

CAMBRIDGE

Brighter Thinking

Progress

ENGLISH LANGUAGE

GCSE for AQA

Teacher's Resource



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Introduction from the Series Editor

The changes and challenges

The start of a new specification poses concerns and challenges for every English department and every teacher within that department. The new GCSE in English Language involves a significant change in the mode of assessment for students. There will no longer be controlled assessment, prepared and assessed by teachers, and Spoken Language will be assessed for a separate and distinct endorsement. The full GCSE award, and the grade students ultimately achieve, will be based entirely on their performance in two terminal exams. These exams are firmly founded in the new assessment objectives and Scope of Study.

The Student Books

There are two Student Books, *Progress* and *Progress Plus*. Both provide comprehensive coverage of the assessment objectives and the Scope of Study. *Progress Plus* is designed to challenge and stretch students who are predicted to gain a Grade 5 or above, while *Progress* is designed for students who need more structure and support to reach or surpass a Grade 5. Materials have been carefully selected to engage and challenge students and each unit provides clear teaching of skills and activities designed to ensure student learning and progression. This Teacher's Resource will help you make the most of *Progress*.

Progress is divided into four distinct sections:

- Reading (Units 1–18)
- Spoken Language (Unit 19)
- Writing (Units 20–30)
- Preparing for your exam.

How to use the Student Book

There is no 'right' way to use the Student Book. The areas you choose to focus on, and when you decide to focus on them, will depend on several factors: the needs of your students, the time available for your planned course and other curriculum demands, such as Literature studies.

This Student Book facilitates flexibility. Whilst there is an inherent progression of skills and development within the Reading and Writing sections, you can move between these freely. The Wider reading units (17–18) and the additional Writing workshops provide opportunities to vary your teaching approach and further enhance your students' skills.

The development of spoken language skills is an integral part of the Reading and Writing units, with a range of activities designed to promote discussion, increase oral confidence and practise presentational skills. The Spoken Language unit consolidates learning and focuses

specifically on formal presentation. It can be revisited at various stages within your planned course to ensure optimum performance.

Planning support

A suggested route through the units is provided for you in the Planning support. Alternatively, you can create your own custom-made version using the editable Word template available on Cambridge Elevate. The detailed breakdown of the content of each unit, specifically referencing the dates and nature of each text, will help you plan your order of work and adapt it to your specific departmental needs.

Whilst it is unlikely that you would want to move to the 'Preparing for your exam' section early in your planned course, this section makes ample provision for setting mock exams, reviewing performance constructively, and subsequent further exam practice. Details relating to the use of this section can be easily added to your custom-made Planning support.

The Teacher's Resource

This resource acts as an invaluable time-saving guide for teachers. It provides a step-by-step route through each unit of work, detailing learning targets, possible teaching approaches and likely answers to activities. Homework opportunities are highlighted and, within each unit, provision is made for differentiation and extension work.

Reference is made throughout this resource to the ongoing maintenance of reading journals, in which students record texts they have read in class as well as their personal further reading. Should you choose to adopt this idea, these journals will enable you to track your students' reading closely, and demonstrate coverage of the subject content required in the new orders.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this Teacher's Resource will help you successfully meet the challenges of this new GCSE, and ensure student progression and optimum achievement.

Imelda Pilgrim

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *Progress* features a wide variety of supplementary content, including video and additional worksheets. The short videos feature interviewees from across the literary and business spectrum, as well as current GCSE students. In many cases these videos have been provided to help your students better understand the assessment objectives for English Language. Others are included to demonstrate the need for good language understanding and communication skills in our everyday working lives.

Progress includes videos with the following people:

Benjamin Zephaniah describes himself as a ‘poet, writer, lyricist, musician and troublemaker’. His celebrated work is heavily influenced by his Jamaican heritage. Benjamin features in several videos discussing writing techniques.

Lemn Sissay is an author, poet, playwright and broadcaster whose landmark poems can be seen on public works across Manchester and London. Lemn offers advice on reading, writing and adapting literature, and how to influence an audience.

Chris Priestley is an award-winning children’s book author and illustrator. Chris discusses a range of issues, from arguments with his editor about punctuation choices to giving advice about setting, dialogue and character.

Dr Ian Pearson is a futurologist, whose job requires him to present his findings in both written and spoken form to a variety of audiences. As well as discussing the ways in which he thinks we will change our attitudes to reading and writing in the future, Ian discusses how he makes sure any arguments he presents are balanced.

Sam Cattell is an English teacher and Lead Teacher for Outstanding Practice and CPD at North East Wolverhampton Academy. Sam interviews some of our contributors, as well as giving advice on language techniques.

Dr Paul McDonald is a British academic, comic novelist and poet, who offers advice and insight on a range of topics related to language choice, structure and planning.

Dr Stella Peace is the Vice President of Research and Development for Refreshment at Unilever. She talks about the different ways that she has to choose and use language in her working life; from compiling and analysing questionnaires and statistics, to presenting findings to different audiences, to devising branding messages that stay up to date.

Saira Khan is a television presenter and motivational speaker who was a runner-up on the first series of

The Apprentice. She gives advice on how to make presentations varied and interesting.

Gemma Valpy is a Sales Manager who uses her language and presentation skills on a daily basis. She advises on the importance of body language and keeping presentations visually interesting.

Will Adamsdale is a Perrier Award-winning comedian who has brought his extensive experience in keeping an audience engaged to *Progress*.

Whatever the interview, the prime purpose of these videos is to bring the voice of the writer, reader or speaker into the classroom. Nothing motivates students more powerfully than exposure to actual artists. Impact studies of ‘artist in residence’ schemes consistently testify to the positive 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’ interviewees in the room.

The length of the videos 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 no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and printable worksheets (available in both Adobe PDF and Microsoft Word file formats) can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Progress* Student Book, or they can be accessed directly from the page as you are reading through the Student Book units onscreen. This offers you several teaching options: you can ask students to watch the videos at home, or use them to inspire classroom discussion. Students can work directly onto worksheets from their own devices, or you can print and distribute the PDF copies.

Overall, the series aims to provide a blended resource in which print books, ebooks, video and audio combine to give a 21st-century flavour to English Language teaching and learning.

Assess to Progress on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of the *Progress* Student Book includes built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this Assess to Progress can help you with:

- planning – using pre-defined assessments straight from the student books
- marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- reporting – measuring and demonstrating students' progress over time.

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Language is to:

- identify and interpret explicit and implicit information and ideas
- select and synthesise evidence from different texts.

We have further broken this down into five skills:

- identify information and ideas
- interpret information and ideas
- summarise and compare/contrast information and ideas in two texts
- select evidence to support answers
- synthesise evidence from two texts.

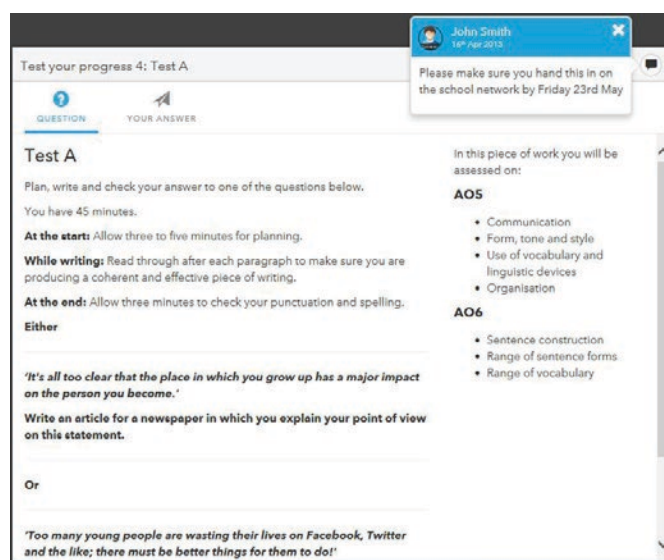
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Language AOs – this could be all of the five criteria above for AO1 (or anything up to five), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Progress* Student Book. These assessment opportunities comprise all the 'Assess your progress' features at the end of each unit; each of the 'Test your progress' units; and the second set of practice exam papers (Paper 1 and Paper 2), which are not

supported by planning guidance or example answers in the book itself.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example, on Google Drive, Dropbox or the school's VLE.

Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

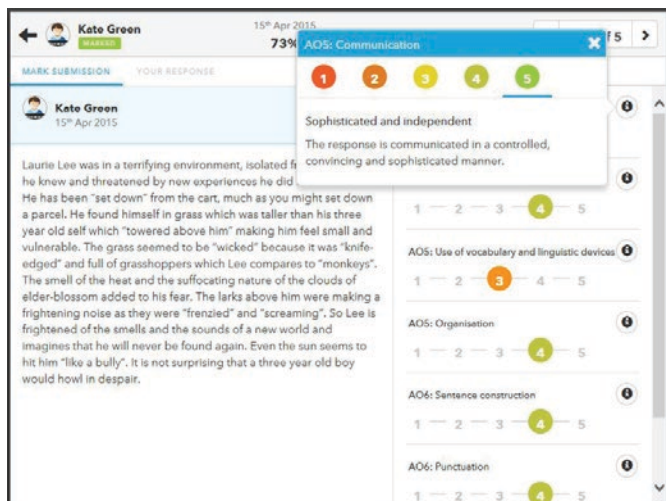
Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of stages 1 to 5.



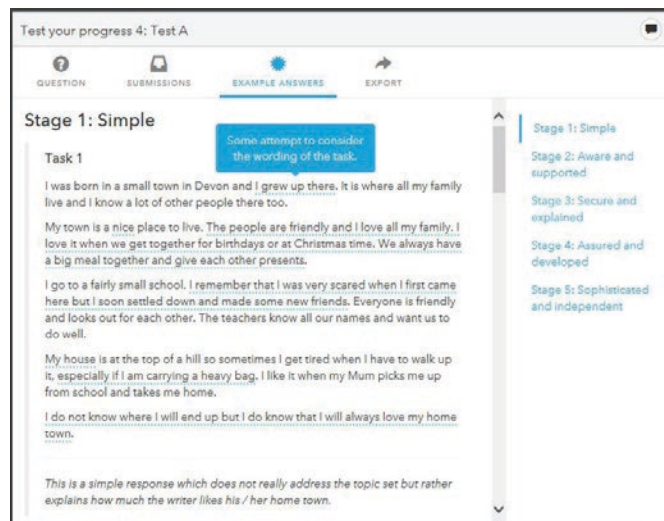
For selected key student book assessment opportunities we also include example answers with examiner-style comments, at each of stages 1 to 5. Used in addition to the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For *Progress*, the assessment opportunities that include example answers are each of the two 'Test your progress' units included and the second set of practice exam papers (Paper 1 and Paper 2).

We also include the facility for you to enter an overall percentage score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for Assessment for Learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.



When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example, into an Excel spreadsheet) or for upload (for example, to your VLE).

Test your progress 4: Test A				
QUESTION	SUBMISSIONS	EXAMPLE ANSWERS	EXPORT	
STUDENT	STATUS	DATE	SCORE	
Kate Green	MARKED	15 th Apr 2015	73%	
Ben Jones	MARKED	15 th Apr 2015	67%	
Chloe McDonald	NOT RECEIVED		0%	
Jodie Wilkinson	NOT RECEIVED		0%	
Liam Clark	NOT RECEIVED		0%	

Scores can be exported both by individual student and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online
<https://vimeo.com/126470260>

Planning support for *Progress*

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 assessment opportunities and signal links to the additional resources on Cambridge Elevate. You will also find a list of all the texts taught in *Progress*, their year of first publication – where available – and whether they are fiction [f] or non-fiction [nf], to help you plan for teaching 19th-century texts.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the activities open-mindedly. You may feel that an activity positioned in the ‘Reading’ column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading activity asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

The units are listed in an order suitable for a scheme which incorporates GCSE English Language: Writing Workshops at appropriate points. We have suggested that you alternate writing and speaking units, but you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

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 scheme of work. None of the activities are prescriptive, and you are not obliged to follow the order in which they are catalogued.

Opportunities for reading		Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 1: Identify and select information	AO1: R1 Identify information in different types of texts R2 Select relevant information and ideas to answer questions R3 Use detail to work out what a writer is suggesting R4 Answer questions in clear sentences	W1 Write a fact file	S1 Paired presentation on writer's purposes and details	SG1 Using full sentences Using quotation marks for words from a text	Reading assessment: Select and use relevant information; use detail in answers	<ul style="list-style-type: none">• Guidebook to Pendennis Castle [nf]• Porridge recipe (2015) [nf]• Sherman: <i>Old Mali and the Boy</i> (1964) [f]	Video: Saira Khan: The importance of English in everyday life Assess to Progress
Writing Workshop 1							
Unit 2: Select, interpret and collate information	AO1: R1 Identify and interpret information R2 Collate detail to answer questions fully R3 Use detail from different sources to answer questions	W1 Writing with evidence to support ideas	S1 Group discussion on the use of evidence to support answers	SG1 Use of clear sentences SG2 Use of quotation marks	Reading assessment: Identify and interpret information; collate detail from different sources Writing assessment: Answering in clear sentences; appropriate use of quotation marks	<ul style="list-style-type: none">• Bus timetable from Malvern to Worcester, adapted from firstgroup.com [nf]• Holiday magazine article on Casa Playa near Alicante (2015) [nf]• The Cuttack-Balikuda Bus, adapted from publishyourarticles.net [nf]• Websites on Manchester attractions – Arndale Centre; MOSI; Manchester City FC; Manchester Christmas Markets (2015) [nf]	Assess to Progress

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 20: Write for purpose and audience	R1 Read extracts with a believable narrative	A05: W1 Use ideas to tell an interesting story W2 Link purpose and audience with control and craft W3 Order ideas to interest the reader W4 Choose words to help the reader understand feelings		S1 Storytelling to a group S2 Group discussion on successful writing tips	SG1 Sentence punctuation using capital letters, end of sentence punctuation SG2 Capital letters for proper nouns	Writing assessment: Writing to suit purpose and audience Writing assessment: Chosen words to help readers understand feelings	<ul style="list-style-type: none">Hines: <i>A Kestrel for a Knave</i> (1964) [f]Fogle: <i>The Accidental Naturalist</i> (2012) [f]	Video: Dr Stella Peace: Writing for a purpose Video: Sam Cattell: Features of descriptive writing Assess to Progress	
Writing Workshop 12									
Unit 3: Interpret and comment on meaning	A01: R1 Interpret information and ideas R2 Comment to show understanding of explicit and implicit detail R3 Support answers by using evidence from the text	W1 Write comments on the presentation of a character in a text		S1 Discussion on working out feelings from images S2 Discussion on using questions for explicit and implicit meaning	SG1 Developing notes into clear sentence answers SG2 Correct punctuation of direct quotations	Reading assessment: Identify implicit meaning; interpret information and ideas; comment showing understanding of explicit and implicit detail; support answers with textual evidence Writing assessment: Use of quotation marks	<ul style="list-style-type: none">Hartley: <i>The Ladies Book Of Etiquette</i> (1872) [Inf]Boo: <i>Behind The Beautiful Forevers</i> (2012) [f]	Assess to Progress	

Opportunities for reading			Opportunities for writing		Opportunities for spoken language		Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 4: Examine how writers use language to influence readers	AO2: R1 Identify writers' purpose and audience in different texts R2 Understand the importance of purpose and audience R3 Examine how writers use detail and words to influence readers R4 Develop comments on writers' use of language	W1 Write a commentary on a prize competition poster W2 Alter words for different effects	S1 Paired presentation on the selective use of facts in journalism	SG1 Effective use of exclamation marks	Reading assessment: Writing for purpose and audience; using effective detail and language	<ul style="list-style-type: none">Win our Fave New Book, adapted from shoutmag.co.uk (2015) [nf]Parenting Guide (2015) [nf]Report on protest in Truro (2015) [nf]Attenborough: <i>Life On Earth</i> (2015) [nf]	Video: Dr Ian Pearson: Will reading be important in the future? Assess to Progress			
Writing Workshop 11 Unit 21: Write effective sentences	R1 Read extracts focusing on sentence variety and subordinate clauses	AO6: W1 Learn about simple, compound and complex sentences W2 Add descriptive detail to sentences for effect W3 Vary sentence structures to interest the reader	Peer assessment on use of detail and linking a sequence of events	SG1 Use of commas for: items in a list; marking off extra information; after a subordinate clause at the beginning of a sentence	Writing assessment: Varying sentence structures for interest; using descriptive detail	<ul style="list-style-type: none">Rider: <i>Dragon Danger</i> (2006) [f]Student descriptions of an ideal home [nf]	Assess to Progress			

Opportunities for reading		Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 5: Examine how writers create and use tone	AO2: R1 Examine how writers use adjectives and adverbs	W1 Write short texts to influence opinion	S1 Group presentation to class on supporting or opposing a planning appeal	SG1 Punctuation of lists	Reading assessment: Understanding of a writer's feelings, attitude and tone; understanding of use of words and sentence forms; support points with quotations	<ul style="list-style-type: none"> Chiswell Greenbelt, adapted from petitions24.com [nf] Tom's story, adapted from England.shelter.org.uk (2015) [nf] Jefferies: <i>A Wet Night In London</i> (1885) (<i>adapted</i>) [f] Engels: <i>The Condition Of The Working Class In England</i> (1844) [nf] Maconie: <i>Pies And Prejudice</i> (2008) [nf] Essay about life in New York (2008) [nf] 	Assess to Progress
	R2 Examine how writers use noun phrases R3 Investigate how writers create and use tone R4 Look at how writers vary sentence forms						

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar	Opportunities for assessment		Texts	Cambridge Elevate resources	
Writing Workshop 7											
Unit 6: Explore how writers use language to describe	A02: R1 Explore how writers use descriptive language and imagery R2 Explain the effect of descriptive techniques R3 Consider how writers create setting and atmosphere	W1 Write a commentary on a website entry to inform and describe W2 Write on the use of noun phrases by a writer W3 Write on the use of descriptive detail	S1 Paired discussion on writing styles	SG1 Uses of verbs, adjectives, adverbs and phrases in creating effects	Reading assessment: Writer's choice of detail and descriptive language; use of detail and description to create atmosphere; supporting points from the text	<ul style="list-style-type: none"> London Eye, adapted from aviewoncities.com [inf] Hughes: <i>The Rain Horse</i> (1967) [f] Stevenson: <i>Treasure Island</i> (1883) [f] Hill: <i>Mr. Proudham and Mr. Sleight</i> (1974) [f] 	Assess to Progress				
	Unit 22: Use effective vocabulary	A06: W1 Use a wide vocabulary W2 Choose verbs and adverbs to enhance meaning W3 Understand suffixes W4 Create effective images W5 Craft writing	S1 Present ideas on the precise replacement of over-used words	SG1 Punctuation of direct speech – use of quotation marks, capital letters and final punctuation	Writing assessment: Write an effective opening for a frightening story Write using a developed vocabulary Write using verbs, adverbs and imagery to enhance meaning	<ul style="list-style-type: none"> Collins: <i>Catching Fire</i> (2009) [f] Winchester: Article in <i>National Geographic</i> (2004) [inf] 	Assess to Progress				

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Writing workshop 13													
Unit 7: Explore how writers order and organise texts	AO2:	W1	S1	SG1	Reading assessment: Writer's choice of words and their order; linking ideas in paragraphs; using structure to influence the reader	Child safety, thinkdirect.gov.uk (2015) [nf] Waterhouse, <i>How To Speak Brochure</i> (1993) [nf] Bambara: <i>Raymond's Run</i> (1985) [f]	Video: Dr Paul McDonald: Techniques for conveying meaning Assess to Progress						
	R1	W2											
	R2												
	R3												
	R4												

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources	
Writing workshop 3										
	R1 Reading to identify paragraph development from a plan	AO5: W1 Plan writing W2 Write coherent paragraphs W3 Link paragraphs	SG1 Class presentation on preparations for a leaving party SG2 Dealing with questions arising from the presentation	SG1 Paragraph punctuation – to indicate a shift in focus; to indicate a change of speaker in a dialogue	Writing assessment: Narrative writing using: sequenced ideas; effective dialogue; coherent, linked paragraphs	<ul style="list-style-type: none">Arjun on November Night, Opening of student story [f]	Video: Benjamin Zephaniah: Finding ideas Video: A student view: Planning Video: Chris Priestley: Using dialogue Video: Lemn Sissay: Writing dialogue Assess to Progress	Video: Dr Paul McDonald: Using narrative structure to engage the reader Handout: <i>Of Mice And Men</i> Assess to Progress		
Unit 8: Explore structure in fiction	AO2: R1 Investigate the use of contrast in descriptions R2 Learn about the technique of ‘zooming in’ R3 Track links between paragraphs R4 Explore the effects of structure on the reader	W1 Write on the effective use of zooming in W2 Write on use of structure to interest the reader	S1 Paired discussion on structuring description S2 Paired discussion and presentation on the use of zooming in technique S3 Questions on presentation	SG1 Use of contrasting sentences	Reading assessment: Explain the use of effective structure to interest a reader; explain the use of contrast and effective paragraph links	<ul style="list-style-type: none">Steinbeck: <i>Of Mice And Men</i> (1937) [f]				

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Writing Workshop 8													
	Unit 24: Create tone to influence your reader	R1 Reading to understand appropriate tone and register	A05: W1 Write in Standard English W2 Understand the differences between formal and informal writing W3 Create tone through word choice W4 Use tone to influence the reader	S1 Paired discussion on effective letters for job applications	SG1 Use of apostrophes for missing letters	Writing assessment: Persuasive writing to sell an item with: Standard English; informal tone; use of flattery, exaggeration and humour as persuasive features	<ul style="list-style-type: none">Jasmine's complaint letters (2015) [f]Corden: <i>May I Have Your Attention, Please?</i> (2011) [nf]Parenting Guide extract (2015) [nf]	<ul style="list-style-type: none">Video: Dr Stella Pearce: ToneVideo: Sam Cattell: Standard EnglishAssess to Progress					
Writing Workshop 17													
	Unit 9: Write about structure	A02: R1 Consider the impact of openings R2 Investigate the inverted pyramid structure R3 Explore the structure of a review R4 Write about the effect of structure on readers	W1 Write about engaging reader interest in opening sentences	S1 Small group or paired discussion and presentation on the use of opening sentences in both fiction and non-fiction texts	SG1 Use of different sentence types for effective structure	Reading assessment: Explaining the structure of a review; commenting on how a writer tries to influence readers	<ul style="list-style-type: none">Moran: <i>How To Be A Woman</i> (2011) [nf]Armitage: <i>All Points North</i> (2009) [nf]Geldof: <i>Is That It?</i> (2006) [nf]Starkey: Article on wounded elephants, <i>The Times</i> (2014) [nf]Critical review of <i>Anita And Me</i>, by Meera Syal, adapted from addicteetomedia.net (2010) [nf]	<ul style="list-style-type: none">Video: Dr Ian Pearson: Structure in non-fictionAssess to Progress					

Opportunities for reading		Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 10: Reading – Test your progress 1	AO1, AO2				Reading assessment: Answering questions on: identification of detail; summarising; use of language and structure	<ul style="list-style-type: none"> Rhys: <i>I Used To Live Here Once</i> (1976) [f] 	Assess to Progress (with example answers)
Unit 25: Make choices to organise and write	R1 Reading to identify structural effects R2 Identify effective use of tenses	AO5: W1 Investigate the structure of some text types W2 Choose to write in the first or third person W3 Understand how to write in the present, past and future tense W4 Structure writing for order and impact	S1 Paired discussion on structural organisation S2 Answering questions on points made on effective organisation	SG1 Use of the apostrophe for possession SG2 Effective use of tenses	Writing assessment: Writing from a structured paragraph plan; choosing tenses and person for writing order and impact	<ul style="list-style-type: none"> O'Brien: <i>Tickling The English</i> (2009) [nf] 	Assess to Progress
Writing workshop 2							
Unit 26: Writing – Test your progress 3		AO5, AO6: W1 Write for purpose and audience W2 Use sentence structures for effect W3 Choose vocabulary and use imagery for effect W4 Build and link coherent paragraphs W5 Structure writing for effect W6 Create tone to influence readers			Writing assessment: Exam-style questions to assess AO5 and AO6		Assess to Progress (with example answers)

Unit 11: Understand viewpoint	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
	AO3: R1 Understand viewpoint R2 Use the writer's ideas to identify viewpoint R3 Explore how writers use words to show viewpoint	W1 Note points to support a viewpoint W2 Write with a change of person to identify a viewpoint	S1 Class presentation giving a viewpoint on a popular TV programme	SG1 Use of pronouns to affect style	Reading assessment: Answering on the use of language choices to reveal a viewpoint; explaining a viewpoint	<ul style="list-style-type: none"> Article on Kim Jong-un, adapted from Hayden Smith, <i>Metro</i> (2014) [Inf] Bennett: <i>Fun Run And Other Oxymorons</i> (2000) [Inf] Edgar: Article on short skirts at school, <i>Telegraph</i> (2014) [Inf] Queen Victoria: Journal extract from August 1832 [Inf] 	Video: Dr Paul McDonald: First and third person narration Video: Benjamin Zephaniah: Narrative viewpoints Assess to Progress
Unit 12: Examine similarities and differences in viewpoint	AO3: R1 Recognise similarities and differences in viewpoint R2 Learn about subjectivity and objectivity R3 Consider how writers use language to show their viewpoint R4 Examine links between viewpoint and the time something was written	W1 Write to explain a preference	S1 Paired discussion and presentation on explaining a choice	SG1 Use of noun phrases	Reading assessment: Identify differences in writers' perspectives; recognise subjectivity and objectivity; use examples to support points made	<ul style="list-style-type: none"> Munsby: Diary entry 22 January 1862 [Inf] Jenkins: Article on HS2, <i>Mail Online</i> (2013) [Inf] 	Assess to Progress

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Writing workshop 9													
	R1 Read a selection of literary fiction and non-fiction descriptions	A05, A06: W1 Build detail into descriptions W2 Vary sentence length for effect W3 Create atmosphere through detail and word choice W4 Use sounds and imagery to create effective description W5 Experiment with different ways of structuring descriptions	S1 Paired discussion and presentation on Dickens's description of a character	SG1 Use of varied sentence lengths SG2 Use of semi-colon in closely linked sentences	Writing assessment: Structured descriptive writing; build detail and create atmosphere	<ul style="list-style-type: none">Dickens: <i>The Old Curiosity Shop</i> (1840–41) [f]Geldof: <i>Geldof In Africa</i> (2005) [nf]Sterling: <i>Fearless Diner</i> (2005) [nf]Dickens: <i>Hard Times</i> (1854) [f]	Video: Benjamin Zephaniah: Writing techniques and their effects Video: Chris Priestley: Creating atmosphere Video: Benjamin Zephaniah: Describing setting and atmosphere Video: Dr Paul McDonald: Descriptive methods Assess to Progress						
Unit 13: Compare writers' viewpoints	A03: R1 Examine similarities and differences in ideas and perspectives R2 Compare writers' ideas and viewpoints in two texts R3 Compare how writers convey their ideas and viewpoints R4 Develop skills in writing a comparison	W1 Write about similarities and differences to compare two texts W2 Write a comparison	S1 Paired discussions on presentations of differing points of view S2 Group discussions on reactions to different texts on a similar theme/event	SG1 Use of rhetorical questions	Reading assessment: Compare writers' attitudes and their presentation through language choices and tone; support points made from texts	<ul style="list-style-type: none">Phillips: Article on Victoria and David Beckham, <i>The Mirror</i> (2014) [nf]MacInnes: Article on Victoria and David Beckham, <i>The Independent</i> (2014) [nf]McNeice: <i>The Lion Children</i> (2001) [nf]Herbert: <i>Two Dianas In Somaliland</i> (1908) [nf]	Assess to Progress						

Unit 28: Tell a good story	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
	<p>R1 Read a selection of story openings</p> <p>R2 Read a story ending</p> <p>R3 Read character descriptions</p> <p>R4 Read examples of literary dialogue</p> <p>R5 Read examples of descriptive scene setting</p>	<p>AO5, AO6:</p> <p>W1 Write in the first and third person</p> <p>W2 Structure stories in different ways to interest the readers</p> <p>W3 Create believable characters</p> <p>W4 Use dialogue to develop narrative</p>	<p>S1 Paired discussion and presentation on chronological sequencing in narratives</p> <p>S2 Paired discussion on finding narrative clues</p>	<p>SG1 Punctuation of dialogue</p> <p>SG2 The use of ellipsis</p>	<p>Writing assessment:</p> <p>Shape and structure a story inspired by a picture; use dialogue; create believable characters</p>	<ul style="list-style-type: none"> • Townsend: <i>The Secret Diary Of Adrian Mole Aged 13 3/4</i> (1982) [f] • Thomas: <i>After The Fair</i> from <i>Adventures in the Skin Trade</i> (1933) [f] • Amis: <i>My Enemy's Enemy</i> (1955) [f] • Hardy: <i>To Please His Wife</i> (1891) [f] • Adams: <i>So Long, and Thanks for all the Fish</i> (1984) [f] • Twain: <i>The Adventures of Huckleberry Finn</i> (1884) [f] • Almond: <i>Skellig</i> (1998) [f] 	<p>Video: Benjamin Zephaniah: Story openings and endings</p> <p>Video: Chris Priestley: Creating a setting</p> <p>Video: Benjamin Zephaniah: Creating characters</p> <p>Video: Chris Priestley: Developing characters</p> <p>Video: Dr Ian Pearson: The importance of characters</p> <p>Assess to Progress</p>

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Writing Workshop 15									
Unit 14: Judge for yourself	A04: R1 Identify and evaluate a writer's views R2 Evaluate a writer's use of language R3 Evaluate a writer's use of facts R4 Express and support an opinion	W1 Write to explain purpose and effect of emotive language W2 Write an evaluation	S1 Paired discussion and presentation on evaluating a writer's viewpoint	SG1 Punctuating textual quotations	Reading assessment: Understanding and evaluating a point of view; evaluating the use of facts and emotive language to persuade and support an argument	<ul style="list-style-type: none"> Carey: Article on video games, <i>Daily Mail</i> (adapted) (2013) [Inf] 	Video: Dr Ian Pearson: Providing evidence Video: Benjamin Zephaniah: Influencing the reader Video: Dr Ian Pearson: How writers use fact and opinion Assess to Progress		
	Unit 29: Make your point	R1 Identify discourse markers R2 Reading on the use of pros and cons in expressing a point of view	A05, A06: W1 Generate and organise ideas and views W2 Use discourse markers to link and develop ideas W3 Make effective links within and between paragraphs W4 Plan and write a balanced argument	S1 Group discussion on restrictions on young people in school and in society S2 Class presentation using examples, facts and anecdotes	SG1 Use of commas: to separate items in a list; to mark off extra information; after a subordinate clause which begins a sentence	Writing assessment: Planning and writing to present a point of view; considering differing points of view; using discourse markers; making effective links between paragraphs	<ul style="list-style-type: none"> Article on animal testing, adapted from aboutanimaltesting.co.uk (2015) [Inf] 	Video: Benjamin Zephaniah: Revising your writing Assess to Progress	

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Writing workshop 10													
	AO4: R1 Identify and evaluate a writer’s views R2 Evaluate a writer’s use of language R3 Evaluate a writer’s use of facts R4 Express and support an opinion	W1 Write to evaluate structure W2 Write on the presentation of a character	S1 Paired discussion on vocabulary to create atmosphere	SG1 Punctuating dialogue	Reading assessment: Evaluation of creation of atmosphere through structure and vocabulary; understanding presentation of character	<ul style="list-style-type: none">Higson: <i>SilverFin</i> (2005) [f]Angelou: <i>I Know Why The Caged Bird Sings</i> (1968) [f]Haley: <i>Roots</i> (1976) [f]	Video: Dr Stella Peace: The importance of evidence in business Video: Dr Paul McDonald: Creating characters Assess to Progress						
Unit 30: Craft your writing	R1 Read examples of student writing R2 Investigate tone in writing	AO5, AO6: W1 Use skills to assess students’ writing W2 Investigate the qualities of effective writing W3 Craft their own writing	S1 Group discussion on paragraph planning for an entry in a student creative writing competition	SG1 Punctuating with full stops and capital letters SG2 Use of Standard English SG3 Spelling complex words correctly	Writing assessment: Newspaper article to explain a point of view; use fluent, linked paragraphs	<ul style="list-style-type: none">Various examples of student writing	Video: Dr Ian Pearson: Creating a balanced argument Video: Dr Ian Pearson: How writers use the first and third person in arguments Video: Benjamin Zephaniah: Improving writing Assess to Progress						

Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Writing workshop 4						
Writing workshop 5						
Unit 31: Spell accurately (See note on use of this unit: as a single unit or matched to other writing units as indicated.)	AO6: W1 Focus on specific areas of spelling W2 Develop accuracy in spelling		SG1 Plurals SG2 Simple past tense SG3 Changing adjectives to adverbs SG4 The f sound; silent b SG5 Commonly misspelt words SG6 Suffixes and prefixes SG7 Commonly confused words SG8 American spellings			
Unit 16: Reading – Test your progress 2	AO1, AO2, AO3, AO4			Exam-style questions on identifying information and ideas, use of language, use of structure, synthesising evidence, comparing ideas and perspectives, and critical evaluation	<ul style="list-style-type: none"> Brainard: <i>Six Came Back</i> (1940) [nf] Attenborough: <i>The Life Of Mammals</i> (2002) [nf] 	Assess to Progress (with example answers)

Writing workshop 16	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 32: Writing – Test your progress 4	A05, A06	W1 Communicate effectively W2 Structure descriptions and narratives W3 Present a point of view W4 Write a balanced argument W5 Craft your writing W6 Check and correct your work					Assess to Progress (with example answers x2)
Unit 17: Wider reading 1 – Investigate story openings	A01, A02, A03, A04: R1 Read and explore a range of story openings	W1 Annotations of thoughts and questions whilst reading	S1 Paired or group discussions on initial preferences S2 Question and answer session after presentation		Reading assessment: Language, ideas and structure leading to critical evaluation	<ul style="list-style-type: none"> • Francke: <i>Alicia</i> (1974) [f] • Boyd: <i>Ordinary Thunderstorms</i> (2009) [f] • Rakha: <i>The Crying Tree</i> (2010) [f] • Harris: <i>The Lollipop Shoes</i> (2007) [f] • Fletcher: <i>Eve Green</i> (2005) [f] • Joyce: <i>The Tooth Fairy</i> (2008) [f] 	Handout: Ordinary Thunderstorms

Opportunities for reading		Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Writing Workshop 14							
Unit 19: Prepare and give a presentation	R1 Read a variety of extracts and presentation source texts	W1 Plan and make notes for a presentation	A07, A08, A09: S1 Consider the importance of speaking and listening S2 Research and plan a presentation S3 Practise and develop skills in presentation S4 Give a presentation		Writing assessment: Review a presentation and write a short commentary	<ul style="list-style-type: none"> Hoover: <i>Ugly Love</i> (2014) [f] 	<p>Video: Saira Khan: What makes a good presentation?</p> <p>Video: Various perspectives: Who delivers presentations and why?</p> <p>Video: Dr Ian Pearson: Engaging your audience</p> <p>Video: Gemma Valpy: Visual aids</p> <p>Video: Will Adamsdale: Engaging your audience</p> <p>Video: Will Adamsdale: Engaging your audience (2)</p> <p>Video: Dr Stella Peace and Gemma Valpy: Body language</p> <p>Video: Gemma Valpy: Eye contact</p> <p>Video: Dr Stella Peace and Gemma Valpy: Preparing a presentation</p> <p>Handout: Checklist</p> <p>Video: Dr Stella Peace: The importance of speaking and listening in business</p>

Writing Workshop 6	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 18: Wider reading 2 – Reading sources from different genres	A01, A02, A03: R1 List details and facts R2 Comment on structure R3 Comment on language R4 Compare writers' perspectives	W1 Write to explain ideas	S1 Paired discussion on effective language use and textual comparison		Reading assessment: Finding relevant information; use of structure and language to engage readers; textual comparison	<ul style="list-style-type: none"> Hughes: <i>A High Wind In Jamaica</i> (1929) [f] Smith: <i>White Teeth</i> (2000) [f] Tree: Article on Chernobyl, <i>Sunday Times</i> (2013) [nf] Raffles: <i>The History Of Java</i> (1917) [nf] 	

Preparing for your exam	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
					<p>Reading and writing assessments: Full exam papers (x2)</p>	<ul style="list-style-type: none"> Atwood: <i>The Blind Assassin</i> (2000) [f] Barker: <i>Social Notebook</i> (1996) [nf] Mayhew: <i>The Sunday Morning Markets</i> (1851) [nf] Lessing: 'A Sunrise on the Veldt' from <i>This Was the Old Chief's Country</i> (1965) [f] Dodd: <i>A Narrative of the Experience and Suffering of William Dodd</i> (1841) [nf] Chamberlain: 'Admit it. You love cheap clothes. And you don't care about child slave labour', for <i>The Guardian</i> (2013) [nf] 	<p>Handouts: Student G response</p> <p>Assess to Progress (with example answers) (x4)</p>

UNIT 1

AIMS AND OUTCOMES

The work in this unit is preparation for your students to meet AO1 of the GCSE English Language specification, which requires them to 'identify and interpret explicit and implicit information and ideas'.

This unit develops AO1 skills:

- identify information in different types of texts
- select relevant information and ideas to answer questions
- use detail to work out what a writer is suggesting
- answer questions in clear sentences.

USE YOUR SKILLS

You can introduce this unit with some straightforward work on identifying factual information.

You can use a copy of any newspaper on the day of the lesson and ask your students to identify types of TV programmes (for example, soap operas, reality shows) which are showing that evening. They can then tell the rest of the class where to find them and at what time.

Alternatively, they could access the website of a local visitor attraction and then identify opening times and admission charges.

Activity 1

This activity is a good opportunity to set up paired work where mutual help and support is necessary for progress.

Suggested answers:

- 1** They would need to know how eating places identify themselves.

They identify themselves with trade names or names depicting the food on offer.

The display of 'Restaurant' indicates a place serving meals. There are also signs for Burgers, Steak and Fish on the window as indicators of the range of food available. The fact that there is a lamppost outside helps to locate it.

The identification of 'The Pier Fish & Chips' indicates a place serving a particular type of food.

The fact that there is a bus stop outside its front door helps with both location and convenience.

- 2** Students should be able to identify an eating place from the information given.

The display of the business or trade name is, perhaps, the most helpful detail.

FIND KEY DETAILS IN A TEXT

The bullet points given at the start of this section are the key actions in showing understanding of a text and answering an AO1 question in an exam.

A wall display of these bullet points will be useful whilst working through this unit.

Activity 2

Asking one or two students to read Source A aloud is good preparation for spoken language work.

You can emphasise to the readers how presenting factual information successfully depends on clarity. As such, reading to the punctuation – for example, pausing at full stops – is most important.

Suggested answers:

- 1 a** Turn left into Arwenack Street.
- b** Marine Terrace
- c** You will find a second roundabout.
- d** You will travel 200 yards before you pass a leisure centre.
- e** The sign is after Pendennis Point.
- 2** You do not need:
- to know where Avenue Road is
 - to know that Sea Scouts meet in the barracks on Thursdays
 - to know about college students in the flats at the second roundabout
 - to know that there is a pool and gymnasium in the leisure centre
 - to know that refreshments are available from the ice cream vans at Pendennis Point during the summer.

Task 2 could be done as an individual activity. If so, then the comparison, and possible correction, of answers in task 3 could be a paired classroom activity.

MATCH DETAILS TO THE WRITER'S PURPOSE

The bullet points at the beginning of this section give you a good opportunity to introduce ideas on writers' purposes to your students.

A straightforward wall display would serve as a useful reminder.

You could ask your students to find examples to match these given purposes:

- to tell a story, for example, any narrative
- to present a point of view, for example, a film or TV review
- to give factual information, for example, a guidebook to facilities in a city or town
- to guide the reader through a process, for example, a cycle repair manual.

Activity 3

You could point out that the text of Source B in this activity fits the last of the purposes given above.

Suggested answers:

- 1** You will need half a cup of porridge oats to a cup of milk per person.

It will need about 5 minutes in a microwave.

You will then need to cover it with a piece of kitchen roll.

It should then stand for about 5 minutes before you stir it.

Meanwhile, you will need:

- a knob of unsalted butter
- 1 tablespoon of brown sugar
- 1 small banana.

You should melt the butter and sugar in a frying pan over a medium heat. Then add sliced banana to the pan for about 3 minutes until it is tender and sticky.

Put the porridge in a bowl and put the banana and any juice from the pan on top.

- 2** That it is a nutritious and filling start to the day.

That it is a wonderful morning treat for all of the family.

That it is delicious to eat.

The attractiveness of the picture enhances these encouragements.

- 3** This is another good opportunity for paired work for your students. Pairs can then present their ideas to the class.

- 'Nutritious' gives the idea of healthy, filling food.
- 'Perfectly' suggests that it is smooth and creamy, without unattractive lumps.
- 'Delicious' emphasises how tasty the meal is.

IDENTIFY DETAILS IN DESCRIPTIONS

You can remind your students that the purpose of the details in the text in Activity 3 was to give instructions to guide a reader through a process.

Your students are now going to work on using details to describe a person.

Activity 4

Your students may need to use an internet search engine or a hard copy work of reference for this activity.

They could use hard copy fan magazines or tabloid newspapers for facts on sports stars, musicians or other celebrities.

They should use the example table on Andy Murray in the Student Book to note down their facts.

Task 5 is the most important. It will lead your students into recognising which particular details are most important in describing a person.

Differentiation and extension

The types of details recognised in task 5 can be used to build this extra work.

Ask your students to build a fact file of another celebrity of their choice where the focus is on the type of facts recognised in task 5.

This fact file can then be used to write a descriptive paragraph on the celebrity.

UNDERSTAND HOW WRITERS USE DETAILS IN A DESCRIPTION

You should refer back to the celebrity fact files compiled by your students in Activity 4. Ask them to notice that the facts are presented clearly but that they could be used to imply something about the character. For example, if a sports person has been to, say, ten finals but won only two, this fact could be used to imply that the sports person is not quite up to the highest level.

Source C provides a good opportunity for one or two of your students to gain experience in reading to the class as preparation for a Spoken Language Presentation.

Activity 5

Suggested answers:

- 1** If these answers are just given briefly then they can be used in task 1 of Activity 6.
- a** A puggree
 - b** Sparse, thin, grey and wispy
 - c** Yellow brown
 - d** Deep wrinkles on his forehead and cheeks, a 'mesh' of wrinkles on his skin
 - e** The way the lines on his face altered when he smiled
- 2** This task is an opportunity for paired work. For task b they might establish that his face shows evidence

of a long, possibly hard, life but that his sense of humour is still intact.

WRITE CLEAR ANSWERS

You should stress the use of clear sentences in answering AO1 questions.

Using the wording of the question to introduce the answer ensures that your students focus on the precise details and present them without any possible confusion.

The example used in this section of the Student Book could make a useful wall display as a reminder to your students.

Activity 6

This activity gives your students the chance to practise using the words from the question as an introduction to their answer.

- 1** The man wore a puggree on his head.
The writer tells us that the gardener is old by describing the lines on his forehead and the wrinkles on his skin.
- 2 a** The boy thought the lines might have been caused by cold winds from the Himalayas.
- b** The man's hands showed his age because they had wrinkles on them.
- c** Mali's right hand is unusual because his middle finger was missing.
- d** Mali's finger was missing because he had been bitten by a snake and had cut it off.

This task could form a possible homework activity.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1** They set off early in the morning. We know this because the writer tells us that the 'first' rays of the sun were shining into the forest.
- 2** The boy must be keen on hunting as he is already carrying his bow in his hand and is feeling excited.
- 3** Mali tells the boy to be silent when he moves and not to talk.
- 4** Mali asks the boy to shoot if the deer are too far away for him. It's possible that he does this as he

might not be able to get close enough to some of the deer to kill them himself.

- 5** We can work out that they had a close relationship. The boy listened closely to Mali and his instructions. He was feeling excited and had done a lot of practice for the hunt, showing the respect he had for Mali.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the ticked criteria at the end of the assessment.

FURTHER PROGRESS

As well as the suggestion given for reading *Old Mali and the Boy*, from which these extracts came, you can also suggest that your students read the short story *Drunkard of the River*, which is available in Unit 9 of the Cambridge Elevate-enhanced Edition of *Progress Plus*. Here the relationship between a boy and a grown man is presented rather differently.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Saira Khan: The importance of English in everyday life

Assess to Progress

UNIT 2

AIMS AND OUTCOMES

The work in this unit will prepare your students to meet AO1, where the criteria states that candidates should 'select evidence from different texts'.

This unit develops AO1 skills:

- identify and interpret information
- collate detail to answer questions fully
- use detail from different sources to answer questions.

USE YOUR SKILLS

You can work with your students to prepare them for interpreting details and using those details to work out other things.

Working in pairs, your students can establish the type of television programme most enjoyed by their partner. They can then use an online or newspaper TV guide to direct their partner to the times and channels of the programmes they are most likely to enjoy.

Activity 1

- 1 Suggested directions for Tom's journey:

He should catch the 0901 **44C** bus from Malvern Railway Station arriving at Prospect View Health Centre at 9.10 a.m.

He should then catch the 0940 **44C** bus from the health centre arriving at Worcester Bus Station at 10.13 a.m., giving him time to reach the cricket ground for a 10.30 a.m. start.

To return before 7.30 p.m., he needs to catch the 1842 **44** bus from Worcester Bus Station, arriving at Malvern Railway Station at 7.15 p.m.

- 2 It is important that your students work together on this task to check accuracy and establish whether the most efficient route has been identified.

IDENTIFY IDEAS

The table given on global warming introduces the notion that an idea can be suggested by a single piece of information or several linked pieces of information. It can be used as a wall display throughout the work on Activity 2 and the extension work that follows it.

Activity 2

Following the work done on the tabled example in class, task 1 is a possible homework task and can be combined with other tasks, or later homework tasks in this unit. The

magazine article can be read in class to make sure that there are no vocabulary comprehension issues.

- 1 Suggested answers:

- a The geographical location is on the beaches of the Costa Blanca. Alicante airport is 10 km away while Murcia airport is 40 km away.
- b Traditional Spanish food, such as patatas bravas and Spanish salad, is available, as well as traditional British breakfasts and evening meals.
- c There are outdoor activities such as guided local walking tours and mountain biking, and indoor activities such as Sky TV, books and board games.

Ask your students to find a similar advertisement in a holiday brochure or on an internet site such as Owners Abroad. They can ask their partner to answer the same questions on geographical location, food and things to do.

- 2 Again, asking your students to peer assess a partner's work is a valuable activity.

Differentiation and extension

You should refer your students back to the tabled example of ideas from a text given in the 'Identify Ideas' section, with the headings: Information in the text, Specific idea and General idea.

Ask them to read the third paragraph of Stave One of *A Christmas Carol*, which is available on many free online sites such as Project Gutenberg. They should draw the exemplar table and fill in the General idea column with 'Marley had only one friend in life.'

Now ask your students to fill in the other two columns using details from the paragraph. They may need to use a dictionary for support.

Suggested answers are provided in Table A.

Table A

Information in the text	Specific idea	General idea
'his sole residuary legatee'	Scrooge was the only person to leave anything to.	Marley had only one friend in life.
'his sole friend'	The word 'sole' emphasises that he had no other friends.	
'sole mourner'	There was no one else to attend his funeral.	

COLLATE INFORMATION FROM A TEXT

You can refer back to Activity 2 to remind your students about how they used more than one piece of information to describe the geographical location, food and activities of the Casa Playa.

Remind them that they have **collated** this information to answer task 1 in Activity 2.

Activity 3

It may be useful if your students begin by copying out, or making a wall display of, the table that appears in the 'Use evidence to support your answers' section in the Student Book. It contains phrases that will help them to write answers in clear sentences.

1 Suggested answers:

- a We learn that that the bus left on time at 6 a.m. and that the writer got off the bus in Basantpur at 9 a.m.
 - b The writer tells us that the scene at the bus-stand is noisy and busy by referring to the passengers' relatives, the hawkers and pedlars selling goods, the tea-stalls, the passengers buying tickets and the loading of goods onto the bus.
 - c The writer shows us other ways of travelling by mentioning the travellers on bicycles, rickshaws and bullock-carts who could be seen from the bus window.
 - d We learn that, after leaving Cuttack, the bus stops at Hazipur, Biridi, Balia, Basantpur and Balikuda.
- 2 Your students should take this opportunity for peer assessment of the use of details from the extract.

USE EVIDENCE TO SUPPORT YOUR ANSWERS

You can refer back to Activities 2 and 3 with your students to remind them of their work on **collating** details.

You can use the example **c**, 'What other ways of travelling are mentioned?', from Activity 3, task 1 as a reminder.

You can then work through the use of this example with your students, pointing out the use of evidence needed to give a successful answer to this question, either by paraphrasing the text or by quoting directly from it.

Activity 4

This activity develops the 'Use of evidence' work already done. If this work on 'Use evidence to support your answers' has been covered in class, and student work has been checked to ensure that they have the correct information, then tasks 1–3 can be possible homework tasks.

Suggested answers:

- 2 The writer tells us that the bus stops at Hazipur, Biridi and Balia before Basantpur, then at Balikuda afterwards.
- 3 We learn that the writer enjoyed the journey as it was not festival time so it was not too busy, and it was comfortable as the road was in a good condition.
- 4 This task can be done when your students bring their homework into class. It can be done in pairs or a group as peer assessment.

COLLATE INFORMATION FROM DIFFERENT SOURCES

You can explain to your students that in the previous activities they have **collated** evidence from a single source. This is a good opportunity to remind them that when they **collate** they bring together different pieces of information and use these different pieces to answer a question.

They are now going to deal with a range of sources but they are still looking for evidence to link together to answer a question in a clear sentence or sentences.

You may want to start in class by identifying the nature of each particular attraction, for example, the Arndale Centre is a shopping centre.

Activity 5

Suggested answers:

- 1 On Tuesday 25th November 2014, you could watch Manchester City play at home (kick off 19.45) after a visit to the Manchester Museum of Science and Industry at any time between 10 a.m. and 5 p.m.
- 2 The Arndale Centre is open from 9 a.m. until 8 p.m. on Mondays to Fridays but it closes at 7 p.m. on Saturdays. On Sundays it opens from 11.30 a.m. until 5.30 p.m. The Christmas Markets open at 10 a.m. and close at 7.30 p.m. in November and 8 p.m. in December.

- 3 The only place which states that it is closed on Christmas Day is the Manchester Museum of Science and Industry, although there is no Manchester City fixture given for Christmas Day.
- 4 We are told that the Arndale Centre has 200 retailers in one shopping centre but that there are 300 stalls at the Christmas Markets, and these stalls are in seven different locations around the city.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1 a The Petersons will be able to see the Christmas lights as they start on the 7th November.
- b They will not be able to watch a Manchester City match as they are playing away on Sunday 30th November.
- c Mike and Kate could do some clothes shopping in the Arndale Centre and possibly in the Christmas Markets.
- d Mrs Peterson should go to the Christmas Markets to get some unusual Christmas presents.
- e The 4D theatre is open from 10 a.m. until 5 p.m. on the days of their trip.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer or teacher feedback will allow your students to see how well they have covered the skills given in the ticked criteria at the end of the assessment.

FURTHER PROGRESS

The answers to the 'Assess your progress' section will provide the basis for the short guide writing task.

For further reading your students could read some more from Stave One of *A Christmas Carol*, up to the point where Scrooge shuts up the office on Christmas Eve. They could collate and note down the details which Dickens uses to present Scrooge as a miserable and joyless person.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

In this Teacher's Resource:

Link: Free texts, including *A Christmas Carol*, are available to read on Project Gutenberg

UNIT 3

AIMS AND OUTCOMES

The work in this unit will give your students further preparation to deal successfully with AO1, which requires them to 'interpret explicit and implicit information and ideas' from texts.

This unit develops AO1 skills:

- interpret information and ideas
- comment to show understanding of explicit and implicit detail
- support your answers by using evidence from the text.

USE YOUR SKILLS

The concepts of implicit and explicit meaning might be difficult for your students to grasp.

You can work through the example of the science class, the safety goggles and the safety gloves as an introduction.

You could also use a practical example with your students. If each desk has a dictionary and a thesaurus available then, explicitly, from their timetables, your students know they are going to an English lesson; implicitly the books on their desks tell them that at least part of the lesson is likely to involve creative writing.

Activity 1

The preparatory work on interpreting given information will lead into this activity. Looking at the images, and thinking about body language, helps to explain that we interpret ideas in a similar fashion.

Suggested answers:

- 1 a** (From top to bottom) Pleased with their efforts; puzzled; exhilarated; upset and/or sad.
b (From top to bottom) The smiles in the classroom indicate pleasure with the work done; scratching the head indicates puzzlement; the smile and the triumphantly raised arm indicate success for a supported team; the head in the hands indicates unhappiness.
- 2** The watchfulness in the eyes suggests caution or looking out for a person or an event. The bodies seem ready for action as if anticipating that this person or event might bring danger to them.

Remember that this is a suggestion; be prepared to accept any valid interpretation.

Before starting the next task you could summarise with your students how they have used given information (in

this case, body language) to interpret implicit ideas about the feelings of the people in the pictures.

The next task will involve interpreting implicit ideas in written information. Remind them to follow the same process; look for evidence of what is suggested (implicit) rather than clearly stated (explicit).

- 3** This is a possible homework task when combined with task 5 from Activity 2. Suggested answers:
 - a** She is checking that you are going to her party; the question mark at the end indicates her check that you will attend the party.
 - b** Your Dad will not be home in time to make tea; 'See you later' is evidence that Dad is not expecting to be home at tea time.
 - c** The builder is working in a nearby house and this is the only place he can park; the fact that he leaves an explanatory note is evidence that he is aware of the double yellow lines.

IDENTIFY IMPLICIT MEANING

You can now explain to your students how this recognition of implicit meaning is important when answering questions on texts.

Tell them that writers never feel the need to tell their readers everything about a character or their motivation. Part of the joy of reading is working these things out for yourself from the evidence that the writer has given you.

You will need to read Source B through with your students. 'Chambermaid', 'trinkets' and 'raw country girl' may need some explanation.

Activity 2

Suggested answers:

- 1 b** The evidence is that 'numerous hours' makes it difficult to know in advance precisely when meals will be served and therefore missing a meal is quite likely.
- 2 a** The evidence is that getting drunk is not the issue; it is the behaviour that matters.
- 3 a** You are told not to do this while the chambermaid tidies the room so the evidence suggests that care over the chambermaid's visit and the fact that she should not be trusted is a more likely concern than forgetting where the valuables were placed.
- 4 b** Raising the dress is seen as unladylike so raw country girls who show their ankles cannot be ladylike.

Task 5 can be combined with task 3 from Activity 1 as possible homework.

- 5 a** We know that the writer has made mistakes since they admit to missing meals and going hungry, as well as losing valuables to a chambermaid.
- b** The writer indicates that chambermaids are potential thieves and that country girls raise their dresses in an unladylike way.

Differentiation and extension

Your students can follow up task 5 in Activity 2 by reading another text and looking for evidence on the writer's attitude.

Ask them to read *The Guardian* article in Source B of *Progress Plus*, which is available in Unit 7 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

Ask them to pick out evidence from the passage which shows that the writer favours mobile phones and their use by young people: for example, quick wittedness in their use; life enhancing attributes; independence; wider view of the world.

ASK QUESTIONS TO WORK OUT MEANING

You should stress to your students the importance of asking themselves questions as they read through a text.

The initial work on Activity 3 will exemplify this approach.

Your students should work in pairs on task 1, perhaps individually writing down their own questions first before discussing them together to come up with a mutually agreed list.

Note that full sentences are not required at this stage; brief notes of their questions will be fine.

Activity 3

Suggested answers:

- 1 a** The Mumbai police
- b** By the airport in a hut in the slums
- c** He earns the money
- d** A coward
- e** Sells rich people's rubbish to recyclers
- f** In the shed where the rubbish is kept

If you now check that your students have this information correct, then task 2 is a possible homework task.

Remind students that they are going to use this **explicit** information to work out **implicit** ideas about Abdul and his family.

They should write these answers in full sentences to help with task 3 and Activity 4.

2 Suggested answers:

- a** The writer shows us that the family is very poor by telling us that eleven people live in a 'shack' that is covered with rubbish.
- b** With 'typically' the writer suggests that Abdul is not normally included in important family discussions.
- c** By using this phrase, the writer suggests that panic has made Abdul lose any sense or direction as to what to do, since mules are associated with stupid behaviour.
- d** The writer suggests with the detail about Abdul's age that births were not properly recorded in a family like his.
- e** By calling himself a coward Abdul indicates that he has little self-esteem or confidence in himself.
- f** The time he has spent buying and selling rubbish indicates that Abdul has had nothing else in his life but this repetitive work.
- g** The choice of the rubbish shed to hide in indicates that Abdul has little imagination or knowledge of the area outside that of his own home.
- 3** It is important that your students carry out this peer assessment. Having full evidence for the questions in task 2 is essential for success with Activity 4.

USE YOUR INTERPRETATIONS TO WRITE COMMENTS

Remind your students that tasks 1 and 2 in Activity 3 have given them both explicit and implicit details about Abdul.

With this detail they can connect together their sentences from task 2 in Activity 3 to answer the question on what they have learnt about Abdul.

Read through the colour-coded student response in the Student Book.

Encourage your students to notice how the answers to task 1a and 1b in Activity 3 have been used to write the opening of the student response to the question.

Activity 4

- 1** Your students can now continue with the response to the question on Abdul with the full sentence answers they have from task 2 in Activity 3.
- If they copy the opening they have been given it will remind them about both the use of interpretation of detail and the punctuation of direct quotations.
- 2** This paired work can be done with highlighters. Students can highlight their partner's response to show both detail and the interpretation of detail. They can also check each other's punctuation of direct quotations to ensure it is correct.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

- 1** Suggested answers:
 - a** Abdul wishes to reach his shed unseen so that his neighbours can't turn him in to the police.
 - b** The writer suggests that the full moon is a problem since it lights up the area around his home and makes it easier to see him.
 - c** The writer is suggesting that Abdul's hiding place has been spotted by some of the other families.
 - d** The writer tells us that Abdul's work has helped his family escape the worst effects of poverty and that his neighbours resented this.
- 2** Refer your students back to the work they did in Activity 4. Remind them of the importance of interpreting detail.

It may be worth checking the detail in the students' answers to task 1 before they proceed to task 2.

It is also important that they highlight and underline as suggested in the task. This will help them to identify how well they have met the ticked criteria given below task 2.

FURTHER PROGRESS

- 1** This task is a possible piece of differentiation or extension work.

Before starting, take your students through the bullet points given on areas they may have learned about and remind them of the uses of interpretative detail and evidence, and of the punctuation of direct quotation.

They might also want to look back at some of the sentence starters suggested at the end of Activity 3 in Unit 2, which you may have made into a wall display.

 - a** Possible dangers: the burning of the one-legged woman suggests violence is a way of life; the police are coming to the family home; the loyalty of neighbours cannot be relied on; there is jealousy of those who are seen to be prospering.
 - b** They live in tin-roofed shacks; their shacks are surrounded by garbage; the dwellings are hand built; the doors are plywood and the dwellings are close together.
 - c** Abdul's family are hardworking but their escape from poverty has caused resentment; the

neighbours are watchful and capable of turning Abdul in to the police; there are different religious groupings of Hindu and Muslim; the attack on the one-legged woman shows that there are violent people around.

Differentiation and extension

For further reading, your students can also read Source A and Source B in *Progress Plus* – available in Unit 14 of the Cambridge Elevate-enhanced Edition of *Progress Plus* – which will tell them about poverty in Britain.

CAMBRIDGE ELEVATE RESOURCES**In the Student Book:****Assess to Progress**

UNIT 4

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO2, which requires them to 'explain how writers use language to achieve effects and influence readers.'

This unit develops AO2 skills:

- identify writers' purpose and audience in different texts
- understand the importance of purpose and audience
- examine how writers use detail and words to influence readers
- develop comments on writers' uses of language.

USE YOUR SKILLS

It will be useful to introduce your students to the ideas of purpose and audience at the start of this unit.

You can bring in a few easily obtained texts to illustrate these ideas with a question and answer session, for example:

- a novel or collection of short stories from the school library – the purpose is to entertain the reader
- a newspaper opinion piece, such as a Boris Johnson article from *The Telegraph*, a Kevin McGuire article from *The Mirror* or an Andrew Pierce article from the *Daily Mail* (all of these resources are available online) – the purpose is to present a point of view
- a science textbook – the purpose is to inform students
- a charity leaflet – the purpose is to persuade the reader to support that charity.

You can then point out that the **purpose** of the text will inform the **language choices** that the writer makes. For example:

The novel will use language to build up characters and descriptions; the opinion piece will include emotive language to influence the reader; the textbook will be written in clear, straightforward language to avoid misunderstanding; the leaflet will include emotive language to involve the reader in the charity's work.

Activity 1

The preparatory work will lead your students into this activity in order to build up an awareness of purpose and audience.

1 Suggested answers:

A1 B2 C1

A2 B1 C3

A3 B4 C2

A4 B3 C4

2 This task allows your students to link these purposes and types of writing to language choices.

3 Suggested answers:

A2 is from a news report. The language gives clear information on where the incident took place and what action the police took against the protesters.

A3 is a set of advisory instructions. Phrases like 'take care', 'carefully remove', 'dispose of' and 'keep away' alert the reader to possible dangers.

IDENTIFY AUDIENCE

The introduction to this section is a good opportunity to review with your students the potential audiences for various types of texts.

Activity 2

Students can read Source A and B in pairs, identifying any issues of meaning that might affect their work on the activity.

Suggested answers:

1 a The writer is hoping to achieve increased publicity and sales for the book.

They use words like 'fave new book' and write about the chance to win a competition.

b The writer is hoping to guide new parents through the difficulties of bringing up a child.

They use 'understandable' to show that the difficulties are not unusual, that they recognise the responsibility and to reassure the reader that the book will help.

2 a Source A is written for a teenage audience. Words like 'fave' and the task in the competition aim it at a teenage market.

b Source B is written for concerned first-time parents as it recognises their responsibility and offers guidance to 'survive and thrive'.

UNDERSTAND THE IMPORTANCE OF PURPOSE AND AUDIENCE

You can use the work done on Activity 2 to reinforce the link between **purpose**, **audience** and **language**.

Activity 3

Suggested answers:

1 a Purpose = green

- b** Audience = yellow
 - c** Evidence to support points = blue
 - d** Features of language = pink
- 2** This is a possible homework task as the paragraph in task 1 can be worked through in class before the homework.

Possible commentary for Source A:

The writer of Source A is targeting young people at school through the subject of the competition. The writer wants to encourage readers to enter this competition. The repetition and the exclamation marks emphasise that this is something readers can and should do. The writer also wants to publicise the book using informal language like 'fave' to appeal to the target audience. The use of 'info' adds to this informality for the target audience. The use of 'our' and 'we' makes the reader feel included in a group.

EXAMINE HOW WRITERS TRY TO INFLUENCE READERS

Refer back to the different use of language in Activities 2 and 3. You can remind your students how the language choices have been made with both purpose and audience in mind.

You can then point out how writers can sometimes use these language choices to influence a reader's point of view. This language influence can be extended when a writer chooses to add in, or leave out, selected details.

Activity 4

You can remind your paired students of the nature of 'facts' before they start.

The work on tasks 1 and 2 offers a good opportunity for pairs to present their findings to the class as preparation for a Spoken Language Presentation.

- 1** Facts included – the protest was about recent pay cuts; there were 500 protesters; they were trying to occupy council buildings in Truro; it happened the day before; 42 police officers from the Devon and Cornwall Constabulary became involved; they used batons and pepper sprays to stop the protesters; 12 civilians and eight policemen were injured.
- 2** Report A:
 - a** The number of protesters, their target building, the number of police from the Devon and Cornwall Constabulary and the number of policemen injured have been included.
 - b** The reason for the protests, the use of batons and pepper spray and the number of injured civilians have been left out.

- c** Words like 'stormed', 'battled bravely', 'keep them at bay', 'skirmish' and 'hospital treatment' are used to influence the reader.
- d** The writer wants the reader to think of a small number of police fighting against an overwhelming mob to uphold the law, despite sustaining serious injuries.

Report B:

- a** The number of protesters, the site of their protest, the reason for the protest, the number of police officers involved, their use of pepper spray and batons and the number of injured civilians have been included.
- b** The number of injured policemen has been left out.
- c** 'Valiantly occupied', 'frustration', 'savage pay cuts', 'armed with', 'deployed' and 'required hospital treatment' have been used to influence the reader.
- d** The writer wants the reader to think of protesters being brutally attacked by the police, even though they had a legitimate grievance.

Differentiation and extension

Being able to distinguish between fact and opinion is vital in order to see how a writer may be trying to influence a reader.

Ask your students to look at an online newspaper, such as *The Guardian* or the *Daily Mail*, and to print off one of the leader comment columns.

Then ask them to use highlighters to indicate which parts of the column are fact and which are opinion.

The activity should demonstrate to students the ways in which opinions are often presented as fact in order to influence a reader.

UNDERSTAND WRITERS' LANGUAGE CHOICES

You can refer your students back to the choices of language used to influence readers in the two reports in Activity 4 and how those choices indicated what the writer wanted readers to think about the incident.

You can emphasise how carefully these words were chosen to have the desired effect.

Activity 5

If the diagram for the use of the word 'stormed' can be reproduced it will be a useful wall display for this activity.

- 1** This task is a possible homework task, as your students will have more time and facilities to develop the diagram.

Possible results (but be prepared to accept any valid interpretation):

- a** Diagram showing 'battled' suggests a serious conflict or a gruelling fight and 'bravely' suggests fighting against the odds.
 - b** 'Officers' suggests an official position and 'of the law' suggests that they are on the side of correct behaviour.
 - c** 'Valiantly' suggests forcing a way into the council offices in the face of great difficulties; it also suggests extreme bravery.
 - d** 'Savage' suggests viciousness and a lack of concern over what the cuts might bring about.
 - e** 'Armed with' suggests that these are offensive weapons almost like the guns of a soldier; it also suggests that the police are equipped to fight a war.
- 2** Take your students through the development of the response to the word 'stormed' pointing out how the suggestions in the diagram have been used.

Note also how the response picks up on the idea of a weather storm. You could mention that a similar development can be used with 'savage', meaning brutal and uncivilised as in 'a savage'. The implication is that only such an uncivilised person would inflict these cuts.

The paired assessment in task 3 will ensure that your students have picked up the implications of language choices and can explain them.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1 b** To inform, describe and interest
- 2** Readers who are interested in the natural world and have enjoyed the writer's television programmes.
- 3** The Bush-Baby may be more familiar to readers and gives them a mental picture for comparison.
- 4** To emphasise how it is vulnerable in the natural world.
- 5** It helps the reader to picture what it is like seeing a creature turn its whole head through 180 degrees and how unsettling this practice is.
- 6 a** This suggests stretched-out legs that help the tarsier to jump high in the air; it makes you think that the

tarsier has a way of defending itself and getting food.

- b** This suggests that the tarsier can get a tight grip on objects like a tree branch even if they are quite thick; it makes you think that the tarsier can position itself against attack or windy weather.
- c** This suggests that the tarsier is watchful and has a large field of vision; it makes you feel that the tarsier can spot enemies or food a good distance away.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment.

FURTHER PROGRESS

Suggested answers:

- 1** Attenborough gives the impression that the tarsier is a ferocious hunter, merciless with its prey.
- 2** The vocabulary he uses gives the impression of a hunter swooping on its target and emphasises the ferocity of the attack on the helpless beetle. His choice of words also suggest that the tarsier enjoys killing and eating the beetle.

This section gives your students the chance to read more of *Life on Earth* if they have a copy.

They may want to extend this reading to other sections of this same text covering various aspects of animal life.

If they don't have access to a copy of *Life on Earth*, a link to an alternative article is available in the Cambridge Elevate Resources section.

Your students should keep an eye out for the detail Attenborough uses to make the less 'headline-worthy' animals sound worth saving. They all get an epithet that makes them sound sweet or interesting.

Another possibility for further reading is *The Sign of the Four* by Arthur Conan Doyle, available on free websites such as Project Gutenberg. The dog, Toby (who looks like he's useless but ends up being brilliant), gets some good description, which plays with the idea of something being presented in one way for comedy and proving in reality to be different.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Ian Pearson: Will reading be important in the future?

Assess to Progress

In this Teacher's Resource:

Link: Free texts, including *The Sign of the Four*, are available to read on Project Gutenberg

Link: In an article available on *The Telegraph* website, Sir David Attenborough picks 10 animals he would take on his ark

UNIT 5

AIMS AND OUTCOMES

The work in this unit will prepare your students for questions involving AO2, which states that they should 'explain how writers use language to achieve effects and influence readers'.

This unit develops AO2 skills:

- examine how writers use adjectives and adverbs
- examine how writers use noun phrases
- investigate how writers create and use tone
- look at how writers vary sentence forms.

USE YOUR SKILLS

You could refer back to the previous unit with your students, reminding them of the ways in which writers make language choices to influence their readers.

You can develop this idea by pointing out that it is not just the choice of word or words which is important, but the way in which they are meant to be spoken.

As an example, ask your students to think about the different ways in which they might express similar ideas on altering school rules on uniform to a friend or to their tutor group as opposed to at a meeting with the head teacher as part of a student council delegation.

Another example might be the ways in which they might ask their tutor group to support a local charity compared to their tone when addressing a local businessman with the same request.

Activity 1

You may need to explain to your students the basic planning process for developments and the rights of appeal of the public. Draw their attention to the nature of 'greenbelt' land.

1 Suggested answers:

- a** It is deliberate exaggeration to get across the point that an area of green countryside will be gone forever.
- b** It comes across almost like a command – something that must be done immediately.
- c** 'You' and 'your'

The answer to task 1a could offer a good opportunity to introduce your students to the idea of hyperbole – deliberate exaggeration for effect – and how it often influences tone.

The answer to task 1c may offer an opportunity to point out to your students the use of pronouns such as 'you' in

persuasive writing when making an appeal directly to the reader.

2 Suggested answers:

- a** 450 new houses is too many; they will change life in the village; traffic would increase on the Watford Bypass; the added pollution would be damaging to the health of residents and wildlife.
 - b** This word suggests life blood running through it. Clogging can be fatal and this suggests that the increase in traffic could be deadly for the area.
 - c** 'Fabric' suggests something carefully made which will be torn apart. The use of the 'power of three' in lines 12–13 indicates how extensive the pollution would be and the damage it would lead to.
- 3** This is a good opportunity for your students to work together to produce a presentation, which can be given to the class as preparation for the Spoken Language Presentation.

HOW WRITERS USE ADJECTIVES AND ADVERBS

The initial paragraph of this section gives you an opportunity to talk to your students about drafting, an exercise they may see as pointless. You can help them to understand how added or changed words can dramatically improve a text and its fitness for purpose and intended audience.

Activity 2

You can introduce Sources B and C by referring to the continuing need for Shelter as a charity.

Suggested answers:

- 1** In Source C, the writer has added a number of adjectives and an adverb to the text. The writer has also added 'friends' to family, building on the idea of extended happiness and the text now emphasises the enjoyment of the Christmas season. The addition of 'now' and the illustration of the telephone add to the urgency of the appeal.
- 2 a** Bullet point 3, but also bullet point 1
- b** Bullet points 2 and 3
- 3** The addition adds to the idea that Andrea's situation with Tom was desperate and was a crisis that needed solving immediately.
- 4** It adds to the urgency of the appeal and the need for immediate action to deal with these situations.
- 5** This is a possible homework task.

You should ensure that your students have a full list of the additions from the first draft so that they can

comment on why the changes have been made. The bullet points identified for task 2 will also be helpful.

Reading their final paragraphs aloud in class will also be good spoken language preparation.

Differentiation and extension

You can ask your students to pick up an appeal leaflet from any local charity shop. Although they will only have the final draft, they should still be able to highlight adjectives and adverbs that have been used to influence the reader.

These highlighted leaflets could make an excellent wall display about tone in emotive language.

HOW WRITERS USE NOUN PHRASES

You can remind your students that:

- a noun is a naming word, of any person, place, thing, or quality (e.g. 'wisdom')
- a phrase is a group of words, used to add detail to a sentence, which does not have a verb.

For example, 'singer' is a noun; 'tenor singer' or 'singer with a tenor voice' are noun phrases.

Ask your students to work in pairs to develop noun phrases for:

- a table
- a butcher
- a soldier
- a celebrity
- a computer game.

You may need to read Source D yourself to ensure that all of the vocabulary has been understood, for example, 'commuters', 'coal-fire faces'.

You should take your students through the development of the diagram on 'ill-clad, half-starving people'.

Activity 3

Suggested answers:

- 1 'Plump' suggests well fed and possibly jolly; 'rosy-cheeked' suggests healthy and of good complexion.

'Warm' draws attention to the fur's ability to keep out the worst of the evening weather and contrasts with the 'ill-clad' people; 'expensive' draws attention to the comparison with the starving people staring into windows.

Note that 'starving' means extremely hungry but also has another archaic meaning – extremely cold.

- 2 He sees people who are deprived, ill-clad and starving; well-dressed commuters; a small crowd at

the theatre including the two plump, rosy-cheeked ladies laughing and chatting.

- 3 The writer is clearly trying to influence the reader's response. He wants them to realise the big difference between **the people** on London's streets. His use of **noun phrases** shows this difference. He describes the poor as '**ill-clad, half starving**'. This suggests **deprivation, cold and hunger**. He describes the rich two ladies as being '**plump and rosy-cheeked**' with '**merry coal-fired faces**' and wearing '**warm expensive furs**'. These noun phrases suggest **happy, well off, healthy and well fed people**.

HOW WRITERS CREATE AND USE TONE

You can refer back to what you discussed with your students at the start of the unit: how differing tones are used for different circumstances and purposes.

Draw attention to the exemplars of different tones given in the first paragraph of this section of the Student Book.

Again, Source E would benefit from being read aloud with some explanation of vocabulary or the use of dictionaries on the part of your students; for example, 'surpass', 'the whirlpool of moral ruin', 'demoralising'.

Activity 4

Suggested answers:

- 1 'Want and filth' indicate that the area is deprived and dirty.
- 2 The list comprises crumbling walls, broken windows, broken, opened doors, and some houses without doors. The list emphasises the desolation and neglected appearance of the area.
- 3 A metaphor is a comparison where a writer says that one thing actually is another, for example: 'The camel is the ship of the desert' rather than 'The camel is like a ship in the desert'.

A whirlpool is an area of strong, swirling water which can suck a person beneath the surface. It is almost impossible to escape because of the power of its suction. The metaphor suggests that there is no escape for the people living in these deprived conditions.

- 4 a The list emphasises how these people are outcasts from society, cut off from comfortable life with no hope left.
b These closing words link together dirt, poverty and deprivation with wicked and sordid behaviour.
- 5 This is a possible homework task. Students should pick option **b** in task 5. Ask them to use their answers from tasks 1–4 to give examples of words expressing this anger, as evidence of the writer's

tone when writing about people trapped in poverty and deprivation.

Differentiation and extension

You can remind your students of the difference between metaphors and similes. Then ask them to find the poem 'Blackberry Picking' by Seamus Heaney online. Ask them to highlight metaphors that emphasise the colour of the berries, the effect of wet grass on their boots, what the thorns did to their hands and what happened to make the berries unattractive when they hoarded them in a bath.

HOW WRITERS VARY SENTENCE FORMS

It is worth reading through Source F with your students, pointing out that the different sentence lengths are responsible, among other things, for a lively piece of writing. If your students then number these sentences, task 1 in Activity 5 will be more straightforward.

Activity 5

1 Suggested answers:

- a Sentence 3
- b Sentence 1
- c Sentence 5
- d Final sentence
- e Sentence 2
- f Sentence 4

2 The writer opens with a **short statement** which **asserts a point of view**. He follows this with a conditional sentence that makes clear **what Manchester needs to do**. The single word question makes the reader **stop and think**. He answers this question with the simple statement that **responds to the question**. He then uses a **complex sentence** to explain in detail why Mancunians have a right to boast. He ends with the short exclamation **sentence** which **refers back to the single-word question**.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

1 Attitude, feelings and tone: the author feels apart from the residents of Rogerstown. She was afraid

because of her better quality outfit and her tone suggests that she wanted to cut herself off from life in the neighbourhood.

Words to influence: 'derelict islands' and 'tide of garbage and graffiti' suggest that the area is cut off from other areas, like an island cut off in the sea; 'troop of boys', 'seemed like the uniform' and 'occupying force' makes the meeting seem like a military confrontation between two armies representing two different ways of life.

Sentence forms: the author starts with a short sentence asserting a point of view and then uses a complex sentence to give details of the poverty in Rogerstown. This is followed by a short summary sentence. Direct speech is used to add realism to the confrontation. A list is used to describe differences in dress. The final sentence is longer and acts as a conclusion to the whole episode.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer or teacher feedback will allow your students to see how well they have covered the skills given in the ticked criteria at the end of the assessment.

FURTHER PROGRESS

Suggested answers:

- 1 An informal tone for a serious subject, for example, 'starry-eyed'.
- 2 He contrasts the youth of Catherine Howard, 'young and pretty...aged just about 18', with the age of the king, 'over 30 years' her senior, and his unattractiveness, 'bloated', 'bad-tempered', 'running ulcer on his leg.'

You could also ask your students to read the first chapter of John Steinbeck's *Of Mice and Men*. You could ask them to pick out examples of the writer's choice of words which influence our view of Lennie.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

In this Teacher's Resource:

Link: Find Seamus Heaney's poem 'Blackberry Picking' on the Poetry Foundation's website

UNIT 6

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO2, which requires them to 'explain how writers use language to achieve effects'.

This unit develops AO2 skills:

- explore how writers use descriptive language and imagery
- explain the effect of descriptive techniques
- consider how writers create setting and atmosphere.

USE YOUR SKILLS

You could ask your students to look back at Source E in Unit 5. Encourage them to notice that while facts such as the appearance of the area and its inhabitants are given, the writer deliberately chooses language which will give the reader a clear description of the horrors of the area.

Explain to your students that many texts both inform and describe in this way as writers mix facts with descriptive language.

Activity 1

You can introduce Source A to your students as an example of a mixture of facts and descriptive language.

Suggested answers:

Tasks 1 and 2 are good opportunities for paired work: ideas can be presented to the class as spoken language preparation.

- 1 Facts: an observation wheel; in the Jubilee Gardens on London's South Bank; 135 metres tall; built to celebrate the millennium; it took more than a year and a half to build; people can board while it is moving; the glass pods came from France; each capsule is 8 metres long and weighs 500 kilograms; passengers have a 360-degree view of London.
- 3 See the suggested answers in Table A.

Table A

Descriptive phrase	Effect
line 1	makes it seem very advanced – like something from space – something not seen before or in sci-fi movies
line 6	makes the ride seem extremely slow moving so that the sights can be enjoyed at leisure

Descriptive phrase	Effect
line 8	makes it seem like something that is advanced and will not go out of date
line 12	gives the effect of extreme, breath-taking excitement as the all-round views are enjoyed

- 4 This task can be completed as a paired activity in class using the ideas from the table given in task 3.

A paragraph could continue:

The writer also adds to this advanced effect by talking of the futuristic pods, contributing to the idea of space-age travel which will be part of our future lives. He tells us that it moves like a 'snail' so that we can take in the views at our leisure. The 360-degree views of London are so exciting that they take our breath away.

EXPLORE USE OF ADJECTIVES

You can remind your students that an adjective is used to describe a noun. Writers can use them to give extra information about a noun, adding to the meaning and the effect of their use.

You can work through the example given in the Student Book noting the changes in meaning and effects from small, to tall, to towering and from crowded, to empty, to deserted.

Activity 2

Suggested answers:

- 1 a 'Ghostly' suggests something strange and unworldly; 'haunted' implies that the house has a mysterious past and that odd events happen there.
b 'Mysterious' implies something outside explanation; 'silent' adds to the effect of a strange atmosphere in the house.
- 2 The use of 'flushed' gives the reader a sense of the girl's excitement at winning the trophy.
The use of 'blushing' helps the reader to picture the girl as a little embarrassed by all the attention her college success has brought.
With the use of 'rosy', the writer is choosing a word which tells us how healthy the baby looks.

EXPLORE USE OF NOUN PHRASES

You can remind your students that noun phrases are groups of words in a sentence that do not have a verb.

The two examples given at the start of the section should help your students to see how the use of adjectives in a

noun phrase can help the reader to understand feelings and situations.

Activity 3

- 1 This task offers another opportunity for paired presentations to the class as preparation for Spoken Language Assessment.
- 2 This is a possible homework task. You may want to check that your students have sufficient, correct detail from task 1 before they tackle task 2.

Possible paragraph:

Hughes starts by describing the hedge as 'wind-stripped', telling the reader that the wind has been powerful enough to pull the leaves from the hedge. It can provide little shelter from the rain, neither can the brambles which tear and scratch savagely, nor the trees which are 'crippled' as their leaves are gone and they can hardly stand on their own. Only the trunk, black as a gun's mouth with smoke, can provide shelter from the 'fusillade', which gives the effect of the blinding rain hitting the boy like stinging pellets from a shotgun.

- 3 It is important that your students carry out this peer assessment to ensure that the effects of the noun phrases have been understood and explained.

Differentiation and extension

Ask your students to look online for a copy of the Ted Hughes poem 'Wind'. Here he is again describing violent weather. Ask your students to pick out the words and phrases which tell the reader of the ferocity of the wind that night.

EXPLORE USE OF VERBS AND ADVERBS

You can remind your students that a verb is an action word in a sentence. An adverb is a word that describes a verb, and which tells us more about the action.

As indicated, you can ask your students to pick out the verbs in Source C and to notice how Ted Hughes has chosen them to help the reader to picture the man trying to escape from the violent weather.

You can also work through the example of 'walked' and 'crept' given in the Student Book, noting how the language choice of a change of verb can be more effective than the use of an adverb.

Activity 4

- 1 It may be advisable for your students to use different coloured highlighters here to identify verbs and adverbs before moving onto task 2.
- 2 See Table B for suggested answers.

Table B

Basic meaning (Version 1)	Writer's choice (Version 2)	Effect
'waited'	'skulked'	gives the impression that he is behaving secretly, as though he is hiding or avoiding something
'looking'	'peering slyly'	'peering' gives the effect of staring with a narrow focus while 'slyly' indicates a secretive manner
'went'	'ventured out'	'ventured' gives the effect of danger, like setting out on an adventure
'called me'	'hissed at me'	gives the impression of an animal sound, like a cat sensing danger
'respond'	'obey'	gives the sense of being given an order which cannot be questioned
'his expression changed'	'a horrible change disfigured his face'	'disfigured' gives the impression of a change so dramatic that his face twisted into a disturbing shape
'he told me'	'ordered me'	adds force to being told; the reader can imagine the tone of command
'surprised me'	'made me jump'	emphasises that the surprise was so great that he leapt in the air like a frightened animal

- 3 It is important that your students carry out this task so that ideas on these language choices can be shared with the class.

EXPLORE USE OF IMAGERY

Look back at Version 2 of the text in Activity 4 with your students before reading the student comments on 'like a cat waiting for a mouse'.

Ask them to pick up the chain of the comment, from identifying the simile, to commenting on its effect, to exploring its effect.

It may be useful to make a wall display of this student comment for reference.

The progression from identification of a language feature, to a comment and then to an extended comment which explores its effect is the most appropriate style of responding to questions on language use in the Reading examination questions.

It is essential that your students note and follow this style.

Activity 5

1 This is a possible homework task, allowing your students to demonstrate a grasp of the style given above.

- Identify: a simile – ‘his jaws as strong as iron’.
- Comment on effect: makes the jaws seem like a strong metal which is difficult to bend.
- Explore effect: can make the reader think of an iron clamp, like a trap, which requires considerable force to open it.

EXPLORE SETTING AND ATMOSPHERE

You can read over the example given at the start of this section with your students. They should notice how the colour-coded verbs and adjectives add to the description of shopping in San Francisco on a sunny evening.

Activity 6

Dawn ... and the city stirred gently to life, the soft murmurings of pigeons on the sun-streaked ledges of skyscrapers blending with the warmth of the morning sun and the faint hum of early trams.

1 The atmosphere is calm and tranquil as the city comes slowly and gently to life.

2 Possible paragraph:

The writer creates a calm atmosphere by telling us that the city ‘stirred gently’ like a sleeper rising slowly from a peaceful sleep. ‘Soft murmurings’ and a ‘faint hum’ are not strident noises but add to the tranquil atmosphere as the morning sun comes up among the skyscrapers and the ‘early trams.’

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

It is important that your students look back at the examples of descriptive writing in this unit, and their work on them, before starting the assessment.

1 Their written explanation should include the following points:

- Descriptions in lines 3–4 give the reader a sense of the amusement park being shut up, deserted and even a little neglected.
- Line 2 shows the writer taking time to walk through the park with no real aim.
- Lines 5–6 emphasise the closure and the fact that no one is visiting or caring for the park.
- The atmosphere is abandoned and deserted.
- Gala Land is seen as mouldy, as in the descriptions in lines 13–14. The lights add to the eerie atmosphere. It is ghostly and a little seedy.

It is important that your students carry out the feedback in the ‘How did you do?’ section. This peer or teacher feedback will allow your students to see how well they have covered the skills given in the a, b and c criteria at the end of the assessment.

FURTHER PROGRESS

2 The parties diving for shelter gives an impression of a large group rushing underground as if to a shelter at a time of war or natural disaster.

The personification in lines 4–5 adds to its unattractiveness and harshness.

The descriptions allow the reader to hear the separate noises of the different attractions, the machines, and the rifle ranges with the background music.

For further reading your students could read the opening section of *Treasure Island*, which was used for the extract in Activity 4. The description of Jim with the old sea dog and the pirate raid on his mother’s inn provide many examples of descriptive detail of events and characters.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

In this Teacher’s Resource:

Link: Find Ted Hughes’ poem ‘Wind’ on the Poetry Seer’s website

UNIT 7

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO2, which requires them to 'explain how writers use structure to achieve effects'.

This unit develops AO2 skills:

- consider how writers choose and order their words
- examine how writers order and link ideas in paragraphs
- examine how writers structure whole texts
- explore how writers use structure to influence readers.

USE YOUR SKILLS

You could start by explaining how organisation, even of everyday matters, is an essential life skill as well as being important for writing. You can reassure your students that having difficulties with organisation is quite a common occurrence for many people. Ask them to think about how difficult it is to organise a day out for a group of four or five, or how much thought they need to put into organising their time at home if they are to keep up to date with homework.

You could then ask your students to look back at the recipe for porridge with sticky banana topping used in Unit 1 or any other online recipe.

These types of text are good examples of the importance of correctly ordering information, and ideas, in order to achieve a desired outcome or effect.

Activity 1

The paired work in task 1 should lead into individual work on task 2.

The directions worked out can then be presented to the class as spoken language preparation. Incorporating task 3 into the presentation will bring in 'answering questions', which is also part of the Spoken Language Assessment.

CHANGE THE ORDER OF WORDS

This section provides your students with a good opportunity to think about careful word order in their own writing. By using the 'She is at school' example in the Student Book, you can point out how the choice of word order can affect the meaning of a sentence, as well as the effect on the reader.

Activity 2

Suggested answers:

- 1 a** Have they raised money for charity?
b Have the school governors congratulated them?
- 2 a** They have seen the new stadium.
b The yoghurts are in the fridge.
- 3 a** The villain tackled the superhero.
b The people asked the politician for help.

You can use the answers to task 3 to reinforce the idea that word order can affect meaning and therefore needs careful thought by a writer.

EXAMINE HOW WRITERS CHOOSE AND ORDER WORDS

You can use task 3 from Activity 2 to move onto the idea of writers choosing words and deciding on word order to suit the intended purpose and audience of their work. You can use the examples given at the start of the section – on advice for children and adults – to make the point about the choice of sentence lengths and vocabulary.

Activity 3

These tasks will make a suitable homework activity.

You can introduce this activity to your students by explaining that the work will demonstrate how a writer makes different choices about sentence types and vocabulary depending on their intended audience.

Suggested answers:

- 1** Source A is for children: simple sentences; straightforward vocabulary which is easily understood; use of pictures to help the message.
Source B is for parents: more complex sentences, for example, first sentence of second paragraph and first sentence of third paragraph; more complex vocabulary; use of statistics in the first paragraph to reinforce message.
- 2** Source A: to give children a simple, step-by-step guide to crossing a road safely.
Source B: to ask parents to support current work in school on all aspects of children's road safety.
- 3 b** Imperatives are short commands and give clear, precise instructions to the child on crossing the road.
- 4 a** Six times
b The use of these pronouns adds to the idea that the text is personally directed to a parent, to remind

them of their responsibility for their child's road safety.

- 5 Use your eyes and ears all the time when you are near traffic. Do not chat to friends or listen to music when you are crossing the road.

FOLLOW IDEAS IN A PARAGRAPH

You can refer back to the previous activity to remind your students about word and sentence choices. You can move on to emphasise that writers also exercise considerable thought about the order in which they build their sentences into a paragraph.

Activity 4

Suggested answers:

- 1 a Pictures of hotel swimming pools in a holiday brochure
 - b The importance of the simple picture of the pool
 - c The photograph gives the impression that the pool is bigger than it really is.
 - d The writer is alerting readers to the dangers of being taken in by the photograph.
 - e The pool is an odd shape and probably no bigger than shown.
- 2 Sample answer:

These short sentences are explained in more detail in the more complex fourth sentence, which tells the reader that the photograph gives a deceptive image of the size of the pool. The last two sentences act as a summary of his views that readers of holiday brochures can be misled by skilful use of photography.

- 3 It is important that your students carry out this peer assessment of each other's work and make any necessary improvements. This assessment will help to improve your students' ability to write about the structure of a paragraph.

You could look back at Source C with them and point out how this structure is widely used, particularly in informative writing or, as in this case, where the writer is presenting a point of view.

This structure involves the paragraph opening with a topic sentence telling the reader what the paragraph is about. This topic sentence is followed by more detail on the subject, which could be more information or a development of this part of a point of view. The paragraph then closes with a summary of the information or point made.

Structuring a paragraph like this, or the way ideas or information are presented in a paragraph, is known as the **cohesion** of a paragraph.

Differentiation and extension

You could ask your students to do some further work on identifying cohesion in a paragraph of writing.

Ask your students to look at Source A of *Progress Plus*, available in Unit 1 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

They should be able to identify an opening topic sentence on viral videos, developed evidence of their popularity and a summary of the power of internet videos.

INVESTIGATE STRUCTURE

You should explain to your students that this section involves recognising that a writer does not just think about sentence order in a paragraph but also about the order in which they will present their completed paragraphs.

Activity 5

- 1 Responses to paired discussions can be presented to the class as part of spoken language preparation. Suggested answers:
 - a Photographs of hotel bedrooms
 - b That these photographs are as deceiving as the ones of hotel pools
 - c Photographs of the beach
 - d The photograph avoids showing unattractive features.
 - e Why the holiday maker should not rely on brochures.
 - f That even written factual information might also be deceptive.
- 2 Statement **c** best describes the inferences as it includes the words 'should not be trusted'. Statement **a** is not the subject of the article, **b** mentions photographers not photographs and **d** is talking about the whole booking process, not just reliance on a brochure.

Activity 6

Before starting this activity you could explain to your students that writers think very carefully about the order in which they place their paragraphs in any piece of writing, for example, when giving instructions, presenting a point of view or telling a story.

You could ask your students to explain why they think thoughtful ordering of paragraphs is important in these types of writing.

The order in which a writer places paragraphs in a text is known as the **coherence** of a piece of writing.

Suggested answers:

- 1 The opening five words
- 2 a By suggesting that the photographer is again trying to make the feature look bigger than it is through the angle of the photograph.
- b The photographs make the feature look inviting because the photographer has shot from the hotel roof, avoiding the four-lane highway below the balcony.
- 3 That they are contrived to give a distorted view of size and to miss out unattractive features.

When work has been completed on the first three tasks, the last four tasks may then be done as homework.

- 4 That you have not been totally sensible to have relied on the brochure. It is probably correct as the writer has provided evidence of how misleading brochures can be.
- 5 a That the factual information on price might also be manipulated.
- b One possible reaction is amazement that buyers can be so misled or that brochures would mislead to this extent.
- 6 'Brochure'
- 7 That, since the photographs have been manipulated, the writer thinks that the factual information on prices might also be manipulated to deceive, or even lie to, the buyer.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1 By saying what the other members of the family do, the writer emphasises the statement in the first sentence.
- 2 It tells us of the one job done by the narrator.
- 3 Although Raymond is bigger and older than the narrator, he needs support. The narrator is very protective towards her brother and is prepared to get into fights for him even if she has to run away in the end.
- 4 By telling the reader about her running capabilities.
- 5 The sentence in line 19.

- 6 It invites the reader to join in her amazement at her father's running ability.
- 7 The exception is Gretchen.
- 8 It draws attention to the silliness of the suggestion.
- 9 It gives the reader a final, summary statement of the writer's confidence in her own ability.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment.

FURTHER PROGRESS

This activity could be used for homework.

Suggested sections to the answer:

Focus of attention in first two paragraphs: her family life; their support for her; the difficulties of her brother Raymond and her protectiveness towards him.

Introducing and developing the idea of running: she brings in the idea of running after saying she might run away from some fights when looking after Raymond; she develops it with details of her achievements and the comparative abilities of her father.

Ending the writing: she ends with a summary of her confidence and her determination to beat her rival, Gretchen.

Differentiation and extension

Further work can be done on structure by asking your students to look at Source C in *Progress Plus*, which is available in Unit 8 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

Ask them to outline the structure of this opinion piece as it moves from the introductory idea, to details of the various academic evidence, and then on to the summary ideas of student peers.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Paul McDonald: Techniques for conveying meaning

Assess to Progress

UNIT 8

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO2, which requires them to 'explain (and) comment on how writers use structure to achieve effects and influence readers'.

This unit develops AO2 skills:

- investigate the use of contrast in descriptions
- learn about the technique of 'zooming in'
- track links between paragraphs
- explore the effects of structure on the reader.

These skills are focused on fiction in this unit but you might like to make your students aware that some of these techniques are also used in literary non-fiction.

USE YOUR SKILLS

Ask your students to look online for photographs of their local area taken at different times of the day or in different seasons.

Alternatively your Art Department might be able to provide scenes of the same location in different circumstances.

You can ask your students to note how the contrast in the scenes gives the viewer a differing viewpoint and how one increases the effect of the other, for example, the dark looks darker or the winter weather looks colder.

Activity 1

Suggested answers:

- 1 'The child huddled', 'the child ran through'; 'fearful of everyone who passed', 'afraid of nothing and nobody'.
- 2 **a** and **d**; **b** and **f**; **c** and **e**.
- 3 a and d: 'dark winter's night' / 'warm sun shone brightly'; 'dim shaft of moonlight' / 'bright rays'.
b and f: 'soothing waves' / 'towering waves'; 'families gathered' / 'beach was deserted'.
c and e: 'windows smashed' / 'windows gleaming'; 'blinded by weeds' / 'lawns manicured'.
- 4 Your students should carry out the comparison in this task; it may highlight possible misunderstandings of vocabulary.

INVESTIGATE USE OF CONTRAST

You can use the contrasts developed in Activity 1 to remind your students of how contrasts magnify one description against another, for example, the details in

task 2c make the house seem more neglected when set against the care and attention mentioned in task 2e.

You can then read the extract in Source A from *Of Mice and Men* asking your students to be alert to the contrasting details in the description of the two men.

Activity 2

Suggested answers:

- 1 e, a, b, d, f, c
- 2 This is a good opportunity for paired discussion, with pairs presenting their ideas to the class as spoken language preparation.

With this information checked as correct, tasks 3, 4 and 5 are possible homework activities.

- 3 Student C follows the structure of the extract and picks up the effectiveness of the contrast.
- 4 It conveys the idea of the smaller man making the decisions and taking the lead, with the other man just acting as a follower.
- 5 The comparison in this task will allow your students to ensure that they have grasped the effective use of contrast in imaginative writing and its effect on the reader. You could ask them to show you the notes they made as part of their comparison work.

INVESTIGATE ZOOMING IN AND OUT

You can make the link to visual arts with your students. It is developed in the introduction to the section and you could use the opening of the TV show *EastEnders* as an example, as the camera zooms in on the 'Walford' area.

Also, in many detective series, the camera will zoom out from a corpse to show reactions in the area around the corpse.

Activity 3

Suggested answers:

- 1 **a** Zoom in: d, b, a, c; Zoom out: c, a, b, d.
- 2 Sequence 1: a, c, b, e, d, f; Sequence 2: a, f, e, d, c, b.
This is a suggested order; be prepared to accept valid alternatives from your students if they can sensibly justify them.
- 3 This task is important in dealing with 'maximum impact', as students may well have differing ideas. Ideas on this impact could be presented, with reasons, to the rest of the class.

Activity 4

You can introduce this activity by referring back to the idea of 'maximum impact' from Activity 3, pointing out that this is a goal of writers as well as film makers.

You will need to read Source B through with the class to ensure that all vocabulary is understood.

Suggested answers:

- 1 'Inside'
- 2 a Small windows and a door with a wooden latch
 - b Eight bunks, five of which are covered with blankets and three which are not
 - c A stove with a pipe going up through the ceiling
 - d A table with playing cards scattered across it, surrounded by boxes to sit on
- 3 Option **b** is most likely as the details increase the effect of the setting; **a** is the least likely as the information on its own would add nothing to the purpose of the writing, which was to give a sense of the characters and lifestyles of the men.

If your students have the correct information from tasks 1, 2 and 3, then task 4 is a possible homework activity.

- 4 Suggested answers: outside; lists; apple boxes; they tell us that this is the men's home; the black, cast-iron stove; middle; grouped boxes; imagine what it is like to live and work on the ranch.
- 5 It is important that students carry out this task and look at each other's work to establish how effective this zooming in can be in establishing a place and a lifestyle.

Differentiation and extension

You could ask your students to look at the opening paragraphs of *A Kestrel for a Knave*, which describe Billy's bedroom on a cold morning. Encourage your students to notice how the writer uses details to give us an impression of Billy's home life and his relationship with his brother.

RECOGNISE LINKS

You may want to introduce this work by reminding your students of the use of zooming in when establishing the atmosphere of a scene. You could also look back at the description of Lennie, the second man, in Source A.

Activity 5

This is excellent paired work with an opportunity to present findings, and take questions, as part of preparation for Spoken English.

- 1 Possible aspects of zooming in: opening view of the wide area of the pool; then wildlife around the pool; then natural features around the pool; then the appearance of Lennie and the effect on the wildlife; finally Lennie drinking from the pool and the effects of his movements.
- 2 a 'Pool' in paragraph 3; 'snake' and 'pool' in paragraph 4; 'pool' and 'snake' in paragraph 5; 'pool' in paragraph 6.
 - b 'Sycamore' and 'leaves' in paragraph 3; 'leaves' in paragraph 6.
 - c 'Heron' in paragraph 4 and paragraph 5.
 - d 'Wind' in paragraph 3 and paragraph 4.
 - e 'Lennie' in paragraph 5; 'he' in paragraph 5; 'Lennie' in paragraph 6; 'he' (four times) in paragraph 6; 'his' (four times) in paragraph 6.
- 3 a The repeated use of small details does give the reader a clear view of the scene.
 - b Lennie's appearance seems to clear the wildlife away from the pool leaving Lennie alone in the world.
 - c The pool is at the centre of the scene and the shade around it makes it seem a pleasant spot for Lennie to drink from.
- 4 This would make a suitable homework activity.

Possible answers:

He starts with the pool by the Salinas River and then zooms in to the wildlife around it, such as the watersnake and the heron.

He then moves to the wind blowing around the pool, blowing at first then settling to allow the heron and another watersnake to reappear in the description.

Having set the scene and atmosphere of calm and tranquillity, he brings Lennie into the picture, chasing off the wildlife. The final focus is of Lennie on his own, drinking from a deserted pool.

- 5 Your students should carry out this task; by doing so they will increase each other's knowledge of the use of structure and the use of contrast.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1 The contrast between the dark night and the sunlit morning.

- 2 See the suggested answers in Table A.

Table A

First paragraph	Second paragraph
'cloaked by darkness'	'light awoke him'
'heavy clouds and a sulkily moon'	'sun's bright rays'
'eyes, wide and alert'	'heavy, tired eyes'

- 3 They both end with a fear; the reader could possibly share the boy's feelings that both the good folk and the drunks were against him.

- 4 Your students should include:

Use of contrast: dark night; tired boy; fear of drunks and police actions; good people quiet in bed; warm inside but piercing cold outside; bright, warm, sunlit morning; boy in parkland; birdsong and human voices; drunks now gone but fear of them replaced by fear of good people.

Links between paragraphs: links tired boy with rested boy; links urban scene of drunks and police with chirping birds; links differing fears of good and dangerous people.

Overall structure: students need to show that the writer has used contrasting details between late night and morning to emphasise to the reader the loneliness of the boy in different times and places, as well as the different dangers his vulnerability has placed him in.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment.

FURTHER PROGRESS

Your students may enjoy reading the texts suggested in this section.

If they are considered overlong for the time available, they may also enjoy the short story *Drunkard of the River*, available in Unit 9 of the Cambridge Elevate-enhanced Edition of *Progress Plus*. Here the writer uses detail to create a threatening atmosphere for a boy in danger but his response to the danger may surprise your students.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Paul McDonald: Using narrative structure to engage the reader

Handout: *Of Mice and Men*

Assess to Progress

UNIT 9

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions about the way writers structure texts to influence and affect readers. They will then be prepared to answer questions on AO2, which asks them to 'explain (and comment on) how writers use structure to achieve effects and influence readers'.

This unit develops AO2 skills:

- consider the impact of openings
- investigate the inverted pyramid structure
- explore the structure of a review
- write about the effect of structure on readers.

USE YOUR SKILLS

You can explain to your students that structure is an equally important feature of non-fiction texts as it is of fiction. A fiction writer of classic detective novels, for instance, will often structure the narrative so that clues are given to the reader before the criminal is revealed at the end. Non-fiction writers also think carefully about how they structure, for example, a piece presenting an opinion so that they can lead the reader through the ideas, hopefully to an agreeable conclusion. Some structural features are common to both types of writing, for example, the use of contrast to enhance a description or the use of zoom in/zoom out to set up a scene.

Activity 1

This is a good opportunity for paired or group work: pairs or groups can present their ideas to the rest of the class as preparation for the Spoken Language Presentation.

- 1 Possible reasons are: to introduce a reader to the substance of a text; to provide a dramatic opening to 'hook' the reader; or to introduce a central character in either an appealing or unappealing way.
- 2 These openings can be read aloud in class to start with. There should not be any vocabulary difficulties, although 'intolerable triangle' and 'loathed' in Source C might need explanation.

Suggested answers:

Source A

- a To make the scene, and her involvement, credible and immediate.
- b To make the reader feel as though they are present at the incident and to emphasise the nastiness of the name-calling.

- c By using capital letters she gives them a title and makes them seem important and a set group, rather than a nondescript bunch.

Source B

- d By using the short opening sentence.
- e People might be unsure what to do, panicking and frightened that it might explode on them.
- f It shows that they were not particularly frightened and that they took the event in their stride.

Source C

- a It sounds as if it is a more grown-up love affair.
 - b By telling the reader that he was only four years old at the time.
 - c It helps the reader to see a little boy lost in his own world where the feelings of another are of no importance; it presents a humorous image of a stubbornly selfish child.
- 3 It is important that you refer your students back to the answers they gave to the three questions on Source A in task 2. They should notice how they have been built into a paragraph which focuses on a structural feature, in this case an interesting opening.
- The gap can be filled by using the agreed response to Source A in task 2c.
- 4 The paragraph in task 3 can be used as an exemplar on the use of questions at the end of each opening. By combining their agreed answers into paragraphs, your students can show their awareness of the effects on the reader of different types of openings.

EXPLORE THE USE OF THE INVERTED PYRAMID

You can recreate the example of the pyramid in the Student Book as a wall display for this section. It will be most useful if you have a current example to hand as you take your students through the concept. Some articles in tabloid newspapers are written in this style with the essential information in the first paragraph, often in a single sentence, followed by the development of that information for interested readers. A front page tabloid feature from the day you are teaching this section should provide a contemporary example.

It is also worth pointing out to your students how useful this structure is to tabloid editors, as they can cut out the third stage if they need more space, without reducing the immediate impact on the reader.

Activity 2

You should ensure that all of the vocabulary in Source D is understood using the given definitions and also possibly focusing on 'protruding' and 'conservationists'.

Suggested answers:

- 1** Two male elephants had been wounded, one with a six-inch spear to the temple. It happened in the Masai Mara game park in the south of Kenya.
- 2** In paragraph 5
- 3** In the last paragraph: the wound in the leg was less serious than that to the older elephant and the essential medical treatment was less dramatic and risky.
- 4** He refers to the words of Marc Goss who is director of the Mar Elephant project. It helps the reader to understand that these injuries were not accidental, they were inflicted deliberately.
- 5** The last sentence links the opening and ending together to make a well organised account; it also reinforces the severity of the injuries referred to in the opening paragraph, leaving a profound effect on the reader.

USE YOUR IDEAS TO WRITE ABOUT STRUCTURE

Activity 3

If you ensure that your students have all the correct information from the tasks in Activity 2, then Activity 3 makes a useful homework activity. It would also be possible to start with task 1 in class so that your students have some structural points of their own before they read the student response in task 2.

Peer assessment, alongside their initial list, will help your students to identify structural features they may have missed.

EXAMINE REVIEWS

You can take your students through this review using the boxed points to the right of Source E. In order to exemplify the structure of a review, link each boxed point to a paragraph.

Differentiation and extension

You may want to reinforce the structure in Source E before your students start Activity 4.

Ask them to find a recent review of a book, film or TV programme that matches this structure. Many daily papers contain reviews of the previous night's TV programmes. Students looking for book and/or film reviews could look in the Friday or weekend sections of *The Guardian* or *The Telegraph* online, which are dedicated to reviews of that week's films or published books. Both *The Mail* and *Mail On Sunday* online might also be useful sources for your students.

Activity 4

If, as suggested, this work is done in pairs then there is a further opportunity for spoken language preparation. Responses can be presented to the class and questions taken on the reasons for their ideas.

Suggested answers:

- 1 a** Meena, a young Punjabi girl
 - b** She is not yet a teenager; as a Punjabi she feels different to the other children, like an outsider; she shows a rebellious nature by becoming friends with Anita who leads a gang of outcasts and outsiders.
 - c** She is the self-appointed leader of a gang; she is older than Meena.
 - d** That they live by different rules and don't mix with the other children.
- 2 a** The food and clothing; Punjabi friends swapping stories of exciting lives late at night at dinner parties.
 - b** Hurtful aspects of life
 - c** It builds up suspense in the reader who is waiting for more details. It is a book review so the reader is being encouraged to read the book. As such it would spoil the reader's enjoyment if too much detail was known in advance.
- 3 a** It is told with flashbacks and bits of conversations that have been overheard, in a first person narrative.
 - b** There are good examples in lines 14, 18 and 19.
- 4 a** It includes all the readers and adds to the idea of shared experiences.
 - b** 'Epic' normally indicates important events and characters over a long period of time, often involving heroism or an arduous journey. Here the writer wants the reader to think of it as epic even though it is an ordinary girl's story of events occurring over a year or two.

- c That it will get under your skin and have a lasting effect on readers' ideas about growing up in mixed-race England.

ASSESS YOUR PROGRESS

Although the administration of the conditions for this assessment are at your discretion – for example, exam conditions, classwork or homework – it may be useful to think of using the assessment as a homework activity. You will have had the opportunity to check, from their oral presentations, that your students have sufficient, accurate information from Activity 4 to write an answer to the question on the influence on readers of the structure of the review of *Anita and Me*.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment. It will also help them to identify areas where improvements in writing about structure can be made.

FURTHER PROGRESS

The website links given in this section of the Student Book are also reproduced in the Cambridge Elevate Resources section. They will be useful in giving your students more practice in looking at the structure of reviews.

They can also increase their recognition of typical review structures by looking at more pieces from the sources suggested in the Differentiation and Extension section.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Ian Pearson: Structure in non-fiction

Assess to Progress

In this Teacher's Resource:

Link: For online reviews of films, visit Empire's website

Link: For online reviews of computer games, visit the Gamespot website

UNIT 10

It will be at your discretion as to how and when you administer this unit. The most important issue is to take your students through the bullet points under the 'Route to success' heading, commenting on reading time, mark allocations and the link to time on each question, as well as the reminder of the importance of supportive textual reference.

The suggested responses have been made with the supposition that the assessment has been completed in **1 hour** under exam conditions.

In higher-mark questions, students need to be aware that they will be assessed on a hierarchy of skills, for example, on an eight-mark question this will be:

- one or two marks for simple comments based on literal detail
- three to five marks for starting to develop these comments with appropriate textual reference for support
- six to eight marks for coherent explanation with comment which is both developed and supported appropriately from the text.

Source A suggested responses

- 1** Give one mark, up to a maximum of four, for any of these details:

It is near a river; there are stepping stones across the river; the stepping stones are of different shapes, round, pointed and flat; one isn't safe to stand on if the river is high; the road had been widened; the work had been careless; the felled trees were still lying there; the bushes seemed to have been trampled on.

- 2** Give one mark for each correct identification.

The following statements are true: b, d, e, h.

- 3** Points which may be used in the summary:

The road has been widened but the work has been careless and not tidied up; the old pavement had been removed and the road widened but again the work had been shoddy; the sky had a glassy look; around the house the screw pine and the mock summer house, the ajoupa, were gone; the house had been extended and painted white; there was a car outside.

Give up to six marks for these points; give seven or eight marks for answers which draw the points together and give an overall statement about the woman's mixed feelings about the changes.

- 4** Give one or two marks for answers which select a couple of details with simple comment. For example, the yellow grass and the sunlight; they don't answer

her greeting; the sentences become shorter towards the end of the paragraph when the boy turns away.

Give four to six marks for answers which develop the comments, for example: the children's lack of response and the boy's comment on the cold contrast with the warmth of the day and her greeting to them; the boy's dialogue completely ignores her as if they had no interest in her previous history with the place; the sentence forms for description are more complex than the short, simple dialogue.

Give seven or eight marks for answers which use detail for some inference and explanation, for example: vocabulary choices let the reader picture her desperation to connect with some aspect of her former life; the boy's look at her and his expression indicate her isolation from the life around the house now; the sequence of three short sentences before the boy speaks focus the reader's attention on the boy's response.

- 5** Give one or two marks for answers which are speculative and use little detail from the story; for example, she knew that things had changed and that she wasn't welcome at the house.

Give four to six marks for answers which use detail to develop comments into a reasonable explanation, for example: the changes indicate that the area is very different and that she no longer belongs there; the car and the very fair children indicate a different family lifestyle to that which she had been accustomed to.

Give seven or eight marks for answers which use detail for some inference or explanation, for example: reference to 'white' blood in lines 20–21 could indicate a take-over of the area by white families; the way she is ignored could indicate that she is not white and she now recognises that she has no place in this changed area; the suggestion that she is a ghost, the glassy sky, the children not seeing her and the boy commenting on how it has suddenly gone cold.

Be prepared to accept alternative explanations from your students; the important aspects are validity and the amount of textual support.

- 6** Give one or two marks for answers which pick out a couple of details and use simple comment, for example: a lot of things have changed; the writer adds the strange encounter with the fair children to the description of the setting; the extract ends with a mysterious short sentence.

Give four to six marks for answers which use detail to develop comments, for example: the focus is on

changes at the start but the introduction of the fair children introduces a new element, that people have changed as well as the roads and buildings; the happiness at the start of the extract turns to confusion and isolation at the end; the words of the boy and her arms falling to her side after she had stretched them in welcome lead to the mysterious final short sentence; some recognition from these clues that this may be a ghost story, such as the glassy sky and the boy's reference to it turning cold.

Give seven or eight marks for answers which use detail to infer or explain, for example: even though she is happy at the start, the shabby nature of the improvements hints at things becoming unsatisfactory; the use of the single-word sentence repetition of 'glassy' indicates her confusion with what is a fine, blue sky; the car, the fairness of the children and the way she is ignored indicate to the reader her isolation from what the area has become; the final sentence stresses her desperation that she can no longer 'touch' the area as she had tried to touch the children, its representatives.

At this level there may be clearer recognition that this is a ghost story, with students building the response around the glassy sky, the children not seeing her and the boy's reference to it turning cold; be prepared to credit valid responses which rely on textual detail for support.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress (with example answers)

UNIT 11

AIMS AND OUTCOMES

The work in this unit will help your students to answer questions based on AO3, which requires them to 'compare writers' ideas and perspectives across two or more texts'.

This unit develops AO3 skills:

- understand viewpoint
- use the writer's ideas to identify viewpoint
- explore how writers use words to show viewpoint.

USE YOUR SKILLS

One way in which you could introduce the idea of viewpoint is to identify two of your students who either like or dislike a popular television programme, such as *EastEnders*, *Britain's Got Talent*, or *Big Brother*. Ask them to take part in a brief opening to a lesson in which they give one or two reasons why they like or dislike the programme. Then tell the rest of the class that you are not going to ask them to agree or disagree; you only want them to recognise that these are two different viewpoints on the same programme, it is not an issue of who is right and who is wrong. Their points of view have been supported with different reasons.

Activity 1

You should explain to your students that this activity covers similar ground to the opening section. They are going to look at two viewpoints about the Stealth Ride at Thorpe Park and identify the reasons given to support the different viewpoints.

- 1 Suggested answers:
 - a Student A
 - b Student A
 - c Student B
 - d Student B
- 2 They both thought that it was over too fast, so have a similar viewpoint on that. They both mention disliking heights and speed; Student A thinks that it will only give butterflies as it is, but Student B thought that it could go higher and faster.

LINK IDEAS AND VIEWPOINTS

You should explain that recognising a writer's ideas will help the reader to identify and understand their viewpoint. Work through the example on Glastonbury Festival at the start of the section. The boxes show how to use the information to work out that the writer

is a fan of Glastonbury; make sure that your students notice, from the first box, that what is left out can be as important as what is put in when identifying viewpoint.

Activity 2

Suggested answers:

- 1 Facts: a, c, d, e.
Opinions: b, f.
- 2 A source from Radio Free Asia – see lines 18–21.
Mark Coray – see lines 33–36.
- 3 The first quotation indicates that the leader is unconcerned about how the people will look.

The second quotation makes you think that no other world leader would do anything so ridiculous.
- 4 Statement d
- 5 It is important that your students carry out this task. You could encourage some of your students to present the identified viewpoints and reasons to the class. This will be valuable preparation work for the Spoken Language Presentation.

EXPLORE VIEWPOINT AND LANGUAGE CHOICES

You could ask your students to look back at Source A. Encourage them to notice that the first two paragraphs are mostly factual but that certain language choices give the reader an early indication of the writer's viewpoint. We can see that the writer thinks that this is strange behaviour and the reader is being encouraged to think likewise.

Activity 3

Suggested answers:

- 1 a The description in line 14 indicates that the writer thinks that the hairstyle is old fashioned and unattractive – short back and sides haircuts and centre partings belong to a bygone era.

b 'Restrictive' indicates that the writer sees the policy as an attack on personal freedom, restricting an individual's right to choose.
- 2 a There is a pun on Jong-Un.

b North Korea

c That punishments are harsh for civil disobedience.

d So that the reader can compare freedom of expression in Britain with a more restricted life in North Korea.

USE THE FIRST AND THIRD PERSON

It may be useful to make a wall display to remind students of the pronouns for these different 'persons' and what the use of each adds to a style of writing, for example:

- Third person: 'he', 'she', 'it', 'they', 'them', 'theirs'. The writer does not intrude into the writing personally; the effect is to give a more considered, outside view. It will be small details, like the language points referred to in Activity 3, task 1, which help the reader to identify the viewpoint of the writer.
- First person: 'I', 'we', 'my', 'ours'. The writer gives their own views more directly, making their viewpoint more easily recognised by the reader.

Activity 4

You could read through Sources B and C in class to make sure that there are no vocabulary issues, for example, 'dumb-bell', 'protrude', 'primitive', 'tonnage', 'isolated'.

Suggested answers:

- 1 Source B uses 'I' in the second last line so is in the first person. Source C does not have the writer intruding so is written in the third person.

You could append Sources A, B and C to the suggested wall display as examples of writing in each person.

- 2 Source B: c, d.
Source C: a, b, e.

Once you are sure that your students have the correct information from these two tasks, then tasks 3, 4, 5 and 6 are possible homework activities.

- 3 a That the tongue stud looks to be heavy in weight and unattractive in shape.
b The writer sees it as potentially damaging and not something that looks delightful in the girl's mouth.
- 4 It gives the impression of the girl permanently sticking out her tongue at the world.
- 5 She may have been more highly regarded by people who are 'primitive'. This indicates that the writer sees something of tribal savagery in her appearance, things that are out of place in an advanced civilised society. There is sarcasm in the tone here with the hint of a high status amongst her tribal teenage friends.
- 6 Any valid reasons for students' choices are acceptable. It may well be that your students choose on the grounds of personal interest in either body art or school uniform. You could try to persuade them to look at the way the subject is presented as a means of giving their opinion, rather than their personal interest in the subject.

- 7 The peer assessment in this task is most useful in helping your students to identify gaps in their knowledge on the work done on language and writing style up to this point in the unit.

Differentiation and extension

You could ask your students to read Source D in *Progress Plus*, available in Unit 4 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

Ask them to identify:

- a which person it is written in (first)
- b some words and phrases which give the reader clues to the writer's viewpoint on cyclists and how they see the law.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Suggested answers:

- 1 First person; accept any use of 'I' or 'we'.
- 2 The presence of coal mines; the glimmer of fire; the blackness of the people; the desolate country and grass; smoking and burning coal heaps; wretched huts and carts; ragged children. All of these details contrast with her life as a princess in a palace.
- 3 The colour is black. The impression given is of a dark and gloomy town, covered with smoke.
- 4 'Wretched' suggests that the huts do not look tidy or well-built and are not comfortable places to live; 'ragged' suggests that the children do not have proper clothes and that they look uncared for; 'little' puts an emphasis on her pity for them.
- 5 a 'Its strange and extraordinary appearance.'
b 'The men, women, children, country and houses are all black.'
c 'Wretched huts and carts and little ragged children.'

The above seem to be the most suitable quotes but accept others if your students can reasonably justify them.

You may want to go over the answers to tasks 1–5 before your students tackle task 6. This way you will be sure that they have enough correct information to deal with the task.

- 6** Students should have ideas on the unrelenting misery of the town, the language choices covered in tasks 2–4 and how these ideas and choices leave the reader certain of Victoria's shock and disillusionment at the sight.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment.

FURTHER PROGRESS

It should be relatively easy for your students to access the articles required for this work, either in hard copy or online. You could suggest they look at special interest or hobby magazines or newspaper articles, from those available online, where a viewpoint is expressed. Local newspapers may also be a valuable resource, especially if there is a current local topical issue, for example, planning permission for a new building on open land, the closure of a local amenity or the performance of a local sports team.

If they were interested in the Queen Victoria description then they could look at some of the viewpoints expressed by George Orwell in *The Road to Wigan Pier* on life as a miner (in Chapter 3), on living conditions (in Chapter 4) or in the description of Sheffield at the start of Chapter 7, for example.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Paul McDonald: First and third person narration

Video: Benjamin Zephaniah: Narrative viewpoints

Assess to Progress

UNIT 12

AIMS AND OUTCOMES

AO3 requires candidates to 'compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.' The work in this unit will prepare your students to answer questions where the focus is on the latter part of the assessment objective, dealing with two or more texts and the way in which viewpoint is conveyed.

This unit develops AO3 skills:

- recognise similarities and differences in viewpoint
- understand subjectivity and objectivity
- consider how writers use language to show their viewpoint
- examine links between viewpoint and the time something was written.

USE YOUR SKILLS

It may well be that your students have, quite recently, towards the end of Year 9, made choices on their GCSE options. You can remind them how much information and advice they were given, from various sources, in making their choices. You can tell them that you are going to carry forward this idea of making choices based on given information.

Activity 1

Suggested answers:

This paired activity can be used by your students as preparation for Spoken Language Assessment. Pairs can present their findings to the class, particularly for tasks 1 and 5.

- 1 For example: one has dining outside, the other inside; one has a bar waiting area, the other does not; one has traditional table settings, the other more colourful settings; one has sophisticated lighting, the other relies on natural light.
- 2 a 'Keep it Simple' at Pizza 4 You
b 'Margherita' at Pink Pizza!
c 'Spicy!', 'New 4 U' and 'Catch of the day' all have six toppings.
- 3 'Keep it Simple' and 'Margherita' have the same ingredients.
- 4 Pizza 4 You gives Jess the most choices as there are no fish toppings on offer; Sami can choose from two pizzas at both Pink Pizza! and Pizza 4 You.
- 5 Preferences may well centre on personal tastes (as in task 4), prices and calorific intake.

RECOGNISE DIFFERENCES IN VIEWPOINT

Your students can probably read Sources A and B alone as there do not appear to be any vocabulary issues.

Activity 2

This could be a possible homework activity, building on the work done in Activity 1.

Suggested answers:

- 1 See Table A.

Table A

Question	A	B
Why did they go to Pink Pizza?	The writer had heard that 'it does what it says on the tin'.	The writer went for a dare.
How do they describe the surroundings?	They were stunning and in the writer's favourite colour, pink.	The writer describes the surroundings as 'a giant pink marshmallow'.
What did they eat?	A Pink Perfection Pizza topped with grated beetroot and a raspberry cheesecake.	The Pink Perfection Pizza and raspberry cheesecake.
What did they think about the pizza?	The writer really liked it though pepperoni remains a favourite.	The pizza was delicious.
What did they think about the pudding?	The cheesecake was 'sensational'.	The cheesecake was really soggy.
Would they go there again?	The writer will definitely return.	The writer does not intend to return.

- 2 The similarities are the chosen food options and the fact that both writers enjoyed their pizzas, the rest are differences.
- 3 Students should follow the model sentence given in the Student Book as they write about each of the six questions, dealing with similarities and differences together.

UNDERSTAND SUBJECTIVITY AND OBJECTIVITY

You could introduce the section by referring back to the students' GCSE option choices and Sources A and B. They could make a useful wall display.

Subjective writing: Sources A and B – the writer is trying to influence the reader's ideas on the pizza restaurant by including personal opinions.

Objective writing: GCSE option information (probably a booklet given to students in Year 9) that presents

information on GCSE courses without trying to influence the readers' opinions. There will be a fair and balanced viewpoint allowing readers to make up their own minds.

Activity 3

You may have to read through Sources C and D with your students to ensure that all vocabulary is understood. For example, 'chaotic' and 'diabolical' in Source C, 'novelty' and 'eagerness' in Source D.

- 1** Using the guidance of the suggested wall display your students should decide that Source C is subjective and Source D is objective.
- 2** Source C: pedal-powered rickshaws are operating as taxis in London; there has been a recent report on a proper licence for rickshaw drivers; there was a rickshaw accident in Westminster with only minor injuries to the passengers.

Source D: rickshaws are being used in capital cities across the world; businesses make a lot of money from tourist use of rickshaws in London; their taxes and spending help the local and national economy; taxi drivers, delivery van drivers and commuters see rickshaws as dangerous and unlicensed, and the cause of traffic jams.
- 3** Source C contains five opinions; Source D has possibly one with 'tourists clearly enjoy the novelty'.
- 4** Tourists enjoy seeing London from a rickshaw; businesses make a lot of money; their taxes and spending help the local and national economy.
- 5** 'Chaotic operation': the writer wants the reader to see the use of rickshaws as uncontrolled and leading to danger and disorder on the city's streets.

'Rip-off' indicates that the writer sees rickshaw drivers as cheaters of the tourists.

'Diabolical curse': here the writer is associating rickshaw use as something from hell (diabolical – characteristic of the Devil) and something evil wished upon the city.

UNDERSTAND HOW WORD CHOICES REVEAL ATTITUDE

You can refer your students back to Activity 3, task 5 and remind them how these word choices indicate both the writer's opinion and a desire to influence the reader. Encourage your students to notice how the effect of the word choices on the reader has been increased by adding an adjective to a noun, making a noun phrase.

Activity 4

After the class introduction this is a possible homework task, which might include some dictionary and internet work. Or it could be combined with task 2 of Activity 5 for a longer homework task.

Suggested answers:

- 1 a** That the passengers of the rickshaw know little about the possible dangers or the fact that they may be overcharged.
- b** That the rickshaw may well be unsafe and the driver unscrupulous.
- 2** The use of 'curse' indicates something wicked or a personal attack and so links with the idea of hell and the Devil, from where we get the word diabolical.

This contributes to a sense that the writer sees rickshaws as things that belong to hell; wicked creations intended to cause harm on the streets of London.

Differentiation and extension

Your students could do further work on the effectiveness of noun phrases. Ask them to read the opening paragraphs of Stave Two of *A Christmas Carol* and to pick out the noun phrases that show the reader Scrooge's confusion in the dark.

Or they could look at Source A from *Progress Plus* – available in Unit 6 of the Cambridge Elevate-enhanced Edition of *Progress Plus* – and pick out the noun phrases which help the writer convey to the reader the effects of the fog.

Activity 5

You may need to read Source E with your students to explain any vocabulary questions, for example, 'dull wearing hum', 'bitter shriek', 'exquisite silence', 'conceive', 'respite'.

Suggested answers:

- 1 a** 'I have observed for the first time'.
- b** 'Dull wearing hum' and 'bitter shriek'.
- c** He called it a 'pure & exquisite silence' and thought that 'silence and peace are fast going out of the world'.
- d** 'The beginnings of such sorrows'.
- e** 'What it is to be free of railways'.
- 2 a** 'Dull' indicates that it is not a pleasant sound and 'wearing' that its persistence is tiring.
- b** That the engine is like something visited on you by someone who wishes to do you harm.
- c** That the noise is so bad that it is painful and you are desperate to be released from it.

- 3** It is important that your students complete the peer assessment in this task so that the full meaning and effect of this chosen vocabulary is clearly understood.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

You may need to read Source F with your class to explain any vocabulary difficulties.

Suggested answers:

- 1** Journeys will be on time, quick and comfortable; HS2 will give people better access to jobs and improve the economy; HS2 will mean the creation of new jobs.
- 2** 350 unique habitats will be threatened, for example, ancient woods, river corridors and Sites of Special Scientific Interest; it will be very expensive, an estimated £50 billion; job creation may be less than thought because of the loss of jobs if other rail networks lose customers.
- 3 a** Source E was written in the 19th century; Source F in the 21st century.
- b** Source E is subjective; Source F is objective.
- c** Source E is written in the first person; Source F is written in the third person.
- d** Source E presents a negative viewpoint, e.g. ‘bitter shriek of some accursed engine’; ‘the beginning of such sorrows’.
- e** Source F presents both positive and negative points.
- f** Source E tries to influence the reader through the use of language, e.g. ‘torture of this new noise’.
- g** Source F lets the readers make up their own minds.

It is important that your students carry out the feedback in the ‘How did you do?’ section. This peer feedback will allow your students to see how well they have covered the skills given in the bullet points at the start of the assessment as well as the ticked criteria at the end of the assessment.

FURTHER PROGRESS

Your students should be able to see the writer’s viewpoint as being against the HS2 development. The noun phrase and verb used in the headline indicate that he sees the project as expensive and destructive. The first paragraph emphasises this view of destructive

nonsense. He deals with the positive view of a boost for the economy by calling the spending ‘reckless’ and ‘foolish’ showing that he thinks that the project is economically irresponsible.

His first bullet point emphasises the scale of the opposition. The use of figures in the next two bullet points, and in the headline, reinforce the viewpoint he sets out in the written paragraph.

It should be relatively easy for your students to find diverging viewpoints on a current issue. If they identify an issue of current debate, either nationally or locally (for example, welfare spending, local council building plans), then online resources with different political stances, such as the *Daily Mail* or *The Guardian*, or an online local news forum, will almost certainly provide them with strongly argued, opposing viewpoints on the same subject.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

In this Teacher’s Resource:

Link: Free texts, including *A Christmas Carol*, are available to read on Project Gutenberg

UNIT 13

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO3, which requires them to 'compare writers' ideas and perspectives, as well as how they are conveyed, across two or more texts'.

This unit develops AO3 skills:

- examine similarities and differences in ideas and perspectives
- compare writers' ideas and viewpoints in two texts
- compare how writers convey their ideas and viewpoints
- develop skills in writing a comparison.

USE YOUR SKILLS

You could start by referring back to the work done in the previous unit, reminding your students how they established which person (either first or third) had been chosen for a piece of writing, what that choice of person indicated about the writer's viewpoint and how facts, opinions and language choices presented that viewpoint to either inform or influence the reader.

Activity 1

You may want to read through Source B with your students explaining some of the vocabulary choices, for example, 'progeny', 'work ethic', 'diligent'.

Suggested answers:

- 1 a** readers of newspapers; personal; third person
- b** identify; support; Source B; Source A
- c** rhetorical questions; lines 15–16
- d** good; her own son
- e** sarcastic; genuine

The paired work in task 2 could provide useful spoken language practice if results are presented to the class. The words and phrases given in task 3 will make a useful wall display.

COMPARE VIEWPOINTS

Although your students can read these passages for themselves, and there are some vocabulary explanations, you might want to provide further definitions: for example, Source C – 'brittle', 'carcass'; Source D – 'ferocious', 'lithe', 'density'.

Activity 2

This is an excellent group activity. Class presentations of ideas will serve as excellent preparation for the Spoken Language Presentation.

Suggested answers:

- 1 a** The writer sees the killing as the slaying of a magnificent beast for personal reward and the collection of a trophy. The writer emphasises the sadness of the death of the lion and the boastful celebrations of the hunter.
- b** The hunter sees the killing as the means of getting a trophy on his wall and a great story that he can embellish for his friends.
- c** The writer seems sympathetic to the fate of the lion, disturbed about what happens to the dead lion and a little scornful of the triumph of the hunter.
- d** A personal response; students today might not understand the whole business of big game hunting and trophy collecting.
- 2 a** That they were not like zoo lions; the mane was much shorter and they looked enormously powerful.
- b** In the first paragraph, the writer is overawed by the magnificence and power of the wild lions; in the second paragraph, she is aware of the dangers posed by the onrushing lions.
- c** A personal response; students may be aware of the danger of such a hunt and the overpowering presence of the lions.
- d** A personal response; students might not understand both the historical context and the willingness of people to put themselves in such danger.
- 3** This is a possible homework task. You should ensure that your students have enough detail and understanding from the first two tasks to complete the table. See Table A for suggested answers.

WRITE A COMPARISON

You will need to take your students through the work from the four students given in the Student Book, following the hierarchy of skills from simple statements of content in Student A's response, to developed, supported comments in Student D's response.

It is also important to point out to your students the link words used, so that comments from two or more texts are brought together in a comparison.

Table A

	Source C	Source D
What do you know about the writer? (the introduction to each source will help)	Writing in 2001. Spent his childhood in Botswana where his mother studied lions.	That she was a game hunter in Somaliland in Africa in 1908, and that she is used to handling a gun.
What words do the writers use to describe the lions?	'incredible'; 'magnificent'	As per Student Book descriptions.
What can you work out about the writers' attitudes to lions?	Knew the lion by name – Armagnac – personal attachment – thinks they're incredible animals.	That she sees them as awesome, powerful creatures, more threatening in the wild than in the zoo (see line 7).
What can you work out about the writers' attitudes to hunting?	That he sees it as a destructive sport with no respect for the hunted animal, alive or dead.	Thinks it's fine to hunt lions – has wanted to kill one for a long time doesn't seem to see anything wrong with this.
What can you work out about the writers' feelings?	That the writer is distressed at the killing and sees the hunters as nothing more than proud and boastful trophy hunters.	Excited at first and then a bit frightened.
Other similarities and differences?	The writer sees no excitement in the killing and no wonder from the hunters at the magnificent, powerful species they have seen.	Although respectful of the lion and its power she is still prepared to shoot it; there are more descriptions of her personal feelings, the actual charge and the noise of the lion.
At what point in the extract is a gun fired?	Right at the start.	In the last sentence.

Differentiation and extension

You can increase your students' experience in this vital skill by using Sources C and D from *Progress Plus*, available in Unit 6 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

Ask them to read through the sources and note down the shared joyful experiences of Laurie Lee and his cousins, as well as the miserable time Jane had with her cousin John Reed.

They can then develop these notes into a written comparison using the Student D response in this section as a guide and the comparison words highlighted in the work of Students B, C and D.

attack of the vultures and the fate of the trophy in the hunter's home.

Source D: 'focus is on live lions' – the writer could have added detail on the impression of power and the noises (the snarls and roars) they were making.

Source D: 'fascinated by the hunt' – the writer could have added detail on how the excitement changed, and the tension at the end as she fires.

Source C: sadness – the writer could have added detail on how the lion takes his last breath through punctured lungs; the killing of a magnificent beast; the lion's undignified end as a wall trophy with glass eyes.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

Your students will need to use all of the material they have gathered from Activities 2 and 3 to complete task 1. If they have developed detailed responses, they should be able to comment on the sadness at the death of a magnificent beast, the indignity of what happens to the corpse and the rather scornful feelings about the hunters in Source C and compare these comments with the awesome respect for the lion and the sheer adrenaline rush of the hunt in Source D.

Activity 3

1 Suggested answers:

No comparison made: Student B

Begins to compare: Student A

Develops comparison: Student C

2 You could ask your students to start by highlighting the comparison words that have been used in the response: 'whereas', 'in contrast', 'rather than'. They can then use their completed table from task 3 in Activity 2 to complete this task.

Source C: 'body of the dead lion' – the writer could have added detail on the work of the skinners, the

You could draw your students' attention to the use of 'how' in the question, implying a focus on the writers' methods. It will not be enough for students to paraphrase content; they need to comment on each writer's choice of words, possibly referring back to the table in Activity 2.

Remind them also to refer back to the responses of Students B, C and D in the 'Write a Comparison' section and task 3 in Activity 1 for the comparison words they will need.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer or teacher assessment will allow your students to see how well they have covered the skills given in the ticked criteria at the end of task 1.

FURTHER PROGRESS

The internet is a valuable resource when seeking opposing viewpoints. As an example of a local issue, your students could research opposing views on staying in a school sixth form or going to a local further education college.

For further reading they could look at some of the other experiences of school recorded by Laurie Lee in *Cider with Rosie* and Roald Dahl in *Boy*; for example, Lee's time at school compared with Dahl's time at the prep school before he went to Repton, as well as his experiences at Repton itself.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

UNIT 14

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO4, which requires them to 'evaluate texts critically and support this with appropriate textual references'.

This unit develops AO4 skills:

- identify and evaluate a writer's views
- evaluate a writer's use of language
- evaluate a writer's use of facts
- express and support opinions.

USE YOUR SKILLS

You could introduce the work in this unit by reminding your students just how much evaluation they do in their day-to-day lives. For example, they might think about lessons they have had during the school day, or make decisions on television programmes they might watch, films they might go to see or the music they listen to. In all cases, they are using information from various sources to evaluate the quality of what is on offer and to decide how much of their time they feel is worth devoting to it.

Similar principles apply with written texts. Here, one of the first steps they will take in making an evaluation of the worth of the text is to identify the writer's viewpoint.

Your students will probably be able to read Source A for themselves. You may have to explain vocabulary choices such as 'saunters', 'vulnerable', 'realism' and 'lingering'.

Activity 1

This activity provides further practice for your students in presenting ideas to the rest of the class, as preparation for their Spoken Language Assessment.

Suggested answers:

- 1 a** Parents with younger or teenage children
- b** To make these parents aware of the disturbing content of these popular Christmas presents.
- 2** Paragraph 1: The writer expresses horror that violent video games are available to children; the whole paragraph describes the content of what is seen in a typical video game.

Paragraph 2: The writer suggests that parents are unaware of the damage they are doing to their children by giving them these games.

Paragraph 3: The writer suggests that these games are shocking for an adult and even more shocking for a mother, as seen in the last two sentences.

- 3** The writer reveals that she's a mother – this perspective might affect her viewpoint, as she would have her own children in mind.

EVALUATE A WRITER'S USE OF LANGUAGE

You might like to introduce the idea of **emotive language** by using a charity leaflet, particularly one which asks for help in dealing with any type of deprivation in children or young people. Identify to your students where the writer has used words and phrases to play on the emotions of the reader in order to appeal for donations.

You can then bring attention back to Source A and the words in the headline. Point out to your students how the article starts with these words, which are frightening and intended to shock the reader.

Activity 2

- 1** See Table A for suggested answers.

Table A

Emotive language	Intended effect
Lines 8–9	The writer is trying to horrify the reader with the idea of their own child being an assassin.
Lines 12–13	The writer is trying to make the reader feel guilty that they might unwittingly introduce their children to the sex and violence in these games. The word 'vulnerable' is an example of emotive language as it indicates how the children could be easily influenced.
Lines 15–16	Parents will be shocked at the amount of player participation in such extreme acts of violence. The emotive use of words like 'maiming' highlight this extreme violence.
Line 17	The writer is appealing to maternal instincts and the responsibility of parents for the gifts they give to their children. The emotive choice of the words suggests a childish innocence.

Before proceeding to the next task, you will need to check that your students have correctly detailed answers for task 1. They will need the information from the 'Intended effect' column of the table for task 3.

- 2 Student A: bottom box; Student B: top box; Student C: middle box.
- 3 The comments here will come directly from the 'Intended effect' column of the table completed in task 1.

SUPPORT YOUR EVALUATION

The opening of this section is an excellent opportunity to reinforce the idea that student opinions on a text must always be supported with textual reference; unsupported opinion or assertion is almost valueless in the exam.

You could make a wall display of the example given at the start of this section, and a similarly annotated example from Student B in task 2 of Activity 2, as a reminder to your students of the essential skill of evaluating aspects of a written text. The hierarchy of **statement, reference, explanation** needs to underpin all critically evaluative writing.

Activity 3

- 1 Suggested answers:

A2 matches with yellow box B1 and green box C2.

A3 matches with yellow box B4 and green box C4.

A4 matches with yellow box B3 and green box C1.

Tasks 2 and 3 are possible homework activities but you will need to check that your students have the correct alignment from task 1 before they proceed.

- 2 It is not certain that these games were the most popular presents children received at Christmas. The writer uses the word 'probably', indicating that she doesn't know for sure.

There is no proof that parents do not know what these games are like. The writer uses 'it seems', implying that she is guessing how little parents know about the games.

There is no proof that these games damage the minds of children. When the writer says 'may', she also implies that these games may have no harmful effect.

There is no evidence that all parents feel the same way as the writer. The reference to her own motherhood indicates that she is only expressing her own feelings as a parent.

- 3 Responses to task 2 will give your students the material necessary to complete task 3.

You can end the section by repeating the essential use of the hierarchy of critically evaluative skills.

You can also point out how Source A, which seems on first reading to be an informed piece of advice to parents, turns out to be an emotive response based on little or no factual evidence. It is the critical evaluation, following the

hierarchy, which makes this clear to the reader. Explain to your students how they have acquired a valuable set of life skills.

EVALUATE A WRITER'S USE OF FACTS

You could start by referring back to the lack of clear facts in the emotive writing in Source A. Explain to your students that you are now moving on to what may seem like factual writing, but that the nature of these 'facts' still needs to be questioned.

You can work through Source C using the annotation in the Student Book to demonstrate to your students how 'facts' are often questionable (pink boxes) and can be used selectively (green boxes).

This work will help your students to realise how important it is to distinguish fact from opinion and to question how far the given facts support the presented view.

Activity 4

Suggested answers:

- 1 a 'Expresses the view that Queen is better than modern pop acts.'
- b Their single sales, saying they have sold 12.8 million singles.
- c 'His claim ... is not completely convincing.'
- d 'He uses the phrase 'almost double'.'
- e 'The word 'almost' is quite vague.'
- 2 He tells us that 'Bohemian Rhapsody' 'sold over a million copies' but gives no figures for modern pop acts preventing the reader from making a meaningful comparison of record sales.

He concludes the article by saying 'the band created the most unique sound of any popular music act, and none of the modern bands or artists can copy it' but offers the reader no proof of this unsupported assertion.

Differentiation and extension

This type of review of a pop music act is quite readily available. You could ask your students to find details of local concerts by pop acts and then to look at the social media reaction from fans who attended.

Ask them to identify opinions that are made to sound like facts, and the use of background information to support opinion and assertions which lack any given proof.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

1 Suggested answer:

You understand the writer's point of view: the writer feels that the huge amount of money coming into football from the SKY/TV deal is not benefitting the supporters or many of the employees of organisations connected to the deal, and is changing the nature of football in this country.

Use of emotive language: 'stranglehold' and 'rake in their zillions' show that the writer sees SKY/TV as a wealthy organisation trying to control football; the wages given for 'superstar' players' emphasise how well they will do out of the deal; 'faithful fans', 'double-whammy' and 'fly through the ceiling' point out support for the place of fans in the game and the financial blow to them; 'scrape by' indicates how poorly these organisations pay their own employees; 'beautiful game' emphasises how the game itself has more attraction than the deals done to televise it.

Use of facts for support: the figures in the first paragraph point out the huge cost of the deal, the benefits to clubs of a single game and the possible benefits in the massive weekly wage of 'superstar' players; the figures in the second to last paragraph show how, comparatively, the employees at the bottom of these organisations see little benefit from the vast wealth of SKY/TV.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer or teacher feedback will allow your students to see how well they have covered the skills given in the ticked criteria at the end of the assessment.

FURTHER PROGRESS

The ideas given here about the use of letter pages from online newspapers are most valuable.

Students can extend their practice on recognising facts, opinions and emotive language by using highlighters to distinguish the use of each in leader articles and opinion pieces in these and other newspapers, such as the *Daily Mail* and *The Mirror*, as well as their local press.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Ian Pearson: Providing evidence

Video: Benjamin Zephaniah: Influencing the reader

Video: Dr Ian Pearson: How writers use fact and opinion

Assess to Progress

UNIT 15

AIMS AND OUTCOMES

The work in this unit will help your students to answer questions based on AO4, which requires them to 'evaluate texts critically and support this with appropriate textual features'. It will also reinforce work done in Unit 14 on the essential use of textual evidence in evaluation.

This unit develops AO4 skills:

- identify and evaluate a writer's views
- evaluate a writer's use of language
- evaluate a writer's use of facts
- express and support opinions.

USE YOUR SKILLS

You could begin by taking your students through the bullet points on evaluation given at the start of this section in the Student Book. You should ensure that students are fully aware of the importance of the final bullet point on evidence.

These ideas should lead into the question on atmosphere. You could introduce this idea by talking about how certain genres of film have defined atmospheres, for example, the chilling atmosphere of horror movies or the light-hearted, humorous atmosphere of romcoms. These are created by the director to add to the impact of the film and to influence the viewers – a link back to the bullet points at the start of the section.

Activity 1

Suggested answers:

- 1 This paired activity is a good opportunity for spoken language practice if ideas and reasons are shared with the class.
 - Dangerous: the nature of the notice and the dead animals.
 - Threatening: the words on the notice.
 - Forbidding: the command on the notice.
 - Chilling: the wire twisted around the broken necks of the dead animals.
- 2
 - a He uses alliteration in the description in line 1, drawing attention to the words and adding impact to them.
 - b They suggest careful movement and an awareness of possible danger.

- d It builds the atmosphere of a crime being committed and the severity of the punishment that may await anyone caught.

You could round off the discussions by reminding your students of the two main elements a writer uses in creating an atmosphere: the choice of details and the choice of words to convey those details to the reader.

EVALUATE ATMOSPHERE

You should remind your students of the hierarchy of skills for critical evaluation identified in the last unit. Writing about atmosphere requires a similar hierarchy: identification, explanation and comment.

Activity 2

You could read through the two student responses and then ask your students to comment on the extent to which they have followed this hierarchy.

Suggested answers:

- 1 Student A – teacher comment **b**; Student B – teacher comment **a**.
- 2
 - a Identifies atmosphere – sentence 1
 - b Explains how it is created – sentences 2 and 4
 - c Comments on effect – sentences 3 and 5

These highlighted sections will make a useful wall display to remind students of the hierarchy of skills in critical evaluation of the use of detail and language.

EVALUATE STRUCTURE

Explain to your students that you are now going to expand their evaluation of atmosphere, adding to the comments on detail and language with comments on structure. Here, the emphasis will be on the organisation and linking of ideas.

Activity 3

You could start work on this section by pointing out how the words in the question deal with purpose. A writer doesn't think of structure as some sort of clever writing device but as something they can use to affect the reader, in this case by building a sense of danger.

Suggested answers:

- 1
 - a 1, 2, 3, 5, 6, 8, 10, 12
 - b 4, 7, 9, 11, 13

You could reiterate to your students how the response moves from identification to comment, for example, highlighted sentences 3 to 4 at the end of the first paragraph.

- 2 This is a possible homework activity.
 - a The boy being on his guard links to his caution and acts as a reminder to the reader of the warning signs.
 - b The paragraph moves from a description of how the boy looks at the warning on the signs and then introduces the armed estate workers, thereby increasing the sense of menace and intimidation.
 - c The writer mentions how the boy has to be camouflaged and on his guard; he adds the armed estate workers to the dangers and ends with a reminder of their continuing presence.

You can remind your students that the answer to **a**, the links to other paragraphs, is looking at the **coherence** of the account; the answers to **b** and **c**, the organisation of ideas and their effects within a paragraph, are looking at the **cohesion** of that paragraph.

EVALUATE PRESENTATION OF CHARACTER

You could start by explaining to your students that work on the presentation of character involves the same hierarchy of skills as evaluation of a scene or an event: identification of details, explanation of how they are used, and a comment on their effect.

With the presentation of a character those details are likely to include appearance, actions, thoughts and feelings.

Activity 4

Your students should be able to read through Source C themselves as the vocabulary is not too challenging.

Suggested answers:

- 1 a That she is proud of her appearance and likes to look her best. The nature of her skin makes her seem untouchable.
- b That they considered her to be a distant character, not one of their community.
- c That she is gentle in her ways and not loud in her behaviour.
- d That her behaviour is somehow more elegant and that the writer feels privileged to have such a person smiling at her.
- e Her reply indicates that she is decisive and used to getting her own way.
- 2 This is a possible homework task. You will first need to work through the annotated response with your students to show how the hierarchy of identification, explanation and comment has been used to give

personal opinions and to explore effect. Students' answers to task 2 should follow the pattern of this exemplar, using the boxed annotation as a guide to the cohesion of their paragraphs.

You will also need to ensure that your students have sufficient detail in their answers to task 1 to complete the three paragraphs needed in task 2. It is these details that will form the basis of their task 2 responses.

- 3 It is important for your students to carry out the peer assessment in this task. This will help them to identify how well they have used details to comment on effects with support from the text. Student annotation of peers' work should identify the quality of detail and support in the text.

There is also an opportunity here for students to read out successful responses, and take questions on their reasoning, as part of their spoken language practice.

Differentiation and extension

There are many examples in English literature where writers use details of a character's actions or appearance to guide the reader to a viewpoint on character.

Your students could read the first part of Stave One of *A Christmas Carol* and comment on what the details of Scrooge's behaviour towards the charity collectors tell the reader about his character; or how effective the actions of John Reed are in the opening of *Jane Eyre* in presenting him as a spiteful, bullying, spoilt child.

ASSESS YOUR PROGRESS

The administration of this assessment is at your discretion. You should decide on the timing and conditions – for example, exam conditions, classwork or homework – which will allow your students to show how well they have covered the work in the unit and given in the bullet points at the start of the assessment.

You could read through the extract with your students and help with any vocabulary explanations, such as 'beseeching' and 'rasping'.

- 2 Students' notes on task 1 should help them to write a task 2 response.

It is important that your students carry out the feedback in the 'How did you do?' section. This peer or teacher feedback will allow your students to see how well they have covered the skills given in the ticked criteria at the end of the assessment, which follow the hierarchy of skills needed for critically evaluative writing.

FURTHER PROGRESS

- 1 The work in this task will help your students to see that the same material can produce diverse, but justifiable, responses from different readers.

They might expect that Source D would produce some measure of shock and disgust in readers but that the intensity of the reaction may be variable. Different readers may also have stronger reactions to different details, for example, the restricting confinement, the filth, the lack of concern in the crew or Kunta's desire to die.

Students should recognise that one set of details may be more important than another, for example, Kunta's desperation at the end of the description. This could lead to a suggestion for improvement as mentioned in part **d**.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Stella Peace: The importance of evidence in business

Video: Dr Paul McDonald: Creating characters

Assess to Progress

In this Teacher's Resource:

Link: Free texts, including *A Christmas Carol* and *Jane Eyre*, are available to read on Project Gutenberg

UNIT 16

It will be at your discretion as to how and when you administer this unit. As an initial exam practice it is worth using the suggested time allocations.

It is most important that you take your students through the bullet-pointed preparation given at the start of the assessment, focusing on careful reading, noting the mark allocation and the use of supporting references. They should also note how each question is labelled with the particular assessment objective addressed in the question, giving them a sense of where their focus should be for that question. For example, task 3 is on the use and effect of structure and they need to concentrate on that, not on, for instance, language effects.

In higher-mark questions, students need to be aware that they will be assessed on a hierarchy of skills, for example, on an eight-mark question this will be:

- one or two marks for simple comments based on literal detail
- three to five marks for starting to develop these comments with appropriate textual reference for support
- six to eight marks for coherent explanation with comment which is both developed and supported appropriately from the text.

PART 1

Suggested answers:

Identify information and ideas

- 1** Give one mark for each correct identification up to a maximum of four:

True statements: a, c, d, h.

Explain and comment on the writer's use of language

- 2** Give one or two marks for answers which identify some uses of language in creating an effective image and make simple comments on them, for example: 'burdened' with snow indicates that there is a lot of it on the tree branches; the sun hanging 'sullen' shows that it is not very bright and does not have a lot of warmth.

Give three to six marks for answers which use language details to begin to explain how an effective image of winter in the Arctic has been created, for example: vocabulary choices in lines 6–7 give the effect of a huge amount of snow falling from a branch like a gunshot amongst the silence; lines 15–17 explain how the lemmings have had to work hard to dig like a machine and have made not just a simple hole in the ground, but a home like a human one

with different rooms for the different purposes of survival.

Award seven or eight marks for answers which use details of language to infer and begin to explore the different effects created in the effective image of winter in the Arctic, for example: the description in line 17 draws attention to the effect of the extreme cold on natural growth, stunting it to the extent that the roots are exposed and cropped; the image of payment in the final paragraph helps the reader to recognise the careful use of resources in dealing with energy costs – they will be able to relate this to how conservation and insulation help to reduce fuel bills.

Explain and comment on the writer's use of structure

- 3** Responses gaining one or two marks will focus mostly on content in points **a** and **b**; responses gaining three to six marks will begin to explore the links and the reminders in points **c** and **d**; responses gaining seven to eight marks will comprehensively cover points **a** to **e** and begin to interpret the use of structural devices as a means of interesting the reader.
- a** The limited effect of the sun, the sheer amount of snow and the hostility to most forms of life.
- b** He picks on one example of survival and shows how the lemmings get through the winter by detailing their complex living arrangements and how they use conservation and insulation to survive the extreme cold described in detail in paragraph one.
- c** He links general comments on different forms of animal life to further detail on how one animal survives, linking its living arrangements to its survival strategies.
- d** He concentrates on the lack of natural warmth and light from the sun and the intensity of the cold and snow in the first paragraph; how complex the living arrangements and food supplies need to be for the survival of one species in the second; and how difficult it is for even these well organised creatures to survive in such extremes of cold.
- e** The final sentence leaves the reader with a clear image of how extensive protection against the cold needs to be; the lemmings' fur completely covers the body leaving only the eyes exposed.

PART 2

Suggested answers:

Identify information and ideas

- 4** Give 1 mark for each correct response up to a maximum of 4 marks:

True statements: b, c, d, g.

Select and synthesise evidence from two sources

- 5** Give up to eight marks for details such as:

It is difficult to find sufficient food; the weather conditions are dominated by extreme cold; building any kind of shelter is difficult and requires hard work; there is some sunshine but there are vast amounts of snow.

Compare writers' ideas and perspectives

- 6 a** Source A is in the third person and Source B in the first person.
- b** Source A is written by a scientific observer of the effect on life of the extreme Arctic conditions; Source B is written by someone personally enduring the extreme harshness of an Arctic winter.
- c** The writer of Source A is writing in a factual, detached style to provide information on the severity of the Arctic winter and how one species manages to survive; the writer of Source B is writing a personal diary account to record, for himself and others, the struggle for survival in the Arctic winter.
- d** The writer of Source A uses language which emphasises the severity of the weather and the measures needed to survive: the dwelling has to be 'excavated' and the animal almost totally covered in fur. The writer of Source B concentrates on personal survival: the hunt for food and the inadequacy of the shelter; the dangers of the area; the bear on the loose.

Evaluate texts critically

- 7** These are personal responses: your students may prefer the more detailed, factual account of weather and survival or the way that the diary makes the desperate business of survival more immediate and personal, with a concentration on human endeavour rather than animal behaviour. In any response they should follow the hierarchy of comment, explanation and supporting reference. It is not necessary for students to write about both articles for this task, though it is also fine if they do compare them.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress (with example answers)

UNIT 17

AIMS AND OUTCOMES

This unit pulls together many of the skills developed in the previous reading units to prepare your students for questions based on Assessment Objectives 1 to 4.

As such, it can be completed after all of the other reading units have been covered. One suggestion would be to make it the central part of a reading week or workshop which builds on the skills practised in the previous units.

In this unit, your students will:

- read and explore a range of story openings.

Activity 1: Know the correct terms

The correct terms given here, which are useful to critical writing, have all been covered in previous units.

Suggested answers:

- character: the person or people in the story
- first person: the narrator is a character in the story and gives a personal viewpoint
- third person: the narrator is an observer, not a character, and is able to see everything that happens
- description: the use of words to create a visual image for the reader
- dialogue: the use of spoken words to convey ideas and character
- structure: the organisation of the detail to influence the reader.

Activity 2: Think while you read

You can take your students through Source A, looking at the questions and how they help to form an understanding of the text.

Together, go over the guidance on active (thinking) reading, word choice and the suggestions given at the start of the task. You can encourage students to practise reading like this by themselves.

Your students might add the question: 'Why, in the penultimate paragraph, is a gentle voice terrifyingly unexpected?'

Activity 3: What can you work out?

- It is in the third person: although the characters are given names, there is no use of 'I' or 'we', we see 'she' or 'him' instead.
- The intended audience may be children or teenagers: the vocabulary is not extensive and, as noted in the questions, Elizabeth Ann seems to be quite young;

the air of mystery suggested at the end of the extract would also appeal to a young audience.

- A relationship could develop between Elizabeth Ann and the lady in the chair; the lady seems to have used the cat to bring the girl to the attic.

Activity 4: Be a good reader

This can be given as a homework task building on the stages of reading and the questions covered using Source A. There should not be any vocabulary issues for your students, although you may need to explain 'encounter' and 'irrevocably'.

Possible thoughts and questions:

- Will things end tragically at the river, and if so, how? The writer stresses that the young man will stand at the edge of the river.
- Why has the young man come to the river's edge at Chelsea Bridge?
- Why does he hesitate when getting out of the taxi? The high level of the water may be another indication of a coming tragedy.
- Why do his eyes look tired? He seems quite normal otherwise.
- What job has he been interviewed for? How did it go and did he get the position?
- His clothes and briefcase seem expensive; maybe he is quite wealthy or successful in his career. Chelsea is an upmarket part of London, although we are told that he is new to London.
- What massive change is coming to alter his life irrevocably?

Activity 5: How well did you read?

Your students can draw on the paired work that they have done in Activity 4. Their responses will make for good spoken language practice if they present their ideas to the class, then take questions on these ideas.

Suggested answers:

- It is in the first person (the first sentence uses a first person plural pronoun). However, the young man does not describe himself or present his own thoughts and feelings.
- It makes the reader feel part of a chosen group of observers at the riverside at Chelsea Bridge.
- The river's edge at Chelsea Bridge in London.
- The young man is standing at the edge of the river and the writer tells us that all things will end there without doubt.
- The author gives hints that Adam is well presented and probably successful in his career; that he has been

interviewed for a job and has come for some fresh air. Also, he is new to London.

- Places reader on same side as narrator; predicts that young man will appear; young man appears; explains what young man is doing; description of young man; name of young man is given; explains what young man has been doing; predicts that young man's life will change.
- The reader wants to know what this massive irrevocable change will be and if it will link to the possible tragic outcome suggested in the first paragraph.

Activity 6: Which opening most appeals to you?

This is another opportunity where group work can be used for spoken language preparation, if students give a presentation followed by a question and answer session.

Possible reasons for wanting to read on:

Source C: The execution of a criminal is a dramatic event. Is it possible that Daniel Joseph Robbin is innocent? How will Mason react to being in charge of the procedure?

Source D: It is interesting to know why mail – and how much of it – is still delivered to dead people; how easy it is to assume the identity of a dead person; it is clear writing, based on facts about identity theft, certain phrases (see lines 9 and 10) give it a mysterious atmosphere.

Source E: We find out about the child's activities but not her name; she seems to be a mischievous and active child; who has she lost (is it her mother?), and how?

Differentiation and extension

Sources C, D and E are from modern pieces of writing. Your students could read an opening from an older text – possibly *Great Expectations* or the description of Farmer Oak at the beginning of Hardy's *Far From The Madding Crowd* – and compare their appeal with the most appealing source they have chosen from C, D and E.

Activity 7: Read closely

You may want to read Source F through with your students and explain some of the vocabulary, for example, 'languished', 'dappling', 'verdant' and 'mesmerized'.

Suggested answers:

- Their feet.
- Idyllic with the pond and the oak tree with its shadow, but threatening in the reference to torture in the first sentence.
- See lines 10 and 11.

- It bites off the two smallest toes of Terry's left foot.
- It recounts the detail of Terry withdrawing his foot and seeing the blood just as he slowly realises what has happened.
- The scene moves from a detailed description of an idyllic family picnic on a summer day, with the oak tree, the cooing pigeons and the boys fishing, to the appearance of the pike, like a visitor from another world, and then the horror of the attack on Terry's foot.

Activity 8: Evaluate effectiveness

You could start this section by reminding your students of the hierarchy of skills needed for effective critical evaluation: opinion, explanation, supporting textual references. These are bullet pointed at the start of Activity 8.

Student responses to Activity 7 will help in completing the task.

Possible evidence to support opinions:

- Yes, the writer does create an idyllic summer day scene. This is achieved through the description of the scene at the pond, the younger boys with their feet in the water, the sprawling oak, the reflection of leaf, branch and acorns, pigeons cooing, the family picnic and the two older boys fishing for perch.
- The description makes the pike seem large, mysterious and threatening, which mesmerises Sam and prevents him from shouting a warning.
- We are told about their chubby feet, how they are not with the older boys and how they are not aware of any danger as they put their feet in the water.
- Although the opening presents a beautiful scene, there is the use of 'torturing' in the first paragraph so the extract starts with the suggestion of cruelty. Sam and Terry also offer their feet almost like a sacrifice.
- This last activity could be peer assessed with your students highlighting each other's opinions, explanations and textual references. This will help your students to see how well they have used the hierarchy given at the start of the activity in writing their critical evaluation.

FURTHER PROGRESS

The extracts used in this unit, and the suggestions for Differentiation and Extension work, have introduced your students to a wide variety of writing. You could encourage them to read more of any of these texts.

For further practice on questioning while reading, they could use Source E (the opening of *1984* by George Orwell), which is available in Unit 13 of the Cambridge Elevate-enhanced Edition of *Progress Plus*.

Possible questions/ observations:

- Why is the clock striking thirteen?
- The gritty dust and the smells make Victory Mansions seem unattractive; also the broken lift and the lack of electricity make it seem a deprived place to live, despite the celebratory name.
- What will happen in Hate Week? Why is Hate being celebrated?
- Why is the poster with the enormous face on display everywhere?
- Who is Big Brother and why are people being watched?

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Handout: *Ordinary Thunderstorms*

In this Teacher's Resource:

Link: Free texts, including *Great Expectations* and *Far From the Madding Crowd*, are available to read on Project Gutenberg

UNIT 18

AIMS AND OUTCOMES

As in Unit 17, the work in this unit builds on the skills developed in the other reading units. These skills will help your students to answer questions on reading Assessment Objectives 1 to 4.

As suggested in Unit 17, you could use the work in this unit as part of a reading workshop.

You can link to the previous unit by telling your students that they will be using similar skills of critical evaluation but that the source material is from different historical contexts and different genres. This will be of particular help in the requirements for AO3 where candidates need to compare two or more texts.

At the end of the unit your students will have practised how to:

- identify and interpret information and ideas
- select and synthesise evidence from different texts
- explain how writers use language and structure for effect
- compare writers' viewpoints and how these are conveyed
- evaluate texts critically
- support their points with reference to the text.

SOURCE A

Suggested answers:

- Damage caused: the vegetation had been destroyed; the ground had been ploughed up by overflowing rivers; a cow had lost its horns; the wooden part of the house had been almost entirely blown away; walls had blown down; the furniture had been broken into tiny pieces; only fragments were left of the mahogany dining table.
- Commenting on structure:
 - The first paragraph focuses on what happened during the night and the coming of dawn; the second on the damage done to the landscape and animals; the third on the damage done to the house.
 - At night they took shelter out of harm's way and remained unaware of the damage. Dawn brings recognition and a first assessment of the damage.
 - The opening sentences of these paragraphs focus the reader on the country, then the house.
 - This final phrase emphasises the destructiveness of the storm through the damage done to a heavy dining table inside a house.
- It is important that your students carry out the peer assessment given as the last step of this section.

They could add to their comments on structure by commenting on the 'zooming in' in the second and third paragraphs.

SOURCE B

Suggested answers:

- Supporting detail:
 - Terrifying: the use of 'apocalypse' hints at the end of the world; the force of the wind in the final paragraph.
 - Destructive: the shed that has blown away; the fallen trees in the gardens; the demolished fences and garden furniture; the cracked double glazing and the damaged kitchen.
 - Vivid picture: the way in which Samad is helpless in the wind in the second paragraph.
 - Humour: the contrast between collecting a serious text like the Qu'ran and a Swiss army knife and the flying colander resting on Samad's ear.
- Language use:
 - Extract 1 – the ridiculous power of the storm to lift a shed into a tree is described as 'surreal', beyond reality; the torch flashing over the listed kitchen items makes the scene seem normal to start with before the image of the shed is presented.
 - Extract 2 – the author uses words associated with bombs and explosions, emphasising how dangerous and destructive the storm has been; other word choices show how the wind has taken control.
- Effectiveness: This is a good opportunity for spoken language practice. Your students can present reasons for their choice to the class and take questions on those reasons.
 - Source A might be considered effective as it shows the destruction like a movie camera panning in from the outside land to the inside of the house.
 - Source B might be considered effective in the way it concentrates on an individual battling with the terrifying storm, alongside the details of its destructive power, with a little humour added.
- The final peer assessment is important in allowing your students to add any extra comments and references to their comparisons.

SOURCE C

Suggested answers:

- True statements: 2, 5, 6, 7, 8.
- Commenting on structure:
 - The first paragraph presents a peaceful scene of sunset and dusk in a countryside setting by water.

Table A

	Source C	Source D
Subject of source	the recovery of the land around Chernobyl after the nuclear power plant disaster	<i>eruption of Tomboro</i>
Writer's purpose	<i>to describe/explain/inform/interest</i>	to give a factual account for a history book
Intended audience	adult newspaper readership	those interested in the history of the area and/or the volcanic explosion
Writer's perspective (first or third person)	first person – gives her own emotional reaction to the emerging wildlife	<i>third person – written 35 years after the eruption</i>
Use of fact and opinion	facts on the plant growth and wildlife which is now found there, the disaster and its aftermath opinions on the beauty of the sunset, the sounds of wildlife, the contrast between the silhouette of the power plant and the sky, and the craziness of actually being there	mostly factual but some personal opinion on the 'frightful' explosion (at the start) and its uniqueness (last paragraph)
Use of descriptive detail	<i>detailed description of wildlife</i>	extensive detail on the location of the eruption, its sound, the number of deaths, the destruction of the land, damage to houses, the thickness and dispersal of the ashes and cinders, their effect on the sky and ship navigation, and the depth of the darkness caused by these ashes
Tone	wonder at the beauty of the evening and the emergence of the wildlife, distress at the man-made disaster and its aftermath	<i>impartial/formal</i>
Other relevant things?	20th-century personal account of a visit	<i>19th century</i>

- In the next three paragraphs, the writer lists the different birds and their sounds, then the rising fish and the beaver in the cool night air of Ukraine. She uses a personal, emotional response as she describes the silhouette of the damaged power plant at Chernobyl and its destructive radioactive power.
- The first paragraph concentrates on natural beauty and growth, the final one on the damage man inflicts on the natural world.
- Descriptive language use:
 - Extract 1 – the extract first emphasises the normal behaviour of familiar life around the pond in the cool evening air; the movements of the beaver emphasise the peace and quiet.
 - Extract 2 – 'silhouette' emphasises the outline of the plant in stark black and white; it is contrasted with the description of the sky, which emphasises the vivid streaks of colours.

If you have checked that your students have completed the first three tasks on Source C and identified the relevant details, then the last two are possible homework tasks.

- Responses will concentrate on: the peaceful setting at the start; the abundance of wild life with the different sounds coming through the night air; how the appearance of the Chernobyl power plant explains her emotional response to the growing chorus of wild life;

the fact that the disaster was a man-made intrusion on the beauty and peace of nature.

- Readers will want to read on to see what else has happened in the Chernobyl area; they will pick up on the skull and cross bones reference to death, and the place of no return, to discover how this natural revitalisation has started.

SOURCE D

- Facts: the eruption occurred in April 1815; it happened in the province of Tomboro, in the island of Sumbawa; this is about 200 miles east of Java; there had been volcanic activity the previous April; the 1815 eruption started on 5th April; it was most violent on 11th and 12th April but did not end until July; the sound could be heard 970 miles away in Sumatra and 720 miles away in the opposite direction at Ternate; of the 12,000 people living on Tomboro, only 26 survived.
- The detail covers damage to human and animal life, vegetation and the land itself; whirlwinds, described as violent, 'tore up the largest trees by the roots'; the destruction to trees was so great that the whole sea was covered with floating timber; the lava is described as unstoppable streams rushing to the sea.
- See Table A below.

The material students have from this work, and that on Source C, should enable them to complete the final task in some detail.

- Responses should concentrate on the personal viewpoint of wonder at what is seen as a miracle in Source C, as opposed to the more objective viewpoint in Source D, although the writer is still awed by the extent of the damage from the volcanic eruption.

In Source C, the writer is distressed at the extensive damage of the man-made disaster and its effect on the natural world; in Source D, the writer is amazed at the damage the natural world has inflicted on the man-made world and human life.

FURTHER PROGRESS

- 1 Source A – damage to vegetation and the house; Source D – damage to human life; the incredible noise.
- 2 This will be a personal response and offers a good opportunity for spoken language practice. Ideally your students will give clear preferences and will use textual support to justify their choices.

UNIT 19

AIMS AND OUTCOMES

The work in this unit will prepare your students for the Spoken Language Assessment, where they will give a presentation on a subject of their choice and then respond to questions from the audience, which could be their classmates. The work will help your students to answer questions based on Assessment Objectives 7, 8 and 9.

It may be useful for you to film some of the activities in this unit, as well as some of the practice activities for spoken language suggested in other units. This will prepare your students for the possible presence of a camera during their assessment.

This unit develops AO7, AO8 and AO9 skills:

- think about the importance of spoken language
- research and plan a presentation
- practise and develop skills in presentation
- give a presentation.

USE YOUR SKILLS

The questions given at the opening of this section offer a good starting point for work on Spoken English.

You can emphasise to your students that in their future working life, they will need to balance spoken language with writing. Being an articulate presenter (for example, in interviews or in presentations to colleagues) may influence their chances of promotion or enhance their status. You may also stress the supreme importance of listening as the most valuable aid to learning.

Activity 1

Suggested answers:

- 1 It will be useful for your students to keep notes of their group ideas on these questions. This will help them to carry out task 4.

Red box – A myth is a tale or idea that may or may not be true but is repeated and passed on. He is saying that many people still believe in the idea of the inarticulate teenager.

Speaking well in interviews means that students' ideas about themselves, their qualifications and what they can bring to the job on offer are communicated clearly. It also makes it much less likely that the interviewer will fail to pick up on something important or even misunderstand something that they have said.

Brown box – This is a personal response, although many students may agree that they are rarely asked for an opinion. They might well be in agreement, also, that some members of the class are anything but silent!

Blue box – Again, this is a personal response, but you could point out that sometimes refraining from giving a response can be as powerful as an actual response. For example, a family discussion where one member offers no opinion may indicate complete disagreement with the ideas being discussed or even complete disagreement that the topic is being discussed at all.

- 2 The occupations all involve contact with the public. Apart from presenting a good public image by speaking well, they also need to give clear instructions which should not be misunderstood, for example, a driving instructor telling a student driver how to use the clutch or a plumber advising a customer on the use of a gas boiler.

Occupations **c** and **d** carry the additional responsibility of working as part of a team, where speaking clearly to other team members can literally be a matter of life and death.

- 3 The work on task 2 should help the groups to come up with responses to task 3.
- 4 The peer assessment in this task is important, especially in assessing how well students listened to the opinions and ideas of others.

SPOKEN LANGUAGE IN YOUR GCSE

Following the discussions in Activity 1, you can reinforce any ideas that have been generated about speaking clearly and using good listening skills.

You can point out to your students that they need to be thinking carefully about the subject for their presentation and their responses to the questions which might arise from it.

You can stress to your students that the subject of their presentation should be one in which they are genuinely interested and that they will enjoy researching. If the subject is only a passing fancy, or picked in a less than serious way, then their presentation will lack the depth and sparkle needed for a high mark.

Their choices for Activity 2 will be personal but they should be able to justify them to their own groups.

The suggested subjects may also offer your students a way of thinking about their own choice for a presentation, for example, charities – many students may well be actively involved in charitable causes.

DECIDE ON CONTENT

You could explain to your students that they will almost certainly need to carry out research from their own sources, local and national press or the internet. They will probably have to make decisions on what to include and what to leave out. Reinforce the notion that a three-minute presentation is actually a long time to fill.

Activity 3

- 1 You should emphasise the need for thorough research. Even if it is a subject the student knows well – for example, a particular sport – there will be details available which could add to the interest of the presentation, for example, its history.
- 2 Your students should realise that **purpose** is as important in spoken language as in writing and responses to reading. They need to decide whether their aim is to inform, argue, persuade, entertain or discuss. They may wish to cover more than one of these objectives but their overriding aim should be to hold the interest of the audience. As such, combinations of entertain/interest and inform/interest are highly likely.
- 3 Here again, a skill from other aspects of English is important – organisation. Your students will need to structure their talk for maximum impact.
- 4 The proforma for planning given in the Student Book could be useful for your students. They can adapt it to fit the subject and purpose of their own presentation.

ENGAGE YOUR AUDIENCE

You could remind your students of how a good writer engages their readership through a range of vocabulary, images and sentence structures. Your students will need to use similar techniques to engage their audience during their presentation.

Activity 4

Suggested answers:

- 1 Your students are likely to prefer Student B's presentation opening because of its more personal address and its sentence variation.
- 2 Your students could concentrate in a similar way on tone and sentence structure in the opening of their own presentations.
- 3 It is important that your students carry out the peer assessment in this task to identify areas of potential improvement in the openings of their presentations.

THINK ABOUT USING VISUAL AIDS

Work through the warnings on the use of visual aids with your students. Emphasise the ideas given about the successful uses of visual aids.

Your students can then use these examples to complete Activity 5.

VARY PACE AND INTONATION

Differentiation and extension

You may be able to give an effective demonstration of the importance of the variations listed in this section.

A strong drama department may help but you could also select three of your students and 'coach' them in your requirements.

Ask them all to look at a well-known speech from a play – the prologue from Shakespeare's *Romeo And Juliet* is about the right length, is not too demanding in vocabulary and has opportunities for resourceful presentation.

If one student delivers it in a dull, flat monotone, another at a too lively pace and a third with steady intonation and varied emphasis, your students will be able to observe the effect of careful, well-paced delivery.

Students can work on Activity 6 with the planned opening and closing of their own presentations. It will be useful for them to listen to recordings of themselves to help them adjust their own delivery. Many speakers cannot identify clear faults in their presentation until they listen to a recording of themselves.

BE AWARE OF YOUR BODY LANGUAGE

Make your students aware of the impact of posture and facial expressions, especially when trying to avoid over-exaggeration.

You could take them through tasks 1 and 2 in Activity 7 leading to the completion of the list in task 3, which should be customised to the content of their own presentation. This list will incorporate such factors as smiling, eye contact and leaning forward to stress important points.

SPEAK IN STANDARD ENGLISH

You can introduce this section by talking to your students about **register** – the way we modify our language to suit the social setting. The clearest differences are between informal settings, where colloquial language and non-grammatical forms are acceptable, and formal settings, where the demand is for the use of Standard English and correct vocabulary and grammar.

This is a good opportunity to remind your students of some differences:

- **accent** – the intonation you give to certain words as you speak
- **dialect** – words which are only used in certain areas and whose meaning is only understood in those areas.

In the interests of clarity, your students should avoid the use of dialect, but must also realise that Standard English can be spoken with a regional accent.

Activity 8

Suggested answers:

- He could not have done it because he was with all the other lads. You may come across regional usage here, for example, 'of' instead of 'have'.
 - We were just about to go there.
 - Look at those cars over there.
 - When he came in he saw it and said it was brilliant.
 - Are you all going out?
- Your students can carry out this task using recorded snippets of one another's speeches. Once again, you can remind them of the part played by accent and dialect when speaking Standard English in a formal register.

ASK AND ANSWER QUESTIONS

You can use the example given at the start of the section in the Student Book to tell your students about open and closed questions.

- **Closed questions** demand either a yes/no answer or a short answer on specific details, for example, where do you live?
- **Open questions** demand a fuller response, often in the form of an explanation.

You should remind your students that they may well be the audience at their fellow students' presentations and that they have a responsibility to be good listeners.

Use the example given before Activity 9 to demonstrate skilful linking of open and closed questions.

Activity 9

- Possible questions:
 - Was your first day at this school a happy one and can you tell me how you felt on that day?
 - Can you tell me how you feel about the school uniform policy?
 - Have you enjoyed subjects like Art, PE and Technology more than subjects like English, Maths and Science? If so, can you tell me why?

- Can you tell me if you are looking forward to leaving school and why/why not?

Tasks 2 and 3 will help your students to understand the responsibilities of a good listener and how they can help each other in Spoken English.

GIVE YOUR PRESENTATION

The checklist given in the Student Book could make an effective wall display for your students.

You could also add a reminder on the use of PowerPoint® or visual aids.

Your students could use the '**Assess your progress**' section in the Student Book to consider the effectiveness of their presentations after final, recorded practices. The ticked criteria should inform their written commentary, which can be consulted before the actual assessment.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Saira Khan: What makes a good presentation?

Video: Various perspectives: Who delivers presentations and why?

Video: Dr Ian Pearson: Engaging your audience

Video: Gemma Valpy: Visual aids

Video: Will Adamsdale: Engaging your audience (1)

Video: Will Adamsdale: Engaging your audience (2)

Video: Dr Stella Peace and Gemma Valpy: Body language

Video: Gemma Valpy: Eye contact

Video: Dr Stella Peace and Gemma Valpy: Preparing a presentation

Handout: Checklist

Video: Dr Stella Peace: The importance of speaking and listening in business

UNIT 20

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5, which requires them to 'communicate clearly, effectively and imaginatively.....for different forms, purposes and audiences'.

The 'Progress Punctuation' section will also start to prepare your students for the criteria of AO6, which states that they must use 'accurate spelling and punctuation'.

This unit develops AO5 skills:

- use ideas to tell an interesting story
- link purpose and audience with control and craft
- order ideas to interest the reader
- choose words to help the reader understand the writer's feelings.

USE YOUR SKILLS

It will be useful to start by reminding your students just how much writing they do in a day, from note taking and extended writing in other subjects, to texting and other written communications with friends and family.

This will lead your students into the first three tasks in Activity 1.

It will be important for your students to complete task 4 with a partner, identifying the features that they see as making writing successful.

HAVE SOMETHING TO SAY

You could link this section with task 4 in Activity 1 by asking your students if they thought that their successful writing was linked to a clear purpose. For example, their funny story in English may have been successful because there was a desire to tell their readers about a humorous incident or their tweet may have been retweeted so often because they had a strong viewpoint on a new film or record.

Activity 2

Source A is an excellent extract to read aloud with your students. There are no vocabulary issues and the sheer fun of the incident makes it an exhilarating read.

Suggested answers:

- 1 a Yes, the story is believable as a piece of outrageous behaviour and funny in the scene it conjures up.
- b Yes, the response to the crawling discomfort of the tadpoles will be a common one.

- c Yes, the recognition of the contrast at the end and the notion of Anderson's true feelings makes for a keen reaction to the story.
- d Yes, the humour in the situation is clear.
- e Yes, the use of accent and dialect in the dialogue gives it an immediacy and a sense of reality.

Tasks 2 and 3 will depend on personal student responses.

You will probably need to encourage students to think hard about examples of amusing events while reassuring them that they need not be as bizarre as the one they have just read about. You could suggest that family gatherings may be a useful source for amusing or interesting events. As in the example you read in Source A, your students' use of detail will be important in building up a clear picture for the reader or listener.

It is important that your students receive the feedback in task 3, either from you or their peers.

USE CONTROL AND CRAFT

You could use the bullet points at the start of this section to define **purpose** and **audience**, and to explain to your students how these factors influenced their work in Activity 2, tasks 2 and 3. You need to explain that purpose and audience influence the content of a piece as much as the control and crafting of the writing itself.

Activity 3

- 1 Suggested answers:

Kind of writing	Examples
(d) writing that is personal and not meant for others to read	Diaries, notes: require some control and crafting – diaries may need to be consulted in order to remember people and incidents, notes are a record which may need to be revised for an exam.
(c) writing that is social and for an audience	Texting, blogging, tweeting: does not always need to be controlled or crafted, they are expected to be immediate responses.
(b) writing that is for a known or unknown audience	Letters, official documents, work emails: expected to be controlled and crafted as high standards of accuracy and presentation can be important for image and business in official and workplace communication.
(a) writing that is assessed on its craft and control by a teacher or examiner	An essay in an English exam, an entry for a creative writing competition: need the most control and crafting to engage and interest the reader.

DIFFERENTIATION AND EXTENSION

You could ask your students to bring in some writing samples to show how control and crafting has been used. Text messages, tweets and blogs are easiest to source. Notes from another subject (for example, History or Science) could be used alongside an English essay and one of the official Council Notices from a local paper.

- 2** There are no prescribed answers here as any ranking is debatable.

You could use this task as a way of seeing what your students consider to be important – for example, do spelling and neat handwriting actually have an impact on the quality of a piece of writing?

Spend some time in group work to discuss the ranking rationales of your students. This can be followed by presentations to the class, which would be an effective use of this task.

- 3** Look closely at the changes in the sentences, comparing them with Anderson's original in Source A. You could comment on how the fluency of this writing is different in effect from the immediacy and honesty of Anderson's opening of the story.

However, in rewriting their first two sentences, your students should aim for this level of control and crafting.

WRITE FOR YOUR AUDIENCE

You could refer back to the last section and point out how the differences between Anderson's story and the sentences in Activity 3, task 3 are linked to audience.

Anderson wanted to interest his classmates and talked in dialect, letting the flow of events come gushing out; the other example could have been written for a general readership and needed to be more controlled.

Use the bullet points given at the start of this section to explain 'hooking' the reader; concentrate on detail, vocabulary and the organisation that leads to an effective ending.

Activity 4

This could be a homework activity.

Suggested answers:

- 1 a** The writer was afraid of it and fascinated by it; it was kept in a cage; the reader will want to know about its size and how dangerous it was.
- b** He uses the detail of the whole incident to build up to the actual bite. The last sentence makes you think

that it has been a huge bite or that the finger might even have come off.

- c** The spinning room and the blackness help you to understand his shock and dizziness. The tree simile in line 15 helps the reader to understand how the narrator fainted outright.
- d** Because a gerbil is such a small, relatively harmless animal.

You could link these answers to the bullet points at the start of this section – opening with fear and fascination to interest readers in what will happen next, adding detail by having the narrator put his finger in the cage, using vocabulary such as the effective image of the felled tree, and organisation in not revealing the species of the biting animal until the very end.

- 2** Suggested order: We were staying at my aunt's; I'm a keen football fan; My team was in the final; The final was on TV; My aunt's TV was broken; Cousin Sami arrived with tickets.
- 3** The details in the box can be linked, starting with the TV on the wall and moving through the desperate attempts with the remote and different buttons to the persistence of the blank, fuzzy screen.

You could again link back to the bullet points in the Student Book before Activity 4. Your students could mention their feelings as they sat down to watch, the details of the operations with the remote and buttons, build in an image to show their frustration (for example, like a volcano ready to erupt) and end with the crushing disappointment of the faulty TV.

- 4** Suggested sentences you might want to use:
- I was desperate as none of the vast array of gleaming, coloured buttons on the set or the remote produced a picture.
 - Crushed with disappointment, I realised technology had defeated me and that I could not watch my team in the final.
 - I slumped down, exhausted with my futile efforts.

PROGRESS PUNCTUATION

This is a good opportunity to use the bullet points in the Student Book to revise sentence punctuation and the use of capital letters. The bullet points could form the opening part of an ongoing wall display about punctuation.

Activity 5

- 1** Punctuated version:

It was one day in late December. I had been to visit my Granny Eveline in hospital and was heading home when the snow began to fall. It was very gentle at first but then swirling flakes started to descend. Within minutes I was

making my way through a blizzard. It was impossible to see in front of me and the pavement had all but disappeared. Before long I knew I was hopelessly lost. What was I to do?

You could use both versions, the original and the punctuated ones, to show your students that accurate punctuation is not just a requirement of English examinations. It aids clarity in any piece of writing.

ASSESS YOUR PROGRESS

It is at your discretion how you administer this unit, decide on the time allowance and determine the conditions: exam, classwork or homework. You will need to decide on the best conditions for your students to show how much they have learned from the bullet-pointed criteria given at the start of the assessment.

You should take your students through the steps in task 1, perhaps re-reading Anderson's story of the tadpoles and revisiting their ideas in Activities 2 and 3.

It will be important that your students carry out the peer assessment in the 'How did you do?' section to see how far they have met the ticked criteria given at the end of the section.

FURTHER PROGRESS

The short story compilations suggested in the Student Book are excellent routes into an appreciation of the writer's craft. Any other short story collections in your school library will be equally valuable.

Roald Dahl's story *The Hitchhiker* will make an excellent example of the build-up of detail leading to a surprise ending.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Stella Peace: Writing for a purpose

Video: Sam Cattell: Features of descriptive writing

Assess to Progress

UNIT 21

AIMS AND OUTCOMES

The work in this unit will help your students to prepare for questions based on AO6, which requires them to 'use a range of sentence structures for clarity, purpose and effect'.

This unit develops AO6 skills:

- use skills to assess writing
- learn about simple, compound and complex sentences
- add descriptive detail to sentences for effect
- vary sentence structures to interest readers.

USE YOUR SKILLS

You could introduce this section by reminding your students of the skills needed to produce writing which suits the intended purpose and is interesting for the intended audience. These skills require the writer to make choices on the content of the text, the sentence structures used to put it together and the choice of vocabulary.

Activity 1

Suggested answers:

- 1 Your students might comment on the vocabulary level, the short sentences and the subject matter of dragons.
- 2 Your students should be able to identify that no words have more than two syllables and conclude that short words are better suited to a young audience.
- 3 These repetitions help young readers to remember the main characters, the setting and the subject matter.

You can remind your students of how these choices relate directly to the purpose and intended audience of the writing.

CHOOSE SENTENCES TO SUIT YOUR AUDIENCE

You can remind your students of the following key terms:

- **Simple sentence** – one **main clause** (clause – a group of words in a sentence containing a verb).
- **Compound sentence** – one main clause and one **subordinate clause** joined by a conjunction.

Point out to your students that the choice of a conjunction needs careful thought; it should not always be 'and', which is the easy, and sometimes lazy, option.

They should realise through the examples given that conjunctions can be chosen for effect. In the examples given in the Student Book, the use of 'but' creates suspense, while the use of 'and' shows that the events are happening at the same time.

Activity 2

- 1 Student responses should reveal their thoughtful use of sentence types and vocabulary choices to suit the audience, as well as repetition to maintain familiarity with both characters and storyline.

DEVELOP SIMPLE AND COMPOUND SENTENCES

You can take your students through the work in this section pointing out the uses of descriptive detail and the effects of the word choices and alliteration. One of the effects of the word choices is to shift to a different audience, i.e. an older child. Notice especially the effect of linking four main clauses in the final example and how this choice would be affected by the intended audience.

Activity 3

This could be a suitable homework activity.

- 1 Your students need to refer back to the story continuation they wrote for Activity 2. Ensure that they are aware of the elements (**a**, **b** and **c**) they need to add to their rewrite.
- 2 This task could be done as a peer assessment, with students checking each other's use of detail, examples of alliteration and linked sequences of events.

USE COMPLEX SENTENCES

You could take your students through the example given at the start of this section in the Student Book.

Before moving on, ensure that they fully understand **subordinate clauses** and **subordinating conjunctions** and the possibilities when placing subordinate clauses and conjunctions.

Activity 4

Suggested answers:

- b** The rain lashed the roof until the gutters overflowed.
- c** As thunder pounded the air, the pet dog shuddered in the corner.
- d** After the lightning struck, several trees crashed to the ground.
- e** If the children had not stayed inside they would have been swept away.

- f** There had never been such a powerful storm since records were started.
- 1 a** The emphasis is on the overflowing gutters at the expense of the torrential rain; the damage is more important than the extreme weather.
- b** The troubles of the pet dog come before the extreme noise of the thunder; the emphasis is on the effect on the dog.
- 2** This task provides a good opportunity for peer assessment. Highlighting peers' work will help students in identifying clauses and their place in the sentence.

Differentiation and extension

Now that your students have worked through simple, compound and complex sentences, they can look more closely at the choices made for different purposes and audiences.

You can return to the use of children's stories, as in Activities 1 and 2.

Ask your students to bring in a storybook for young children or borrow a couple from a local reception class; the *Little Bear* stories or Jill Murphy's *Mrs. Large* stories, for example.

Ask your students to rewrite a section using simple, compound and complex sentences. Then ask them to comment on the effect on the story itself, for example, has it improved it?

From this work, they should see how choices of sentence types are affected by the intended purpose and audience.

USE A RANGE OF SENTENCE STRUCTURES

You could start by reminding your students of the different sentence types they have studied: simple, compound and complex.

However, they will also need to understand that the effective deployment of these different types of sentence is part of a writer's control and craft and a means to influence and interest their readers.

This is a good opportunity for your students to present their findings to the rest of the class as preparation for the Spoken Language Assessment.

Activity 5

Suggested answers:

- 1** 1st row – A and B; 2nd row – A and B; 3rd row – B; 4th row – A and B; 5th row – B; 6th row – A; 7th row – B.

Work through the bullet points at the end of task 1 to ensure that your students understand how the qualities

in Student B's answer are more highly rewarded under the Assessment Objective 'use a range of... sentence structures for clarity, purpose and effect'. Student B is not just showing technical skill; the writing is more effective in conveying a sense of home to the reader.

PROGRESS PUNCTUATION

Three main uses of the comma are covered here with examples: commas in a list, commas marking off extra information and commas used after a subordinate clause that begins a sentence.

The examples could be added to an effective wall display.

- 1** Suggested rewrite:

If you step out of the kitchen and turn left, you will enter the lounge. This is where the family spend much of their free time. A large television set sits in the corner whilst the wall facing you has a glowing electric fire surrounded by books, CDs, smiling photographs and scenic pictures. Your eye travels around the room. You spot something unexpected. Standing against the wall, by the window, is a glowing, full-sized, classic jukebox.

ASSESS YOUR PROGRESS

You should administer this assessment at your discretion. You should choose the best time and conditions – e.g. exam conditions, classwork or homework – that will allow your students to show how well they have developed the skills given in the bullet points at the start of the assessment.

You should take your students through the requirements of the assessment, reminding them of the importance of sentence types and the use of descriptive detail. They should know that the purpose of the writing is to describe and that the audience is the teacher.

It is important to complete the 'How did you do?' section. This can be done as teacher or peer assessment. It will allow your students to recognise how far they have met the ticked criteria given at the end of the assessment.

FURTHER PROGRESS

The ideas given for tasks 1 and 2 consolidate the writing practice in this unit.

A few years ago a very successful exam writing task asked candidates to describe the room in which they were sitting. You could use this task as additional or alternative work, again reminding your students that it is descriptive writing for an audience of examiner/teacher.

CAMBRIDGE ELEVATE RESOURCES**In the Student Book:****Assess to Progress**

UNIT 22

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO6, which requires them to 'use a range of vocabulary... for clarity, purpose and effect'.

This unit develops AO6 skills:

- discover the importance of a wide vocabulary
- choose verbs and adverbs to enhance meaning
- understand suffixes
- create effective images
- craft writing.

USE YOUR SKILLS

You can start by reminding your students of how vocabulary choices allow the writer to be more precise.

Use a simple example, such as:

- The teacher walked into the classroom.
- The teacher marched into the classroom.

Point out how the second example indicates to the reader a more purposeful gait on the part of the teacher, with perhaps even something military-like about it.

Activity 1

This section concentrates on the precise replacement of over-used words and the ensuing suggestions.

There is an opportunity here for some practice for spoken language if pairs present their ideas to the class.

Suggested answers:

- 1 a** Mumbled: lacking confidence, not sure of the validity of the request.
b Screamed: determined, sure that the demands are valid.
c Insisted: quietly confident and assured in the request.
- 2** Suggested answers:
Whispered: something secretive about what is being said.
Exclaimed: either a command or some surprise.
Bellowed: deep sounding and commanding attention.
Roared: aggressive in the demand.
Stammered: hesitant and unsure.
Yelled: rather passionate and excited.

Wailed: sorrowful and regretting.

Grunted: morose and grudging.

Muttered: impatient and wanting to move on.

Screamed: annoyed and shocked.

3 Suggested answers:

Move quickly: bolt; dash; dart; gallop; race; run; rush; shoot; stampede.

Move slowly: falter; amble; crawl; stroll; dawdle.

Move gracefully: sway; glide; slide.

Move awkwardly: lurch; falter; stumble; stampede; shuffle.

Move downwards: drop; trip; descend; sink; fall.

Move upwards: raise; fly; soar; zoom.

Move round: whirl; stagger; spin; circulate; turn; twist; rotate.

- 4** There could well be differences for your students to discuss. For example, should 'stampede' be to move quickly or to move awkwardly? Should 'sway' be to move gracefully or to move slowly?

USE VERBS AND ADVERBS TO ENHANCE MEANING

You could remind your students that an adverb is a describing word that tells us more about the verb in a sentence, i.e. it ADDs to the VERB.

You can work through the examples given in the Student Book and end by pointing out how adverbs normally answer one of four questions: How, When, Where and How often.

Activity 2

Suggested answers:

- 1** It would be wrong to imply that there are correct answers here, although some may be inappropriate. The following should be treated as suggestions:
Glimpsed fearfully; noticed quietly; watched steadily; observed patiently; spotted suddenly; viewed determinedly.
- 2** Again, you should treat these ideas as suggestions:
a strolled quietly
b slyly placed
c tearfully admitted
d tumbled heavily
e brilliantly dazzled.

- 3** It will be important for your students to carry out the peer assessment in this task, helping each other with precise language choices.

UNDERSTAND SUFFIXES

You could start with a simple explanation that a suffix is a group of words added to the end of a root word that changes the meaning of the original word.

Then work through the examples in the Student Book developed from the root word 'shadow'.

Activity 3

You could also use student suggestions here as the basis of a useful wall display.

Suggested answers:

- 1** **a** wonderful; **b** played; **c** dreading; **d** sensible; **e** happiness; **f** agreement; **g** lightest.
- 2** It will be important for your students to carry out the peer assessment in this task to increase their awareness of how their vocabulary can be enhanced through the use of suffixes.

THINK ABOUT WORD CHOICE

Activity 4

This is a possible homework activity. You can do preparation in class by looking at the first two responses in the Student Book with your students, pointing out the effective vocabulary choices; for example, 'a whole load of us went to the beach' compared to 'a large group of us descended on the beach'.

Point out that the vocabulary in the second extract is not particularly sophisticated; there will be no words your students do not know. It is the precise choice of words and the artfulness of their placing that adds to the effect.

- 1** Suggested rewrite:

We must have presented a strange sight, lined up in a row like schoolchildren. It was pleasant, chatting, bathing and being friendly together. We were pondering our next move when an ice-cream van chimed. We dashed towards it and waited patiently in the queue. It took only a few minutes to buy our cold cones and stroll back to the sea with these giant, creamy refreshments in our hands.

- 2** Part of the homework could be to carry out task 2 with a partner, looking for improvements in effectiveness.

DEVELOP IMAGES

You should remind your students of how often they use images in their own descriptive talk with their friends, for example:

- What was the winning singer like on Britain's Got Talent?
- He had a voice like a screeching parrot in the zoo.

Then move on to identify the difference between **similes** and **metaphors** using the examples given in the Student Book. These could be turned into a wall display.

Activity 5

This paired work is based on personal response.

Student pairs should look to be imaginative in their choice of images, as in the suggested answers below:

- 1 a** Water crashing like thunder
- b** Ice-cream van like church bells
- c** Queue like a twisting snake
- d** Giant ice-cream cones like a towering block of flats

Students should then work through tasks 2 and 3, with the peer assessment in task 3 allowing them to see possible further improvement.

Differentiation and extension

Ask your students to look online for the text of Tennyson's short poem 'The Eagle'. A link has been provided in the Cambridge Elevate Resources section below. They should be able to identify for themselves the images the poet uses to capture the speed and power of the bird.

Ask them to work on four or five images of their own to describe any animal, bird or fish. If they want, they can then link these images into a poem.

INVESTIGATE DESCRIPTIVE WRITING

You could reinforce how important the precise choice of vocabulary is when putting together details and images so that the reader has a clear picture of what is happening in the text at that point. This reinforcement will lead into Activity 6.

Activity 6

Suggested answers:

- 1 a** 'Clasp' gives the reader the impression of gripping tightly, like the clasp on a piece of jewellery, or in order to warm the hands. 'Leached' is a form of 'leaked' so the effect is of the warmth leaking away into the cold air. 'Clenched' again indicates holding tightly to give the reader an impression of the tightness of the muscles.

- b** There is a sense of movement in the first three verbs in the list compared to staying still in the last one.
- 2** It adds to the verb, increasing the sense of the inevitability of sunrise despite her desperation for the day to be delayed.
- 3** The simile in line 9 creates a picture of complete, immovable stillness.
- 4** The impression is given of someone waiting uncomfortably in the cold night for the dawn of a day they hoped would never come.

PROGRESS PUNCTUATION

You could take your students through the basic rules for the punctuation of direct speech given in the bullet points at the start of this section in the Student Book.

Activity 7

Suggested answers:

- 1 a** 'Have you seen them?' she asked.
- b** 'They're playing in the park,' he replied.
- c** 'Let's go and check they're alright,' she insisted.

ASSESS YOUR PROGRESS

How to administer this unit will be at your discretion. You should decide on the timing and conditions – e.g. exam conditions, classwork or homework – that will allow your students to show how well they have developed the skills given in the bullet points at the start of the assessment.

For task 1, it may be useful to look again at Source A with your students, reminding them of how developed vocabulary and carefully chosen verbs, adverbs and images have created an effective opening, giving the impression of someone who is apprehensive about what is going to happen to them.

Ask students to use a similar approach in their writing for task 1.

It will be important for your students to complete the 'How did you do?' section. This feedback, either from the teacher or peers, will help them to realise how far they have met the criteria given at the start of the assessment.

FURTHER PROGRESS

- 1** Suggested answers:

Verbs and adverbs: many of the word choices give the reader the impression of something large moving awkwardly and with great difficulty, but others give the effect of cautious, shy movement.

Imagery: the image in line 6 adds to the idea of the movement being a slow struggle with difficult, cumbersome steps.

Ask your students to notice how the carefully detailed description leads into the minimal sentence, effectively showing the reader what the writer has seen.

As a further exercise, your students could look at the verbs, adjectives and images chosen by Andrea Levy in Source A of *Progress Plus*, available in Unit 10 of the Cambridge Elevate-enhanced Edition of *Progress Plus*. Here, Levy describes for the reader the effects of a hurricane.

Using the same careful choices, students could describe another significant weather scene, for example, a sunny morning in summer, a frosty winter morning, or a calm and tranquil sunset.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

In this Teacher's Resource:

Link: Tennyson's short poem 'The Eagle' is available on the English Verse website

UNIT 23

AIMS AND OUTCOMES

The work in this unit will help your students to answer questions based on AO5, which requires them to 'organise information and ideas... to support coherence and cohesion of texts'.

This unit develops AO5 skills:

- plan writing
- write coherent paragraphs
- link paragraphs.

USE YOUR SKILLS

You could ease into the topic by asking your students how much planning they will already have done to get this far in the school day. They will have planned what to have for breakfast (or planned to do without it), planned their journey to school, including meeting up with friends, planned what they needed to bring to school and planned their way around different classrooms to attend lessons.

Alternatively, you could ask them to think about their planning for the weekend – any outings with friends to shops, cinemas or concerts, any help they may give parents and the inevitable planning of when to do homework.

The general point is that planning, organising, thinking ahead and linking events together form an essential part of our everyday lives; it is not something we just adopt for writing in English.

Activity 1

This is an excellent practice opportunity for spoken language, both in preparing and giving a presentation to the class and in dealing with questions arising from a presentation.

You will need some sheets of A3 paper and coloured pens/highlighters as your students work through the stages in tasks 1 and 2.

You should point out how key the skill of listening is to task 1. By the end of it, students should have narrowed their possibilities down to two or three suggestions. The bullet points in task 2 should help them to further narrow their field of choices before alighting on a preferred option and, possibly, a back-up.

The presentation and question session in task 3 should be followed by a vote, not just to increase enthusiasm, but to prepare for the eventuality of presenting well developed, detailed, tried and tested suggestions to the organisers of the leaving party.

GENERATE IDEAS

Explain to your students that you are going to move this planning template from an oral presentation with questions to a piece of creative writing.

Ask your students to start by thinking about purpose and audience. You could link back to the work done on the importance of audience and purpose in the reading units.

You could use the example in the blue box in the Student Book to get students' work underway. Point out how Methods 1 and 2 replicate the stages of Activity 1, tasks 1 and 2: this is not something that is entirely new to them.

Encourage your students to recognise that the purpose in Method 2 is different – to entertain and interest – and that the audience is clearly defined.

Activity 2

- 1 The purpose is to generate interest and the audience is their fellow students.
- 2 It will be important for your students to carry out the peer activity in this task so that their original ideas can be refined and possibly extended. Talking about plans as a group is an excellent way of establishing what might, or might not, work well.

PLAN FOR PARAGRAPHS

You will need to refer back to the task in Method 2 in the Student Book and the questions generated from it to help your students to assess the paragraph planning. They should be able to match the ideas in the green box to those in the pink box at the top of the page, for example, When/Where/Why (paragraph 1) relates to When (line 4 in the pink box).

Encourage your students to notice how the events of the story have been built around, and are developed from, the responses to the questions in the pink box.

Activity 3

Task 1 is a possible homework task. Your students can now use the same range of questions, and the same method of development, to produce a paragraph plan for task 2.

Again it will be important for your students to carry out the peer activity in tasks 2 and 3 to refine, and possibly further develop, their paragraph plan.

USE YOUR PARAGRAPH PLAN

Your students will now need to refer back to the previous section and the paragraph plan in the green box in the Student Book. You could stress how this plan is a guide to writing; it can be amended during the actual writing.

Activity 4

Look at how this paragraph plan has been implemented in Source A. You could read through the extract with your students.

1 Possible talking points:

- Use of extra detail in paragraph 1 – the developed description of the November night; how long Arjun had known his girlfriend; the way the writer develops the loneliness of Arjun on his walk. These details draw readers into the situation of the character and allow them to feel the eeriness of the setting, building up the background and atmosphere.
- Use of dialogue to present the argument clearly – the reader feels that they are right there with Arjun, hearing the argument.
- Use of detail of the fight – how it developed from the argument, effective verbs like 'plunged' and 'crashed' and the simile 'swift as lightning'.
- The clear reason given for Arjun's flight.

Your students may notice how paragraph 2 has been extended with dialogue so that the reader does not get to see Arjun's arrival home, originally planned for paragraph 5. The writer has adapted the original plan and settled for keeping the reader in suspense about Arjun's escape from the scene.

The writer has used the original plan as a guide but has also developed it.

- #### 2
- Before your students write their first paragraph, remind them of the comments made on the first paragraph in Source A.

WRITE COHERENT PARAGRAPHS

Activity 5

- #### 1
- Your students should use the first paragraph of Source A as a template for their peer assessment.

They should look for:

- **logical sequence** – for example, the way that the first paragraph in Source A moves from a description of the night, to Arjun's situation, and then to what he witnesses
- **detail** – for example, the detail given on the November night and the way that Arjun is presented as being quite alone.

- #### 2
- It will be important for your students to use this peer assessment to improve the quality of the writing in their first paragraph.

USE PARAGRAPHS FOR DIALOGUE

You could mention how effective the use of dialogue is in Source A in making the reader feel present at the

scene, but also how the writer has balanced this with descriptive details of atmosphere and setting.

You could also look back at the 'Progress Punctuation' section on the punctuation of direct speech in Unit 22.

Use the example given in this section to show how a change of speaker involves a new paragraph before you ask your students to complete Activity 6.

Differentiation and extension

You could ask your students to write a piece of dialogue about a situation familiar to them, for example, a family argument over what to watch on television or a family discussion on holiday plans.

They should use the dialogue to give their readers some sense of the characters involved and a feeling for the atmosphere of the scene.

You should remind your students that they need to:

- intersperse dialogue with narrative detail to avoid producing a recorded conversation
- observe the rules for punctuating direct speech and for the use of paragraphs in dialogue.

LINK PARAGRAPHS

Explain to your students that the work they have done on the logical progression and correct placing of details in their first paragraph concerns the **cohesion** of the paragraph, and that the way paragraphs are strung together in a complete piece of writing is their **coherence**.

You could look at the notes on the linking of paragraphs in Source A, given at the start of this section, to exemplify coherence for your students.

Activity 7

Suggested answers:

- 1 a** It tells the reader that the argument/dialogue that they have just read carries on.
- b** It ends with Arjun being seen by one of the men involved in the violent fight.
- c** It connects Arjun seeing the gleam in the murderer's eye and Arjun's flight.
- 2** Your students should now link their first paragraph to a second one with an opening sentence that signals a change in focus.

PROGRESS PUNCTUATION

Clarify for your students that individual paragraphs are determined by their particular focus but that there are no rules on length. That development is completely in the hands of the writer.

It is perfectly possible, and stylistically effective, to have a one-word paragraph, for example, the writer of Source A could have used the single word 'Horror' as a sixth paragraph and then moved to a seventh paragraph based on Arjun seeing the gleam in the attacker's eye and running away.

Activity 8

You could read through the atmospheric description in Source B with your class.

- 1 Suggested paragraph breaks after: 'soft clouds', 'murmured softly' and 'put things right'.

Your students may notice that the final paragraph is only three words long; it could possibly be reduced to the single word 'darkness'.

ASSESS YOUR PROGRESS

When to administer this assessment and under what conditions – e.g. exam conditions, classwork or homework – will be at your discretion. You will need to choose the best conditions for your students to allow them to show how much they have learned from the bullet-pointed criteria at the start of the assessment.

- 1 Before starting you should remind your students of cohesion and coherence, the use of detail and language to develop ideas and the use of correctly punctuated dialogue.

They should look back at their original plans and make any amendments in the light of work they have done.

- 2 Emphasise the importance of checking and editing.

It will also be important for your students to carry out the 'How did you do?' section. This assessment, whether teacher- or peer-led, will allow them to see how far they have met the ticked criteria given at the end of the assessment.

FURTHER PROGRESS

You can go back to Activity 1 for your students' initial ideas on this task. They may be able to refine them after working through the other sections in this unit.

You could also add to this activity to get your students to understand the effect of purpose and audience.

Ask your students to use their basic ideas from this task but this time to write a speech aimed at persuading the local council to give extra funding for one of these places. Remind them of persuasive devices such as emotive language, repetition, rhetorical devices and the power of three.

If you feel that this task involves too much writing for your class, ask your students to produce only the first 100 words or so.

By comparing these two pieces of writing, your students should see the effect of purpose and audience on the finished style and content of the writing.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Benjamin Zephaniah: Finding ideas

Video: A student view: Planning

Video: Chris Priestley: Using dialogue

Video: Lemn Sissay: Writing dialogue

Assess to Progress

UNIT 24

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5, which requires them to 'communicate clearly, effectively and imaginatively, selecting and adapting tone... for different forms, purposes and audiences'.

This unit develops AO5 skills:

- write in Standard English
- understand the differences between formal and informal writing
- create tone through word choice
- use tone to influence the reader.

USE YOUR SKILLS

You could begin by bringing to the lesson a copy of a letter which the school has recently sent out to parents.

Ask your students to recognise that this letter is now a permanent record of communication between school and parents; as such, the style and content of the letter must be matched to the intended purpose and audience in order for the communication to be effective. The accuracy and formality of the writing is important for successful, clear communication.

It is worth pointing out that, in the modern era, these considerations also apply to emails. You could point out how many court cases and employment tribunals now hinge on the tone and content of emails.

Activity 1

1 Suggested answers:

Remind your students that they will be talking about the appropriateness of the letter for the intended purpose and audience.

- a** There is no clear explanation of what the security guard said or did.
- b** 'Sort it all out' does not suggest what particular action Jasmine wants to see.
- c** Some of the language is more suited to a conversation between friends, for example, 'just coz', 'so bad', 'totally out of order', 'should of shown', 'would of'.

You could use these examples to highlight departures from Standard English. Use the definition given in the Student Book.

You should make clear that accents play no part here; Standard English can be spoken with a regional accent.

Accent refers to intonation, not the choice and order of words.

You may want to introduce some technical terms that will link with the work on register later in the unit:

- **lexis** – choice of words in a piece of writing
- **syntax** – order of words in sentences in a piece of writing.

Formal letters, such as Source A, should always be written in Standard English.

Activity 2

- 1** You could read through Jasmine's redrafted version (Source B) with your students. Pick out a couple of the changes to Standard English, for example, 'so bad' to 'so badly', 'out of order' to 'unacceptable'.

Suggested answers:

- a** The date the incident occurred and where; the details of the security guard's behaviour; his name; details of the cause of the incident; the reaction of other customers and its effect on Jasmine; her request for an apology and some retraining for Mike.
- b** Non-standard to Standard English:

Non-standard English	Standard English
really, really angry	very angry
coz	the correct version would have been 'because'
me and my friends	my friends and I
he wouldn't of treated an adult so bad	he would not have treated an adult so badly
he was totally out of order	his behaviour was unacceptable
loads of money	a lot of money

- 2** This task is a possible homework task if it does not come too early in the unit.

Suggested reply:

Dear Jasmine,

I would like to apologise for the unacceptable behaviour of our security guard, Mike, during your visit to Top Sport on Saturday 20th June. I completely agree with you that teenage customers deserve the same respect as adults, notwithstanding the amount of money they spend.

I regret that your shopping experience at Top Sport caused you extreme embarrassment in front of other customers. I have spoken with the security guard, Mike, who has now been trained in customer support.

I would like to offer you Mike's written apology for his behaviour and a discount voucher for our store.

Once again I sincerely regret that this incident happened and I can confidently assure you that it will not happen again.

Yours sincerely,

Mr. Smith

UNDERSTAND REGISTER

You could use the two drafts of Jasmine's letter, and Mr. Smith's reply, as examples of formal and informal writing:

- **informal** – as you would speak to friends and on social occasions
- **formal** – using Standard English and a more precise vocabulary.

Explain that these levels of informality/formality are known as the **register** of the writing.

Activity 3

- 1 Suggested answers: **a** – 5; **b** – 2; **c** – 1; **d** – 4; **e** – 5; **f** – 5; **g** – 1; **h** – 2; **i** – 3.
- 2 Answers to task 1 are debatable. Discussions may highlight some differences but should also guide your students' thinking on the importance of the suitability of register for the intended purpose and audience.
- 3 This is also a possible homework task.

Model letter/email:

Your address

Business address or email address

Dear Sadie Johnson,

I would be very interested in working in your café on Saturdays.

I am XX years old and would really enjoy the opportunity to gain work experience in an environment such as yours, where meeting and talking to other people will be an important part of the job. It would be an exciting change from school and a different challenge to be part of the adult, working world.

I certainly consider myself to be a reliable and hard-working student. All of my reports in secondary school have spoken of my conscientious attitude to schoolwork and attendance as well as my cheerful, respectful personality. I am definitely a people person and a team player.

You could acquire references as to these qualities from my head teacher, Mr. X at Y school. I would be delighted to come on a visit to your café, either for a formal interview or an informal chat, at any mutually agreeable time.

Yours sincerely,

XXX

- 4 It will be important for your students to carry out the peer assessment in this task. An honest discussion about which letter of application (or email) is most likely to get the job will focus their thinking on appropriate detail for purpose, register and Standard English.

Differentiation and extension

You could do more work on register and use of detail with the following task.

You have taken an elderly relative out for a meal at a local pub or restaurant which was highly recommended to you. Unfortunately the meal was not a success.

Write to the manager of the pub/restaurant explaining what you found faulty in the food and service. Ask for an apology for your elderly relative and some refund on what you paid.

Remind your students to include all relevant details (refer back to Source B) and to write in Standard English.

You could also introduce the idea of an appropriate tone – firm, but polite and non-threatening – to lead into the next section.

CREATE TONE

You could start this section by giving your students a spoken language task based on the different tones given at the start of this section in the Student Book.

Ask them to say the following lines of dialogue to each other using as many different tones as they can:

- 'I hear you're going out with James /Janice at the weekend. Are you going to the cinema? I hope that there is a nice, romantic film for you to see.'

Then read through Source C with your students.

Activity 4

Suggested answers:

- 1 **a** ... addressing the reader directly using 'you'.
- b** ... create a modest, uncertain tone.
- c** ... make him seem ordinary and down-to-earth.
- d** ... create humour.
- e** ... create a friendly tone.

You could now read through Source D with your students, alerting them to the more humorous tone, for example, the self-deprecating humour at the start.

- 2 **a** Line 1
- b** Lines 3–4

- c** Line 5
- d** Shortened forms, such as I've, I'm, you're; one word sentences, for example, 'Seriously'.
- 3** His purpose is to get the reader to buy the book but, hopefully, to do this by gentle persuasion and the suggestion that the book was written specifically for that reader.

PROGRESS PUNCTUATION

You could remind your students that the rule concerning apostrophes to indicate missing letters is that the apostrophe goes where the letter or letters have been missed out.

You can use the examples given in the Student Book for explanation.

Activity 5

Suggested answers:

- 1** **a** we're; **b** they've; **c** can't; **d** he's; **e** she'll; **f** couldn't; **g** there's.
- 2** **a** we've; **b** wouldn't; **c** she's; **d** they're; **e** haven't; **f** he'll.

Make sure that your students look at the exceptions in task 3.

You could also ask them to find the full form of the shortened 'o'clock'.

ASSESS YOUR PROGRESS

It will be at your discretion when you administer this assessment and how – e.g. under exam conditions, as classwork or homework. You should choose the time and conditions that will allow your students the best opportunity to show how much they have learnt of the bullet-pointed criteria given at the start of the assessment.

- 1** Look back at the two James Corden extracts, reminding your students of the work they did on identifying the tone and register used to 'get the reader on his side'.

Ask them to bring this learning to their work on task 1, thinking about purpose, audience, register and tone.

It will be important for your students to complete the 'How did you do?' section. This assessment, whether peer- or teacher-led, will help them to see how well they have met the ticked criteria given at the end of task 1.

FURTHER PROGRESS

You could look at the effective use of different tones in the extract, for example:

- understanding – the opening sentence creates a sense of sharing a problem; recognition of sleepless nights, unfinished conversations and lack of money
- friendly – the use of 'your' and non-Standard English, for example, 'twenty-four-seven'
- positive tone – as in the final sentence.

Your students should carry this model into their writing task.

- Make sure that the bullied student realises that the problem is not unique to them and that the writer recognises the consequences.
- Write with some use of non-Standard English.
- Use the 'you/your' address.
- End on a positive note.

Your students could use this same template for other writing tasks, for example, an article in a school magazine to help new students who are having difficulty settling into the school or college.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Stella Peace: Tone

Video: Sam Cattell: Standard English

Assess to Progress

UNIT 25

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5, which requires them to 'organise information and ideas using structural features to support coherence and cohesion of texts'.

This unit develops AO5 skills:

- investigate the structure of some text types
- choose to write in the first or third person
- understand how to write in the present, past and future tense
- structure writing for order and impact.

USE YOUR SKILLS

Your students will certainly have seen murder mystery dramas on television or in films. You could remind them of the classical structure of dropping clues until the final scene of revelation, where all is explained to the reader or viewer.

You could point out that there is a good reason for this traditional structure: what would be the effect if we knew from the start who had committed the murder? The entertainment value would shrink if we knew in advance which clues were important and which were 'red herrings'.

You can lead into Activity 1 by explaining that, similarly, many types of written and oral texts follow traditional structures.

Activity 1

Suggested answers:

- 1 The punch line is always held back until the end. The circumstances or characters of the joke (or pun) are built up towards a humorous final line.
- 2 a The list of ingredients comes first. This is the usual order so that the person preparing the meal knows that all necessary components are available and to hand.
b Following the exact order of the instructions improves the likelihood that the recipe will come off well.
- 3 Correct order: d, c, b, e, a.
- 4 Firstly, the reader can follow the events as they actually unfolded, reliving them as if they had been present. Secondly, the final result is not clear until the end of the report.

CHOOSE THE FIRST OR THIRD PERSON

It will be worthwhile making a wall display of the definitions and examples given at the start of this section in the Student Book.

Activity 2

Suggested answers:

- 1 a third person; b first person; c third person; d first person; e first or third person; f third person; g first person; h first or third person.
- 2 Model responses:
a *I was born in the summer of 2000, just after the millennium, on June 15th. My place of birth was the district hospital in Durham in the North East of England.*
b Thomas was born in the summer of 2000, just after the millennium, on June 15th. His place of birth was Durham in the North East of England.
c Highlighting would show the different perspective in the use of 'I/my' and 'Thomas/his'.

CHOOSE YOUR TENSE

Again the information on tense given at the start of this section in the Student Book will make a useful wall display.

You could stress the fact that a writer's narrative often calls for **simple** tenses but that variations such as continuous and perfect allow for the subtleties that are an important part of writing in English. **Perfect** means that the action indicated by the verb has been completed. **Continuous** means that the action indicated by the verb is in progress.

Activity 3

Suggested answers:

- 1 The boy is walking slowly. He is wanting to sit down. His mother is telling him to keep going.
- 2 As I was running, I thought about my other sporting ambitions. I had often wondered what it was/would be like to climb a mountain. I made this my New Year's resolution.

The verb forms are – was running (continuous past); thought (simple past); had wondered (past perfect); was (simple past); made (simple past).

Use the two sentences given in task 2 to show your students that mixing tenses in the same sentence makes sense and creates a chronological order.

- 3 a** When she first visited the school she felt lonely and isolated.
- b** The day before he had walked into the room and seen the missing painting.
- c** They sat and waited for the doctor to arrive.
- 4** You could ask your students to look back at the paradigm of future tenses given in the information at the start of the section.

Possible rewrites:

- The parcel is going to arrive tomorrow morning.
- The parcel will be arriving tomorrow morning.
- The parcel is arriving tomorrow morning.
- The parcel arrives tomorrow morning.

You could end this section by pointing out how task 4 shows the flexibility in the English language, which a writer can use for variety and effect.

STRUCTURE YOUR WRITING FOR IMPACT

You could open this section by reminding your students of the impact of the traditional structure of a joke or a detective story. You could also mention how both can go amiss if that structure is not followed.

Activity 4

Suggested answers:

- 1 a** He describes the opening of his show at the City Hall in front of 1,950 people and his lack of success during the first ten minutes. He uses the present tense.
- b** He describes the progress of the show and what happened when he involved the audience. He mostly uses the past tense.
- 2** This is a possible homework task following on from the reading, and discussion of the structure, of the Dara O'Briain extract in Source A.

You should ensure that your students have recognised the use of different tenses to describe feelings and the cause(s) of them. Point out the structure: a first paragraph to describe feelings and subsequent paragraphs to describe the cause(s) of these feelings. Also encourage your students to be precise and adventurous in their vocabulary choices. As an example, look again at the vocabulary and simile used in the penultimate paragraph of Source A.

- 3** It will be important for your students to carry out the peer assessment in this task. The feedback could focus on the choices of vocabulary for effect as well as the suggested variation in tenses.

Differentiation and extension

There could be further opportunities for your students to work with this type of structure and tense variation. The text in Activity 4 focused on embarrassment, but your students could write pieces on emotions such as surprise, regret or first love.

You should re-emphasise the importance of varied vocabulary choices to make the reader feel the impact of the emotion being described.

STRUCTURE DISCUSSION

You could begin by looking at the two possible structures for discussion/argumentative writing given in the bullet points at the start of this section in the Student Book.

Then look through the task and ideas generated for it in Activity 5.

Activity 5

- 1** Suggested answers:

Family more important: a, b, c, e, l, j, k, m, n.

Friends more important: d, g, m, o, u, v.

Family always there for you: a, b, j, l, m, n.

Friends can be unreliable: q, r, t.

Family teaches you all you need to know: h, k, m, n.

Friends understand you better: d, i, o, s, u, v.

Families split up: f, p.

Friends change over time: q, r, t.

- 2** This task will involve a personal choice but the number of points next to each subheading should help students in making the decision.

Suggested choice and order:

Friends more important; friends understand you better; family more important; family teaches you all you need to know; family always there for you.

This structure will satisfy both of the conditions expressed in the bullet points at the start of the section.

PROGRESS PUNCTUATION

The definitions and examples of apostrophe use given at the start of this section will make a good wall display.

Activity 6

Suggested answers:

- a** the editor's choice
- b** the student's homework

- c the child's medicine
- d Saturday's weather.

ASSESS YOUR PROGRESS

It will be at your discretion when you administer this assessment. You should decide on the time and conditions – e.g. exam conditions, classwork or homework – that will allow your students the best opportunity to show how much they have learned of the bullet-pointed criteria given at the start of the assessment.

In task 1, your students are going to use the paragraph plan they made in task 2 of Activity 5 to write their response.

They will need to look back at the two example structures given at the start of the 'Structure discussion' section and choose which one they will use in their assessment.

They should also look at the ideas generated in Activity 5 to see if they can make further additions and/or refinements.

It will be important for your students to carry out the 'How did you do?' section. This feedback, either from peers or the teacher, will help them to see how far they have met the ticked criteria given at the end of the assessment.

FURTHER PROGRESS

The students' response to task 1 should follow the group stages outlined in Activity 5.

It is an activity which will reward online research, for example, by selecting a few celebrities and establishing what they are paid, as well as looking at pay scales for jobs such as nursing, caring, teaching, plumbing or gardening.

The peer assessment on ideas and paragraph organisation will be an essential part of the process if students are to write out their response.

Alternatively, the response could be written as a presentation to the class as preparation for Spoken English. In this case, the research mentioned will be useful in dealing with questions.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress

UNIT 27

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5 and AO6, which require them to ‘communicate clearly, effectively and imaginatively’ and to ‘use a range of sentence structures for clarity, purpose and effect’.

This unit develops AO5 and AO6 skills:

- build detail in descriptions
- vary sentence length for effect
- create atmosphere through detail and word choice
- use sounds and imagery to create effective descriptions
- experiment with different ways of structuring descriptions.

USE YOUR SKILLS

It might be a good idea to open this section by looking at examples of effective descriptive writing.

Here are two suggestions you could use with your students:

- the atmospheric description of a calm and peaceful evening in the opening paragraphs of John Steinbeck’s *Of Mice And Men*
- for language use in a different genre, the Sergeant’s description of Macbeth’s bravery in battle in lines 8–42 of Act 1, Scene 2 of *Macbeth*.

Activity 1

1 Your student pairs should notice:

- a more precise and expressive vocabulary in description **B**, for example: ‘great grey storm’ instead of ‘big storm’; ‘swept pelting rain’ instead of ‘brought rain’; ‘pastures’ instead of ‘fields’; ‘the shadowy oaks and elms of Duncton Wood’ instead of ‘Duncton Wood’
- sentence length: the effective use of the minimal one word sentence at the start of description B.

2 and 3 Your students could take the ideas on vocabulary and sentence use from task 1 into tasks 2 and 3. An improved description could be:

November. A furious storm of sweeping rain and flashing lightning descended. Crashing thunder shook the house, rattling the windows. As it rained incessantly, I peered through the windows at deepening pools and the drenched folk flashing past, huddled under umbrellas.

- 4** It will be important for your students to carry out some peer assessment in this task (and in task 3), assisting each other with varied vocabulary and sentence structures. These discussions should lead to a fuller appreciation of writing for clarity and the effect of precise, imaginative vocabulary choices and varied sentence structures.

BUILD DETAIL IN DESCRIPTION

Moving on from the previous activity, you can remind your students how precise choices of vocabulary help to add detail to a description in order to make it even more effective.

Activity 2

Task 1 could be used as preparation for spoken language with pairs presenting their thoughts on the description of Quilp to the rest of the class.

Suggested answers:

- 1 a** Black eyes – ‘restless, sly and cunning’; mouth and chin – bristly with coarse, hard stubble; complexion – ‘never looks clean or wholesome’.
 - b** His ghastly smile
 - c** Chin – ‘bristly with the stubble of a coarse hard beard’; expression – ‘grotesque’; smile – ‘ghastly’.
 - d** It suggests that Quilp does not choose to smile in a cheerful or contented sort of way as most people would.
 - e** ‘The aspect of a panting dog.’
 - f** This calls for a personal response but students could concentrate on his physical unattractiveness, the way his false smile adds to the slyness and cunning present in his eyes and the unflattering animal comparison at the end – a panting dog can be tired or desperate for attention.
- 2** Your students can carry the examples of well-chosen adjectives and creative phrases from task 1 into their descriptions in task 2.
- 3** Students should work on this task with a partner, concentrating their feedback on how vocabulary choices and sentence lengths have contributed to clarity and the effect on the reader.

VARY SENTENCE LENGTH FOR EFFECT

While sentence lengths have featured in the work on Activities 1 and 2, there was more emphasis on vocabulary choices. This section will look more at the effect varying sentence length can have on a piece of writing.

Activity 3

Suggested answers:

- 1 a** The fact that there is nothing growing.
- b** There is only one source of water for those mining the dried sea.

In tasks 2 and 3, your students could concentrate on describing a place at a certain time, for example, a spring evening in **2a**, a winter night in **2b** or a darkening room in **2c**. They should aim to build detail in longer sentences in order to increase the effect of the short sentence at the end.

Remind them that they should use the present tense to make the description more immediate for the reader.

CREATE ATMOSPHERE

You can remind your students that they have worked on the use of descriptive detail and sentence lengths for descriptions of people and places. They can now use similar techniques to develop descriptions of atmosphere in a place.

Activity 4

Suggested answers:

- 1 a** An atmosphere of general happiness, excitement and anticipation.
- b** The crowd; parents and children; the window displays; background noises.
- c** Bustling; poured; excited; shrieking; nodding; grinning; rang; whirred; pinged.

You could emphasise the careful choice of adjectives and verbs added to the basic elements of the scene given in **b** to create the atmosphere identified in **a**.

- 2** Suggested fillers (your students may volunteer other viable options):
1 threatening; **2** crept; **3** grey; **4** hideous; **5** scary;
6 grotesquely; **7** menacingly; **8** sickly; **9** glare; **10** hooted.

In order to complete task 4, it will be important for your students to carry out the peer comparison in task 3 and the peer assessment in task 5. Before starting task 4, you could remind them of how careful and imaginative vocabulary choices, as in task 2 and all previous work in this unit, will contribute to clarity and effect.

Your students could also do tasks 2 and 4 as homework.

Differentiation and extension

You could explain to your students that, as well as bringing atmosphere into a description of a place, creative details can also contribute to atmosphere in the description of a person.

Ask your students to look at the description of the convict Magwitch at the start of *Great Expectations*, which begins 'A fearful man...', and the description of Gabriel Oak in the opening paragraph of *Far From The Madding Crowd*. They should notice that, apart from describing appearance, the first one builds an atmosphere of fear and the second an atmosphere of open kindness.

They could try to write a similar short description of a character that is either threatening or cheerful, using details to build a description of the way this person looks and the atmosphere around him or her.

DEVELOP YOUR DESCRIPTIVE TECHNIQUES

Explain to your students that, as well as choosing individual words for effective description, the sounds of words and images also contribute to the overall effect.

Although of a different genre, you could ask your students to search online for the text of Wordsworth's poem 'Upon Westminster Bridge'. A link is provided in the Cambridge Elevate Resources section. They may notice how the choice of words and images builds up a glowing picture of early 19th-century London in the morning light.

Activity 5

Suggested answers:

- 1** **a** – 1; **b** – 3; **c** – 5; **d** – 6; **e** – 7; **f** – 4; **g** – 2.
- 2** This task can be completed using some of the techniques explored in task 1. You should expect your students to use three or four, perhaps simile or metaphor, personification and alliteration.
- 3** By carrying out the peer assessment in this task, your students should see how the effectiveness of their descriptions has been improved by their use of these techniques.

USE CONTRAST IN DESCRIPTION

You could introduce this section by using two photographs, possibly from the local press, of the same place at different times of the day, pointing out how the contrast in light brings out different features and creates a different atmosphere. (Your Art Department may also be able to provide two pictures of the same place or person.)

Your students should be able to see how the use of contrast enhances the essential features of each item.

Activity 6

You could read through Source D with your class; 'unwholesomely pale' may be the only vocabulary that needs explanation.

Suggested answers:

- 1 a The girl is dark of hair and complexion and the boy is lighter coloured.
 - b The girl seemed to receive a deeper colour from the sun while the boy seemed to have what little colour he ever possessed drawn out of him.
 - c He would bleed white, pale and almost colourless compared to the usual deep red of blood.
- 2 Your students should draw on the use of contrast in task 1 when writing their personal response. This, with careful preparation and reflection on Source D, is a possible homework task.
 - 3 The peer assessment in this task will help your students to appreciate how effective contrast can be in developing clarity in description.

ZOOM IN FOR EFFECTIVE DESCRIPTION

You could ask your students to think about how major sporting events are often covered on television, how the camera zooms in from a wide view of the field to a close-up on the action in the game.

Writers use the same technique in description, often zooming in from the 'wide' view of a scene to a single point of interest, an object or a person.

Activity 7

- 1 Suggested answers:
 - the stadium with every seat packed
 - the rectangle of grass on which the game is played
 - the line judges in green blazers
 - the umpire in her chair
 - the white-clad figure with the bandaged knee and the blonde hair dark with sweat
 - the preparation to serve
 - the ball in the air
 - the noise of it hitting the racquet
 - the 'ace' serve.
- 2 Suggested responses (again your students may make other valid choices):
 - **row of shops:** brightly painted shop fronts and goods for sale on display in windows or outside

- **shop doorway:** darker with view into shop; figure huddled in doorway
- **tramp:** bedraggled clothes; poor quality, worn out shoes; hungry look on face
- **photograph:** close-up of weary face and well-worn clothes.

- 3 Your students should use their developed details from task 2, and the pattern of Source E, to write their paragraph.
- 4 The peer feedback in this task should emphasise to your students the importance of creative detail in an effective use of zooming in for description.

PROGRESS PUNCTUATION

The definitions and examples given at the start of this section in the Student Book will make an effective wall display.

You should focus student attention on the use of the semicolon for linking closely connected sentences and for replacing commas in a list which features many items.

Your students need to have a full understanding of the nature of a sentence, i.e. it must make sense on its own. Therefore each part connected by the semicolon can function as a separate sentence.

The example given in the Student Book could have been written as two separate sentences but the writer chose the stylistic linking device of the semicolon to enhance the description of pre-match tension.

Point out that the most frequent misuse of a semicolon is when it is used to connect a complete sentence with a phrase (or incomplete sentence), for example, 'The manager was angry; as angry as a howling dog'.

Activity 9

- 1 Suggested answers: semicolons after 'morning' and 'spices'.

ASSESS YOUR PROGRESS

It will be at your discretion when you administer this assessment. You should decide on the time and conditions – e.g. exam conditions, classwork or homework – which will give your students the best opportunity to show how much they have learned of the bullet-pointed criteria given at the start of the assessment.

Before starting the task you should remind your students that they will be writing a description suggested by what they see in the photograph in Source F, rather than a description of the photograph itself. Make sure that your students understand this distinction. The words 'suggested to you by' are most important; it is how they deal with the suggestions emanating from the picture

that will determine the quality and success of their answer.

You could work through the suggested structures of **contrast**, **zoom in** and **zoom out** with them. Encourage your students to notice that the view in the photograph encompasses both city features and parkland features.

You should remind them of the work they have done on creative detail and sentence lengths in building a description of people, scene and atmosphere.

It will be important for your students to complete the 'How did you do?' section in order to establish how well they have met the bullet-pointed criteria given in task 2.

FURTHER PROGRESS

These tasks will give your students further opportunities to practise the essentials of descriptive writing using the different structures covered in the unit.

The local and national press are also a good source of photographs of people and places. Again, your Art Department may be able to help by providing prints of famous paintings of scenes or people, for example, Impressionist Paris, Canaletto's Venetian scenes, Caravaggio's people portraits, Jack Vettriano's more naturalist scenes, etc.

As ever, the more attempts that are made, even in short pieces, the more improvement will come in writing, especially in the use of creative detail, ambitious vocabulary and phrasing, and confidence in using imagery and other literary techniques.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Benjamin Zephaniah: Writing techniques and their effects

Video: Chris Priestley: Creating atmosphere

Video: Benjamin Zephaniah: Describing setting and atmosphere

Video: Dr Paul McDonald: Descriptive methods

Assess to Progress

In this Teacher's Resource:

Link: Free texts, including *Great Expectations* and *Far From the Madding Crowd*, are available to read on Project Gutenberg

Link: Wordsworth's poem 'Upon Westminster Bridge' is available on the English Verse website

UNIT 28

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5 and AO6, which require them to 'communicate clearly, effectively and imaginatively in different forms' and to 'use a range of vocabulary for effect'.

This unit develops AO5 and AO6 skills:

- write in the first and third person
- structure stories in different ways to interest readers
- create believable characters
- use dialogue to develop narrative.

USE YOUR SKILLS

You could remind your students of just how often they use narrative skills in the course of a normal day, for example, recounting the events of the weekend to their friends, or telling their parents about their day at school or the events at a social gathering.

You could also remind them of:

- **first person** – a writer giving an individual account, often subjective, using *I* or *we*
- **third person** – more of an outside view, more objective, using *he*, *she* or *they*.

(There are definitions of **subjective** and **objective**, and their uses, in Unit 12 of the Student Book. As a reminder, you could refer back to the work on Activity 3 in that unit.)

These points of view, or narrative perspectives, are important techniques in telling a good story.

Activity 1

Suggested answers:

- a** A diary is a personal account of events and feelings so the narrative perspective is appropriately in the first person.

b Socially concerned; aware of their appearance; unwilling to develop 'bad' adult habits connected with alcohol.
- a** We learn that the girl is alone and has no place to sleep for the night.

b If it were written in the first person, the reader would get more sense of how the girl was feeling about the whole situation as nobody takes any notice of her and she looks for somewhere to sleep.

- Possible alternative:

The fair is over. The roundabouts have gone quiet. I hear the crowds disappearing into the night, all friendly together, along the sawdust paths with happy voices fading away. No one has noticed me, all alone in my black clothes. I feel deserted and lonely among these wooden horses and cheap fairy boats. Desperately I worry – where can I sleep tonight?

You can emphasise how the feelings of the girl now become part of the narrative.

- Students should draw the following table:

First person narrative	Third person narrative
b The narrator is a character in the story.	a The narrator has an overview of everything that happens.
e The reader is drawn into the story by their interest in what happens to the narrator.	c The narrator is not a character in the story.
f The narrator can only tell you what he or she sees, thinks and feels.	d The narrator can tell you the thoughts and feelings of all the characters.

STRUCTURE STORIES

You could explain these two principle ways of structuring a story:

- **chronological**: following events as they happen
- **flashback**: starting a narrative at a different point and returning to events so that the reader builds up a picture of what has happened.

Activity 2

The captions in the Student Book will give your students a clear example of the use of a chronological structure in storytelling.

This activity offers a good opportunity for spoken language practice if students present their ideas to the rest of the class.

Suggested answers:

- b** Possible flashback sequence: the narrative could start on the desert island, flashback to the events leading up to the engine catching fire and then move forward to the rescue and reunion.

c A case could be made for all three; using Phil would cover all events in the story and personal feelings could be added in.

- d** This discussion will be determined by the choice of narrator.
- 2** The feedback in this task could take the form of questions as further preparation for the Spoken Language Presentation.
- 3** This task is a further opportunity for spoken language practice.
 - a** Brings in personal feelings – fear – from the start. Readers will be interested in why the narrator was on the aeroplane.
 - b** Also offers personal feelings – excitement – and gives background information on the reason for Phil being on the aeroplane.
 - c** The third person narrator ‘sees’ the scene in detail and the reader will be interested in who the main character is and how and why he is alone on the beach.

WRITE STORY OPENINGS

The differences pointed out in Activity 2, task 4 can lead into this section on how effective openings grab the attention and interest of the reader.

You could read through the four openings (Sources C–F) with your students, asking them which one they would be most interested to continue reading.

Activity 3

Suggested answers:

- 1** **a** Source E; **b** Source C; **c** Source F; **d** Source D.
- 2** This is a possible homework task.
You could remind your students to think about which person will be most effective for their narratives.
- 3** It will be important for your students to carry out the peer assessment in this task. Here, they will be able to identify which features are more likely to persuade a reader to read on.

BUILD IN CLUES

You could read Source G through with your students, building up to the surprising ending.

Activity 4

Suggested answers:

- 1 a** The surprise comes from the fact that the name is related to the adventure Lucy is desperate to undertake; the implication is that the caller on the phone is a mysterious giant.
- b** The clues relate to size, especially foot size, and the gruffness of the voice. They effectively lead the reader to the capitalised BIG at the end.

- c** In the third paragraph, after the characters and setting have been introduced.
- d** To help the reader to understand Lucy’s particular ambition and how it arose.
- e** It gives the reader an insight into Lucy’s character and her lifestyle.

The writing in tasks 2 and 3 will be a personal response. You could suggest to your students that the more subtle the clues are, as in Source G, the more effective the surprise ending.

The peer assessment in task 4 will help students to see the importance of the positioning of clues, particularly when a flashback structure is used.

CREATE BELIEVABLE CHARACTERS

You could remind your students of how it is the characters created, as much as the events described, that make many narratives memorable, for example, the characters in the *Harry Potter* stories are as memorable as the wizardry in them; people remember the character of Long John Silver long after they have forgotten what actually happened in *Treasure Island*.

(Proof of this latter example is in the Trivial Pursuit board game where Long John Silver is given as the captain of the Hispaniola when it was actually Captain Smollett.)

Activity 5

Suggested answers:

- 1** **a** – 1; **b** – 3; **c** – 4; **d** – 2.
- 2** He uses the ideas of sickness, ghostliness and comparisons to pale whiteness in the natural world of plants and fish.
- 3** **a** – 2; **b** – 4; **c** – 1; **d** – 5; **e** – 3.
- 4** This is a possible homework task. Before starting you could ensure that your students are fully aware of the need for creative detail in their description and/or the need for words to suggest feelings and tone.
- 5** The peer assessment in this task will help your students to see how well they have met these demands in creating believable characters who will engage readers.

USE DIALOGUE TO DEVELOP NARRATIVE

You could begin by emphasising the two bullet points at the start of this section in the Student Book concerning the liveliness and frequency of effective dialogue.

Activity 6

Suggested responses:

- 1 a** Footsteps approached with a heavy tread. Both Remi and Tom were starting to regret coming to this private and forbidding place.
- b** 'Come out from the long grass!' came a command in controlled but menacing tones.
'We're not doing any harm,' squeaked Tom, shaking with fright alongside a petrified Remi.
- 2** The peer assessment in this task should help your students to see the need for a balance between narrative progress and interesting dialogue.

Differentiation and extension

Establishing an interesting character through a mixture of dialogue and narrative is a high-level writing skill.

Ask your students to read the section in Chapter 12 of *Jane Eyre* where Jane first meets Mr. Rochester after his fall from his horse. They should notice how his rather gruff and commanding character is immediately apparent and contrasted with Jane's patience in both the dialogue and the narrative.

Your students could then try to write a piece where two character opposites (for example, optimist/pessimist) meet for the first time. They should use dialogue and narrative in a balanced way to convey the qualities of the characters involved.

PROGRESS PUNCTUATION

The definitions of ellipsis and the examples given at the start of this section in the Student Book could make an effective wall display.

Activity 7

Suggested responses:

- 1** The ellipsis after 'boredom' creates suspense, making the reader wonder what will happen to relieve it.

The ellipsis after 'heavy feet' keeps the reader waiting for a glimpse of the figure after the scene and the associated noise are given.

The ellipsis after 'Bernard' holds back the effect of the full name with its vital acronym.
- 2** In their own writing, your students will need to identify occasions that fit with the definitions and examples given at the start of the section.

Successful identifications could be added to the wall display.

WRITE EFFECTIVE ENDINGS

Your students will need to understand that working towards an effective ending is as important as thinking about an interesting opening; the two are often clearly linked.

Activity 8

Suggested answers:

- 1 a** The mist rose gently over the distant hills as the morning sun gave warmth and light to the earth below.
- b** Have you ever wondered what it would be like to win the lottery?
- c** Fear overtook me. I could not look. I could only wait.
- 2** Students need to draw the following table:

Opening	Ending
<i>Have you ever feared for your life? The moment I saw flames...</i>	My life is before me now with no fear of fire to burn away my ambitions.
<i>I was thrilled when Dad said that he would pay Phil's airfare...</i>	It was some Christmas in the end – when we finally got together!
<i>The midday sun blazed down on the lonely figure on the beach...</i>	The blue ocean does not separate us now and loneliness on the beach is a thing of the past.

ASSESS YOUR PROGRESS

You will need to decide the best time to administer this assessment. You should decide on the best conditions – e.g. homework, classwork or exam conditions – to allow your students to show how much they have learned of the bullet-pointed criteria given at the start of the assessment.

You should take your students through the steps given as preparation to write a story inspired by the picture, reminding them of the need for believable characters and a balance of narrative and dialogue. Remind them that they are writing a narrative, not a description.

As a starter, you could mention the possibility of an escape story set in a fantasy land or the idea of being trapped within the central, commanding structure.

Students should decide for themselves on a chronological or flashback structure.

It will be important for your students to complete the 'How did you do?' section. Assessment, whether peer- or teacher-led, will establish how well they have met the ticked criteria given at the end of the assessment.

FURTHER PROGRESS

You could remind your students that diary entries are a mixture of events and comments on those events that reflect personal feelings. In a fictional diary, such as that of *Adrian Mole*, the writer can manipulate those events and feelings to present a particular type of character.

Your students will need to decide on the character they wish to present in a story based on diary entries.

Diary records often present an engrossing story in themselves. Well-known examples, such as those of Anne Frank and Captain Scott of the Antarctic, should be easily accessible for your students.

They could then try to write part of a fictional diary based on dramatic events and a personal struggle for survival, including personal feelings during the struggle.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Benjamin Zephaniah: Story openings and endings

Video: Chris Priestley: Creating a setting

Video: Benjamin Zephaniah: Creating characters

Video: Chris Priestley: Developing characters

Video: Dr Ian Pearson: The importance of characters

Assess to Progress

In this Teacher's Resource:

Link: Free texts, including *Jane Eyre*, are available to read on Project Gutenberg

UNIT 29

AIMS AND OUTCOMES

The work in this unit will help your students to answer questions based on AO5 and AO6, which require them to 'organise information and ideas using structural and grammatical features to support coherence and cohesion of texts' and to 'use a range of vocabulary and sentence structures for clarity, purpose and effect'.

This unit develops AO5 and AO6 skills:

- generate and organise ideas and views
- use discourse markers to link and develop ideas
- make effective links within and between paragraphs
- plan and write a balanced argument.

USE YOUR SKILLS

You could start by reminding your students that the quality of any discussion depends on the range and quality of ideas presented during the discussion.

Any involvement in a discussion probably means that the student has some ideas to contribute, but organising those ideas into a coherent point of view is a separate and valuable skill.

Activity 1

This activity can be used for spoken language practice as well as to develop written work.

In tasks 1 and 2, your students must look at a group of ideas and develop evidence from them.

The school examples given should offer your students plenty of opportunities to add evidence of their own.

Additions to the list under the header 'In public' could include the legal ages for drinking and holding a driving licence. The voting age could also be added, especially in light of the voting age being lowered to 16 in the Scottish Independence referendum.

- 4** Suggested response:

Legal driving age

Why should there be a set age of seventeen before you can drive a car? At school we take exams when our teachers think that we are ready to pass. Why not the same with driving? My cousin Tim could drive perfectly well around his family farm when he was twelve yet my Uncle Joe failed his driving test five times in his forties after dozens of lessons.

- 5** It will be important for your students to carry out the peer assessment in this task to check the clarity of their ideas and their relevance to the chosen point.

Tasks 4 and 5 could be suitable for class presentation as part of spoken language practice.

CHOOSE A LOGICAL ORDER

You could ask your students to look back at their work in Activity 1, task 4. Encourage them to notice that if this were a point in a discussion on the restrictions on young people then these ideas would form a single paragraph. The ordering of ideas within that paragraph is a significant factor in the effect of these ideas on a reader or listener.

Activity 2

- 1** Suggested order: f, d, c, b, a, e.
- 2** There may well be differences in the discussion. The main idea is to clarify the point about the unfairness of a general rule on using phones in class without considering special circumstances. As such, everything leads up to point **e**, which is a summary of their point of view. You could also see point **e** as a starting point – as if it was a topic sentence at the opening of a paragraph.
- 3** Your students should take a similar approach to their sentences on school uniform. They should use examples, facts or anecdotes and think about the order of sentences in order to make their point with clarity and impact. They should try to finish with a summary sentence of their point of view.

USE DISCOURSE MARKERS

It is important to link ideas in a discussion in order for the reader or listener to understand the flow of the point(s) being made; it also adds to clarity and effect. Discourse markers, such as the examples given in the Student Book, will help with this linking.

You should read through the example on zoos with your students noting the progression of the main idea in the paragraph as outlined in the coloured boxes.

Activity 3

- 1** Suggested responses:
- Add to what you've said – as well as; for instance.
- Put points into a sequence – then; thus.
- Illustrate a point you've made – illustrated by; especially.
- Show cause and effect – moreover; therefore.

Compare ideas – in the same way; equally.

Qualify something you've written – having said that; although.

Contrast different ideas – unlike; alternatively.

Emphasise a point – indeed; especially.

The completed table will be an excellent wall display to assist your students in all types of writing.

- 2 Your students can go back to their sentences on school uniform from Activity 2, task 3, using discourse markers to link their ideas.
- 3 The annotation in this task will highlight both the effective use of discourse markers and their purpose, as given in the table in task 1.

LINK PARAGRAPHS FLUENTLY

The stepping stones analogy and illustration given at the start of this section in the Student Book is a useful reminder to your students of the effect of well thought out and linked paragraphs.

You could work through the commentary on the student response on bullying noting the linking of paragraphs and the key words used to make the links.

Activity 4

Suggested answers:

- 1 a 'Do you know how it feels to be picked on because you're different?'
- b 'I had to put up with cruel notes left on my desk.'
- c 'Saying someone is 'different' is just another way of saying they're an individual.'
- d 'Why didn't they step in?'
- e 'Even teachers, who are meant to protect you, are frightened to speak up.'
- 2 This is a suitable homework task.

You should take your students through points **a-d** in preparation. These points cover work already completed in the unit and will serve to remind your students of the steps necessary for an effective preparation of their point of view on this topic.

- 3 The annotation in this task could be carried out in pairs with a focus on the use of discourse markers and the linking of the two paragraphs.

ACHIEVE STRUCTURE AND BALANCE

You could start this section with an explanation that discussion is not always about a personal point of view. It can also display an awareness of conflicting and complex points of view. Examples of the latter could be the ethical debates in some aspects of modern medicine (such as

cloning) or the balance between civil liberty and the need for more extreme surveillance.

In these examples, presenting an effective point of view is dependent on the writer showing an awareness of the complexity of the issue.

Activity 5

Read through Source A with your students, using the annotations in the coloured boxes to follow the structure, and pointing out the use of a discourse marker and tone.

Suggested answers:

- 1 a It helps researchers to find drugs which improve human health.
- b Cosmetics are also tested on animals.
- c 'However'
- 2 c He refers to the arguments and asks the reader to decide.
- 3 Your students' explanations may centre on how a balanced essay presents the arguments and counter-arguments factually and leaves the decision to the reader, avoiding personal involvement.

Differentiation and extension

It may be possible for your students to extend their work on this topic. The main ideas given in Source A on health improvement and cosmetics could be expanded with further examples. These examples are readily available on the website from which Source A is adapted, as well as other linked sites (e.g. which cosmetics are derived from animal testing?). Students could research examples of the drugs given in Source A, focusing on their current uses and how widespread they are.

Having collected further examples, your students could write on the pros and cons of animal testing, following the structure of Source A but adding further examples of both the perceived benefits and disadvantages of animal testing.

PLAN A BALANCED ESSAY

Activity 6

This task can be assigned for extra homework. It can also be used for spoken language practice if the student pairs present their task 1 findings to the class.

In advance, it may be useful to collect newspaper articles on programmes such as *X Factor* and *Britain's Got Talent* or to encourage your students to access relevant material on the internet. They should have no trouble finding examples and anecdotes for this topic.

They may also be able to add local examples of where hard work appears to have gone as unrewarded as minor celebrity is celebrated. Furthermore, they may recognise that the two are not mutually exclusive; overnight success often comes to those who have worked the hardest.

PROGRESS PUNCTUATION

The definitions and examples given at the start of this section in the Student Book would make an effective wall display.

Activity 7

1 Suggested rewrite:

Thousands of young people, with or without talent, attend auditions for programmes such as the X Factor. They all hope to be selected and most of them believe that money, fame and fast cars are within their grasp. Only a very few will be selected, and they are probably the ones who have worked hardest to get there. The truth is you don't get far in anything without effort. Whether you want to be a rocket scientist or an X Factor superstar, you still have to give one hundred per cent to achieve your goal.

ASSESS YOUR PROGRESS

It will be at your discretion when you administer this assessment. You should decide on the time and conditions – e.g. exam conditions, classwork or homework – which will give your students the best opportunity to show how much they have learned of the bullet-pointed criteria given at the start of the assessment.

With task 1, you should remind your students of all the stages of planning and organisation that they have covered in this unit. Remind them of their audience and explain that task 2 involves planning and writing a balanced response, which involves both arguments and counter-arguments.

You could refer back to the way of generating ideas given at the start of the unit and the plan given in Activity 6. Remind your students of the need for facts, examples, anecdotes, discourse markers and the linking of paragraphs into a coherent text.

It will be important for your students to carry out the 'How did you do?' assessment. This assessment, whether peer- or teacher-led, will help students to see how far they have met the ticked criteria given in task 2.

FURTHER PROGRESS

This work should help your students to see that similar processes apply in both written and spoken discussion.

This work is excellent preparation for the Spoken Language Assessment.

The speech prepared in task 3 could be used in an actual debate. This could be arranged either by dividing your class, involving another class or year group, or possibly by involving another similar year group class from a neighbouring school.

You may well find that local business organisations, such as Rotary Club, Lions or Business Guilds, would sponsor such an inter-school debate and possibly provide a prize or trophy.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Benjamin Zephaniah: Revising your writing

Assess to Progress

UNIT 30

AIMS AND OUTCOMES

The work in this unit will prepare your students to answer questions based on AO5 and AO6, which require them to 'communicate clearly, effectively and imaginatively' with 'a range of vocabulary and sentence structures'. It brings together all of the work done on the writing units and prepares your students for the full range of writing assessments.

This unit develops AO5 and AO6 skills:

- use skills to assess students' writing
- investigate the qualities of effective writing
- craft their own writing.

USE YOUR SKILLS

You could start by reminding your students about the many samples of good writing that they have analysed in these writing units, all of which can serve as models for their own writing. Explain that the process of developing into an effective writer can also be enhanced by looking critically at the work of other students.

Activity 1

You could read through both pieces, trying to keep a neutral expression.

- 1 Despite your best efforts, your students will probably decide that the vocabulary, varied sentence structures and general accuracy of Student B give them the edge.
- 2 Suggested answers:
Student A: a, d, e, h, i, j, k.
Student B: a, b, c, e, f, g, h, i, k, l, m, o.
- 3 Your students' advice should be based on the writing skills that were evident in Student B's extract – for example, the use of Standard English, range of vocabulary and varied sentences – leading to clear and effective communication.

Student A's ideas are reasonably clear but the most effective communication is in Student B's extract.

COMMUNICATE CLEARLY

You could read through the extracts from Students' C and D with your class, pointing out how the vocabulary and accurate grammar and spelling in Student D's work add to the clarity of the description, for example: 'the most caring person I have met' (C) versus 'the most caring person I have ever met in my life' (D); errors, such as 'Either you private life or others' and 'if you wants

your best friend' (C) contrast with the grammatical control of D.

Activity 2

- 1 Student D's work will be a good model for this activity. Stress to your students how a precise choice of vocabulary, as well as accuracy in writing, will increase the clarity of their description.
- 2 This task focuses on reading what has been written rather than what the student thinks has been written. Reading aloud is the best way to check for clarity of communication, and for students to judge the effect of what has actually been written.
- 3 It will be important for your students to carry out the peer assessment in this task. This assessment should concentrate on how much the importance of the person has been conveyed by the description. Again, Student D's description clearly conveys the notion of a caring parent and provides a good benchmark for comparison.

COMMUNICATE EFFECTIVELY

You could read Student E's work with your students, as an example of clear and effective communication.

Activity 3

Explain to your students that this work will help them to focus on which features make writing effective as well as clear.

Suggested answers:

- 1 a They begin by mentioning a few people of importance; they then list the important help that has been given to them; the detail that it is Grandad is withheld until the end.
b He 'holds a special place'; 'special place' is more sophisticated than 'important'.
c The word 'danced' makes you think of how much Grandad enjoyed playing with his grandchild.
d It builds up an idea of just how much help Grandad has given.
e 'If I have a problem...' and 'If something good has happened...'. The effect is that the reader realises that Grandad is around on all sorts of differing occasions, not just during the good times.
f Through the use of 'Who is this person?' asking the reader if Grandad has been identified by this point in the writing.
- 2 This is a suitable homework task. You can ask your students to look again at their description

in Activity 2. They can then use the features they have identified in task 1 to make their description more effective, focusing on the organisation of the information, the selective vocabulary for detail, the structures of listing and mirroring, and the style of reader address.

- 3 If they carry out the comparison in this task – either alone or in pairs – students can highlight these additions and see how the effectiveness of the description has made the picture more real to the reader.

DEVELOP VOCABULARY AND IMAGERY TO INCREASE EFFECT

You could open this section by referring back to the use of 'danced' in Student E's description of the grandfather, pointing out how the precise word choice conjures up a picture of lively affection in the mind of the reader.

Activity 4

Suggested answers:

- 1 The use of similes creates a distinct and clear picture for the reader; the precise vocabulary and list of events presents a more vivid picture to the reader; the build-up of the sequence of events brings tension to the writing.
- 2 Possible responses:
 - a As I sleepily arose in the dark winter light, an aroma of burning materials scorched my nostrils.
 - b Like a chick emerging from an egg, I struggled painfully through the car window.
 - c The overturned car was a mangled heap of twisted, distorted metal.
- 3 The comparison in this task will help your students to see the effects of precise vocabulary choices and the use of images.

ORGANISE EFFECTIVELY

You could start by referring your students back to the work they did in Unit 29 covering the organisation of ideas and paragraph planning and linking.

You could revise the three stages of planning given at the start of this section of the Student Book with your students. You should stress how much stages 2 and 3 depend on the purpose and audience identified in stage 1.

Activity 5

The tasks in this activity could also be used as spoken language practice. Presenting their plans to the class, and answering any subsequent questions about them, will help students develop their plans as well as preparing them for the Spoken Language Assessment.

LINK PARAGRAPHS FLUENTLY

You could start by reminding your students that a fresh paragraph brings a new focus in the development of their writing, but it also needs to link to the preceding paragraph to ensure a coherent text.

Activity 6

- 1 Suggested answers:
 - a 'There had been a time' links with 'He thought back' introducing the flashback to how he got the job and his early years there.
 - b 'Now' brings the reader back from the flashback and into the present.
- 2 This is a possible alternative, or extra, homework task.

Remind your students of the planning stages and how the fluent linking of paragraphs will depend on how well they have organised their ideas to suit the intended purpose and audience.
- 3 It will be important for your students to carry out the peer assessment in this task in order to ensure that their paragraphs have been fluently linked.

Differentiation and extension

Working towards a final sentence that has already been supplied is an effective way of helping students to plan stages that can then be turned into paragraphs that link fluently together.

Ask your students to read *Drunkard of the River*, which is available in Unit 9 of the Cambridge Elevate-enhanced Edition of *Progress Plus*. They should notice how the story builds to Sona's panic-stricken flight.

Using the same final sentence, or a slight variation of it, ask your students to build a different story and to use the stages in the narrative to help with paragraphing and fluent links. The length of the story should be suited to the abilities of your students.

PRESENT YOUR VIEWPOINT

You could remind your students that efficient planning and linking, which lead to clear and effective communication in narrative and descriptive writing, are also valid in writing where they have to present a point of view.

You could work through the planning and response of Student G, demonstrating how the ideas in the plan are formed into fluent linking paragraphs. For example, the introductory paragraph on endless rules leads into the example of school and the points planned about it, as well as the use of examples in the second paragraph and the anecdote in the fourth.

Activity 7

Suggested answers:

- 1 'Endless' indicates a weariness with the sheer amount of rules; 'supposed' indicates a rather disbelieving view of their effectiveness; 'protect' is used sarcastically, indicating that they do not, in fact, protect.
 - 2 To introduce a humorous tone before listing stereotypical actions of the bored teenager; evidently she does not think that school is a good idea. The contrast increases the effectiveness of the point she is making.
 - 3 That there are many more 'useful' things that she could be doing.
 - 4 The tone is often questioning and sceptical about aspects of teenage life, for example, 'That's not really a 'better life', is it?' in paragraph 4 and 'how will I ever save £200,000?' in the final paragraph. However, it is also concerned about the pressures challenging teenagers, for example, in their appearance and dysfunctional families.
 - 5 Paragraph 2 increases the reader's awareness that there may be other useful activities outside school; paragraph 4 challenges the wisdom of putting a teenager in a position where they must choose one parent over another.
 - 6 It makes the point of view more forceful by including a real-life example to which readers may be able to relate.
 - 7 Staying at home to the age of 102; it outlines the huge task of saving for a mortgage in the current housing market.
 - 8 Sophisticated words include 'dysfunctional' to describe families in breakdown and 'destructive' to describe how a focus on appearance can ruin people's lives.
- The surprise to your students might be that such a clear and challenging piece can be written with such an everyday vocabulary. It is important for your students to realise that the sophisticated use of language does not necessarily mean having an ambitious vocabulary. The ways in which words are put together expressively for the intended purpose and audience is the key feature.
- 9 Two short sentences at the start act as a clear introduction to the topic of the paragraph; 'When my Mum...' opens with a subordinate clause for variation in a complex sentence and ends with a rhetorical question after listing some alternatives.

You could work through the 'Technical skills' section with your students, emphasising Student G's faultless accuracy in spelling and punctuation.

The final section links to Activity 8. If students can identify the areas where their own errors are more frequent, they will have a better chance of eliminating them.

ASSESS YOUR PROGRESS

It will be at your discretion how you administer this assessment. You should decide on the time and conditions – e.g. exam conditions, classwork or homework – which will give your students the best chance of showing how much they have learnt of the bullet-pointed criteria given at the start of the assessment.

- 1 Before starting, you should remind your students of the intended purpose and audience of their writing and how considering these things will help them to generate ideas, organise them effectively and develop fluently linked paragraphs. You should also remind them of the effect of precise vocabulary choices and varied sentence structures, as well as the need for technical accuracy.
- 2 It will be important for your students to seek feedback from teachers or peers. This will show how well they have met the ticked criteria given at the end of task 1.

FURTHER PROGRESS

The advice given for Radio 4 podcasts also covers many other programmes that feature opinion pieces. Even a music programme like *Desert Island Discs* includes some developed opinions.

Your students can add to this experience by looking at media such as *The Mail Online* and *The Telegraph Online*, where strong opinions from the likes of Boris Johnson and Quentin Letts regularly appear. Any podcast or article by Rod Liddle or Melanie Phillips will usually present an outrageous point of view in an organised and linked way.

Local press may also feature an effective local writer with strong, clearly presented views.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Dr Ian Pearson: Creating a balanced argument

Video: Dr Ian Pearson: How writers use the first and third person in arguments

Video: Benjamin Zephaniah: Improving writing

Assess to Progress

Preparing for your exam

There are two sets of practice papers in the Student Book. Set 1 has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the questions. Set 2 is 'clean', for you to use at your discretion. Fully annotated example responses to all of the questions in this unit can be found in Assess to Progress in the Cambridge Elevate-enhanced Edition of the Student Book, for you to compare with student responses and mark against.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Handouts: Student G response

Assess to Progress (with example answers) (x4)