exaggeration to an ‘improved’ sentence will hopefully highlight the dangers of over-writing, as well as the achievement in expressing key points/meaning with clarity. The ‘less is more’ ethos
won’t always apply, but it is a useful target for writing in an examination.

Students should be encouraged to share and discuss their sentences.

This process is then complemented by reviewing two rewrites of the Bulwer-Lytton sentence.

**DISCUSSING**

4 **a** This example is neat and simple. There is a balance in the first two short sentences, with five syllables in each. This kind of balance sounds good and is effective in being controlled and precise.

**b** The single adjective ‘wild’ is enough to describe the situation. It also has a short and sharp sound. The two verbs ‘roaring’ and ‘fought’ add to this description, but do not over-do it.

**c** This example has avoided other obvious writing traps. For example, the ‘roaring in gusts’ has avoided two common and over-used tendencies in some student writing:

- the cliché of ‘deafening roar’, or similar
- forcing a comparison, an additional metaphor or simile – ‘roaring’ already personifies the sound, so there is no need to add another layer of comparison (e.g. roared as loudly as a …).

**d** This next example mirrors the original sentence more completely and has taken a little bit of a risk by adding to the personification of the wind: ‘race’, ‘shake’, ‘knocking’.

**e** The overall addition in this example is in expanding the metaphor of it all being a ‘fight’. The central metaphor is how the wind couldn’t win against the rain, as in the original, but it could win against the streetlamp light more realistically than the ‘scanty flame’ of the original.

**DRAFTING**

5 There will be acceptable alternatives, but the following are good guides to improved rewritings. In most cases they remove tautology and the unnecessary repetition of detail, as well as over-stating with adjectives (the bracketed words could inform a further edit):

**a** The old man grasped the hot mug (with his wrinkled hands).

**b** In the black of night the moon shone, blinking as clouds danced (across its light).

**c** Sprinting, he raced to the shops to buy the delicious chocolate (he craved).

**d** The knuckles on his hands were knotted and his shoulders hunched.

**e** Deep in the woods an icy river chilled him in the expectation of his swim.

**f** The annoying sentence wailed its repeated words.

**Extension**

There is a danger in over-analysing and reworking sentences too much, precisely because there isn’t a definitive right or wrong, as stated in the workshop itself. There can be purposeful stylistic reasons, for example, in over-stating within a sentence or across a number.

Therefore, it isn’t necessarily useful to expand on the focus provided by this unit. Instead, that focus needs to be applied consistently throughout the writing activities in other workshops, in exam practice, and in the exam itself.
AIMS AND OUTCOMES
This workshop provides students with the opportunity to write a story with dialogue, providing guidance on presenting speech accurately and effectively. Their narrative/story will be linked specifically to a text/storyline providing this supportive context.

The writing improvement focus for this workshop is:
• communication: using dialogue to reveal and develop character in a story
• SPaG: learning simple rules for writing dialogue accurately.

NOTES
Students generally enjoy writing stories and including dialogue. Whilst there can be a tendency for some to rely too heavily on this dialogue, they generally have quite a good ‘ear’ for presenting authentic speech. There are clear dangers in students writing dialogue that does little to achieve what King states as bringing ‘characters to life’; the poles at this shaky end ranging from simple phatic talk, to speech that is so melodramatic and convoluted that it couldn’t possibly be real.

The extract from Willy Vlautin’s novel Lean on Pete in Source A is simple but far from simplistic, and it provides an accessible as well as an instructive template.

After reading the extract, students should reflect on the purpose and effect of the dialogue. This far into the novel, Charley is an established character, although students are being introduced to him for the first time. His overall reticence in this extract might be noted and this could understandably be linked to the accident he has just been in. Some students might link this quietness to the gradual revelation that he has run away from home/his father, stealing a horse and truck with a trailer.

DISCUSSING
2 a The policeman’s opening dialogue is focused entirely on Charley’s well-being. Whilst the policeman also asks questions to obtain facts about Charley and the accident, he always asks these politely and without berating the young boy. There is no sense of anger in these opening exchanges; just concern for Charley.

b When Charley responds rather brusquely to the policeman’s question about the ownership of the horse with ‘He’s his own horse’, the reader could interpret this as a sarcastic comment, and certainly a rude one in answer to a simple question. The policeman, however, is not angered by this, nor does he correct Charley, or remonstrate with him in any way.

c The adverb ‘barely’ reveals simply and immediately that Charley is still recovering his senses after the accident. He doesn’t have the strength to respond negatively in any way.

d The simple use of a full stop shows that Charley is answering calmly. There is nothing in the actual language to suggest otherwise, but to confirm this through use of punctuation the author doesn’t use an exclamation mark to indicate any emotion.

e The simple addition of the narrative detail ‘He wasn’t mad, he had a kind voice’ supports all that we as readers will have gleaned from the preceding dialogue. As this is a first person narrative, we also trust what we are being told.

After reading the extract, and at a point where it might seem a useful stimulus, a short (two minute) visual representation, with reading, about the book Lean on Pete could be played. A web search for the Lean on Pete trailer should return various video sharing sites where this can be found.

PRACTISING
3 Students can select from any part of the extract to complete this activity, but the following is an obvious sustained section of dialogue. Students should alter a section like this to reflect anger by using exclamation marks, adverbial expressions and added detail, as follows:

... he asked abruptly.
‘I can’t leave Pete!’ I shouted.
I nodded sarcastically.
‘I don’t know!’ I shouted again.
I said angrily.
‘Portland!’ I told him, fed up with all the questions.

PUNCTUATING
4 There are two differentiated versions of this extract available for punctuating correctly, which can be found in the Elevate-Enhanced Edition of the Student Book:

A a block of writing so that students have to discern the change in speakers by placing new speech on new lines, as well as including all accurate speech marks and other punctuation

B an alternative where the new line demarcations for each new speech are already indicated, and
students complete all accurate speech marks and other punctuation

Extension

You could use further examples (other novels/short stories; students find their own examples and discuss) to stimulate students’ writing of dialogue. Explore some of the differences between those authors who include significant speech tags/adverbs and those who do not; also direct attention to differences in indicating changes in speakers: again, use of speech tags/adverbs, or just the placing on the page.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Willy Vlautin: Pete can’t speak, but you can

Handout: Punctuate an extract from Lean on Pete A (stretch)

Handout: Punctuate an extract from Lean on Pete B (support)
16 In someone else’s shoes

AIMS AND OUTCOMES
This unit provides considerable support for students to take on the role of a character and express themselves in that role by writing a monologue. By considering a series of questions to ask about themselves as their assumed character/persona, and then selecting a single object with which to feature in their monologue, this support will aid writing in focused detail.

The writing improvement focus for this workshop is:
• communication: writing imaginatively
• organisation: maintaining coherence and consistency across a text.

NOTES
The reiteration of the key writing elements of word choice, sentence structure and text structure draws on the focus that has underpinned most workshops chronologically preceding this one. The advice on drafting (exemplified in the notes for this workshop) further underpins approaches already practiced and which will serve as a sound basis for writing in an examination.

PREPARING
1 There are numerous possibilities to this activity, so the following is provided as an example to prompt a student response:
   Image – An Elvis lookalike festival

a What’s your name? – Elvis Presley, although my friends call me Frank Smithfield

b How old are you? – I try to be 33 and on my comeback phase

c How are you feeling at the moment? – Windswept and hungry

d Where would you rather be? – Graceland, or at home in Dundee

e What do you dream of doing? – Singing and entertaining my fans

f What worries you? – Not being taken seriously

g What would you like others to think of you? – That what I do is an honest tribute and that I’m good at it

h What keeps you awake at night? – Forgetting the lyrics

i What is the best thing you ever did? – Winning the Porthcawl Elvis Festival in 2011

j What is the worst thing you ever did? – Forgetting to wear my sunglasses for a performance

k How would you like to be remembered? – As Elvis

l What phrase or saying do you often use? – I’m all shook up

2 For this illustration, the object selected is e a highly polished stone

3 and 4 It isn’t possible to illustrate the jottings that would lead to a piece of extended writing, but the following bullet points do provide an example of how initial ideas could then be planned out as paragraph demarcations.

• Walking on own at seaside, thinking about competing
• Worried about better Elvis impersonators
• Consider changing familiar routine
• Spot shiny stone on beach – consider it a positive omen
• Stone prompts making a change to routine and singing Hearts of Stone

DRAFTING AND EDITING
The examples given below for activities 5 and 6 are inverted because the process can’t be demonstrated as a real sequence. Both are provided as prompts if useful/needed, and it may be that a final version – activity 6 – is all that would be required.

EDITING
6 Whilst the convention for writing a monologue is as a block of text, the planning advice/guidance in this unit is generic as well as specific. Organising notes/drafts for paragraphs seems a sensible model to promote for general exam practice:

So I’m walking along the promenade and beach on this cold and windswept day, the rain coming and going but never enough to stop me or the few other shivering loners from sticking it out. I keep thinking about tonight’s performance and competition. I want to win so much. I want to win so she’ll be proud of me, but also so I can be proud of myself.

Yet it’s going to be tough – there are so many talented competitors out there. Like that guy from London who looks much more like Elvis than me. Just like Elvis in his early days too. This guy is young! Not like me and Elvis’ swansong days. Then I think this latter Elvis is the one many people remember – Elvis in his Las Vegas show period. But that wasn’t when he sang his best songs – not to my mind, not the rock ‘n’ roll
classics. Like 'Hound Dog' – but should I be singing ‘Hound Dog’ again? That's all I ever do and I never win.

Perhaps I need a change? ‘Return to Sender’? I love that song, but it's not one to swing the hips to, not that I can swing them like Elvis did – or even like I used to! It's a long time since I was in my twenties, or even 33 for that great comeback gig. Who am I kidding?

Wow, that's a shiny stone! Where has that come from? Looks like it's been polished and varnished, yet it's just here on the beach with all the others. What a shine! That is one special stone. I'll take it home for her. Not quite the Elvis trophy, but it's better than nothing! I know it isn't a gem or valuable, but perhaps this is my lucky day.

Hey, there's an idea! I'll sing that early Elvis song ‘Hearts of Stone’. He recorded it in the early 1950s I think. It's a great song! Perhaps this really is going to be my lucky day.

Hey, there's an idea! I'll sing that early Elvis song ‘Hearts of Stone’. He recorded it in the early 1950s I think. It's a great song! Perhaps this really is going to be my lucky day.

**Extension**

If students enjoyed and found the use of visual stimuli in this workshop productive, they could select a different image and write that character’s monologue. It would be interesting to see how the same set of questions (and single object) produce similar or different ideas because of the person represented by an image.

Students could also take their monologue and adapt this to two other approaches presented in preceding workshops:

- a contradictory narrative/monologue as in Writing workshop 3
- changing a monologue to dialogue as in Writing workshop 15, with a consideration of what nuances would occur in such similar writing forms, though adding narrative detail in a transformation to dialogue would provide greater difference (and thoughts about what is gained/lost?).

**CAMBRIDGE ELEVATE RESOURCES**

In the Student Book

Video: Alison Clink: In someone else’s shoes
AIMS AND OUTCOMES

Students will engage in discussion and decision-making which highlights the significances of viewpoint and/or bias in writing. To consolidate the experience (and reinforce both the difficulties but also the control experienced in presenting those decisions and viewpoints) the writing activities/forms are varied with specific purposes:

- email
- caption
- story outline
- 400 word article.

The writing improvement focus for this workshop is:

- communication: exploring viewpoints and perspectives in texts
- communication: writing from a given viewpoint.

DISCUSSING

1–2 Image A – negative: policeman guarding graffitied property
   Image B – positive: carnival/festival feel, no police, smiling face
   Image C – negative: police guarding/protecting damaged building (glass smashed)
   Image D – either/or: positive as colourful and plentiful turn-out, simply marching; negative as threat of large numbers massing
   Image E – negative: crowds surge/attack police who have to defend themselves
   Image F – either/or: positive as singular peaceful vigil; negative as protesters having climbed public property

DRAFTING

3 The selection of images A, C and E would be the most likely, with an explanation referring to the necessary presence of the police to protect property against further violence and vandalism, and perhaps for images C and E, referencing the crowds of protesters not even in the shot but potentially just out of view.

4 The selection for this would have to be images B, D and F, with an explanation referring to a complete lack of conflict, and, with images B and D, the fact that there are plenty of people mingling peacefully, and for image F perhaps stressing that the most noticeable act of ‘protest’ is the simple occupation of a statue.

There could of course always be alternative interpretations. A clever ‘corruption’ of image B could be with the headline ‘Trojan Horse’ and an explanation of how this apparently peaceful, carnival atmosphere soon descended into mayhem with later surprise tactics from the protestors.

Texts of the press releases from Source A and Source B are available as downloads from Cambridge Elevate.

WRITING

5 Key points of use from Metropolitan Police Communications Office:

- ‘violent tactics’
- ‘stretched the force to capacity’
- ‘defending property and keeping members of the general public safe’
- ‘anti-government’
- ‘hell-bent’
- ‘causing as much damage’
- ‘intimidating law-abiding Londoners’
- ‘buildings were seriously damaged’
- ‘marauding crowds’
- ‘smashed the windows of banks and shops’
- ‘riot gear’
- ‘officers received head wounds’
- ‘bricks thrown from the crowd’

Key points from the press release by the Trade Union Congress:  

- ‘members marching in an orderly fashion’
- ‘route we had agreed with the police and Mayor’s Office’
- ‘anarchist group infiltrated the march’
- ‘our members who pointed them out to the police, urging them to arrest them’
- ‘march passed off peacefully’
- ‘despite provocation from some of the officers’
- ‘members were jostled and shoved about,’ (by police) ‘with some actually being penned into an area …’ ‘and prevented from re-joining the main march’
- ‘protestors … dressed in their ordinary clothing’, police arrived ‘wearing full battle gear’
- ‘themselves the victims of savage cuts’
- ‘inflame a situation … by overreacting’
- ‘vandalised by the government.’
Extension

Having worked through information supplied in this workshop – both visual and text – and considered, as well as represented, opposing viewpoints, students should be informed and well-prepared enough to pursue the issues raised in the context of a public demonstration for spoken language.

Obvious formats for this would be a formal debate, or a role-play, with students acting as representatives of opposing views being interviewed for radio/TV news coverage.

CAMBRIDGE ELEVATE RESOURCES

In this Teacher’s Resource

Handout: Metropolitan Police Communications Office press release

Handout: Trade Union Congress press release

In the Student Book

Video: Wendy Buckingham: Which side are you on?