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Brighter Thinking



Progress Plus

ENGLISH LANGUAGE

GCSE for AQA

Teacher's Resource



CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title:

www.cambridge.org/ukschools/9781107453289 (Free online)

www.cambridge.org/ukschools/9781107453227 (Cambridge Elevate-enhanced Edition)

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First published 2015

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-453289 Free online

ISBN 978-1-107-453227 Cambridge Elevate-enhanced Edition

Additional resources for this publication at www.cambridge.org/ukschools

Cover image © 2013 Fabian Oefner www.fabianoefner.com

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The publishers would like to thank Imelda Pilgrim and Brian Conroy for their contribution to this 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 Plus*.

Progress Plus is divided into four distinct sections:

- Reading (Units 1–14)
- Spoken Language (Unit 15)
- Writing (Units 16–27)
- 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 (13–14) 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 Plus* features a wide variety of supplementary content, including video, audio and additional worksheets. There are over 60 short videos featuring 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 Plus 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 Plus*.

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 other media resources, including audio clips 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 Plus* 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 Plus* Student Book includes built-in assessment support. 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 digital assessment support 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.

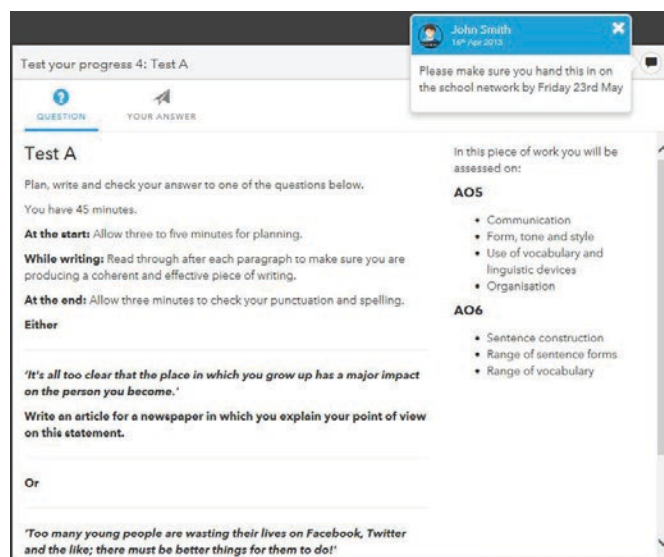
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Language AOs – this could be all of the five criteria above for AO1 (or anything up to five), as well as other criteria we have broken down from any of the other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

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Progress Plus* Student Book. These assessment opportunities comprise all the 'Assess your progress' features at the end of each unit; each of the four '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

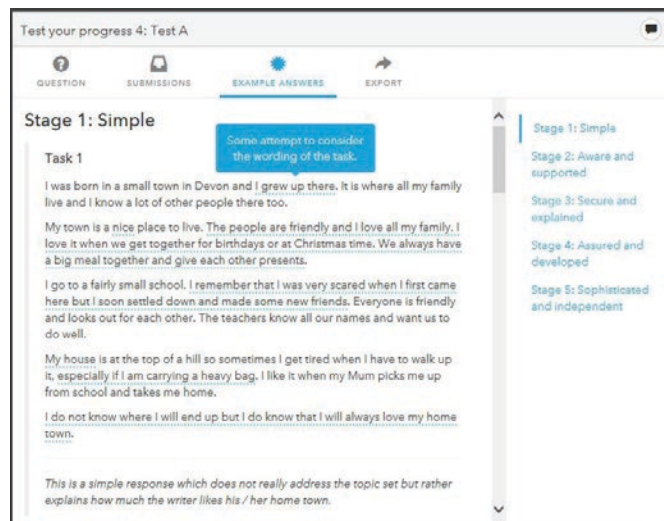
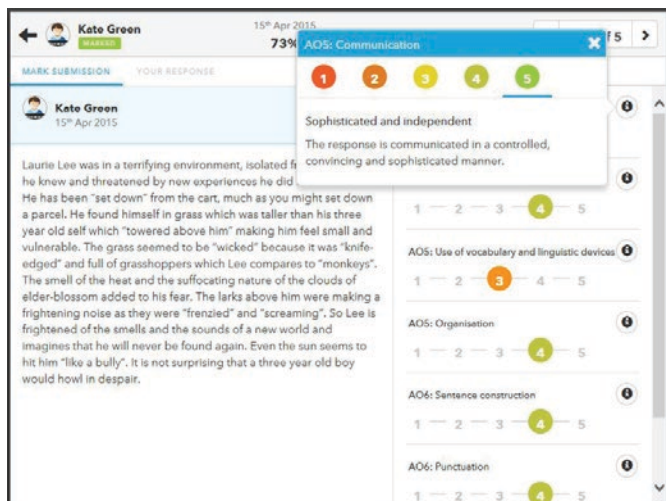
Stage 4: Assured and developed

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 should expect from a student's performance of a particular skill at each of the stages 1 to 5.



For selected key Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your student's performance. For *Progress Plus*, the assessment opportunities that include example answers are each of the four 'Test your progress' units 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	IT	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 students 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 Plus*

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: video, audio and downloadable handouts. You will also find a list of all the texts taught in *Progress Plus*, their year of first publication 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.

Unit 1: Identify and interpret information and ideas	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
	AO1: R1 Identify detail R2 Use detail to explain R3 Summarise detail R4 Infer meaning based on detail	W1 Write a summary W2 Write an answer inferring meaning	S1 Campaign presentation	SG1 Dashes	Reading assessment: identifying, explaining and inferring meaning Writing assessment: using evidence to support ideas; summarising detail	<ul style="list-style-type: none"> Guinness World Records (2014) [nf] Driving licence application form (2014) [nf] Beagle-Atkinson: <i>Tea Pests</i> (late C19th) [nf] Late for school (2015) [nf] Coral reefs (2014) [nf] Gillham and Turnbull: <i>Collins Rambler's Guide</i> (2014) [nf] Lott: <i>The English Governess in Egypt</i> (1867) [nf] Atwood: <i>The Blind Assassin</i> (2000) [f] Scribner: <i>Name All the Animals</i> (2004) [nf] McNeice: <i>The Lion Children</i> (2002) [nf] 	Video: Saira Khan: The importance of English in everyday life Handout: Practise reading for detail Handout: Practise using detail to explain Handout: Practise working out meaning Video: Dr Paul McDonald: techniques for conveying meaning Assess to Progress

Writing Workshop 12	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 16: Use sentence structures for effect		A06: W1 Understand the importance of purpose and audience W2 Revise knowledge of sentence structures W3 Use a range of sentence structures to suit the purpose and interest the audience W4 Appreciate the need for accurate punctuation		SG1 Tenses and irregular verbs, sentence functions, sentence structures, fragments, use of punctuation SG2 Silent 'b' and prefixes 'dis-' and 'un' SG3 Forming plurals		<ul style="list-style-type: none"> • Bitton-Jackson: <i>I have Lived a Thousand Years</i> (1997) [f] 	Video: Sam Cattell: Features of descriptive writing Video: Dr Ian Pearson: How will our writing change, but still be important? Video: Dr Stella Peace: Writing for a purpose Video: Benjamin Zephaniah: Revising your writing Video: Chris Priestley: Breaking the rules 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	A02:		W1 Write a commentary	S1 Role play	SG1 Use of adjectives and noun phrases	Reading assessment: effects of choices of language features Writing assessment: supporting comments with textual references	O'Farrell: <i>An Utterly Impartial History of Britain</i> (2008) [nf] Ferrybridge C (2015) [nf] Sommerville: <i>Never eat Shredded Wheat</i> (2011) [nf] Edinburgh tourist guide (2015) [nf] O'Hanlon: <i>Into the Heart of Borneo</i> (1985) [nf] Collins: <i>The Woman in White</i> (1859) [f] Middleton: <i>Surviving Extremes</i> (2004) [nf] De Watteville: <i>Speak to the Earth</i> (1935) [nf] Bryson: <i>Neither Here, Nor There</i> (1998) [nf] Gripper: <i>UK weather</i> (2013) [nf] Mabey: <i>Beechcombs</i> (2008) [nf] Smith: <i>White Teeth</i> (2001) [f]	Video: Dr Ian Pearson: Will reading be important in the future? Video: Dr Stella Peace: Interpreting texts in business Handout: Extract: To help organise ideas for assessment task 4 Video: Dr Paul McDonald: Figurative language Handout: A source comparison template to organise ideas Assess to Progress					
	R1 Explore how writers' purposes affect their language choices	W2 Write about language use with supporting evidence	S2 Development of question and answer skills in response to spoken commentary	SG2 Use of verbs and adverbs									
	R2 Explore the effects of grammatical features												
	R3 explore how writers use imagery												
	R4 Explore how writers use language to create tone												

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Unit 17: Communicate clearly	R1 Read extracts focusing on paragraph development	A05: W1 Develop ideas to include in a paragraph W2 Write coherent paragraphs W3 Punctuate dialogue effectively W4 Link paragraphs fluently				SG1 Use of pronouns SG2 Punctuation of dialogue SG3 Commonly misspelt words SG4 Changing adjectives to adverbs		Writing assessment: develop ideas in paragraphs; link paragraphs; punctuate dialogue		<ul style="list-style-type: none"> Barstow: 'One of the Virtues' in <i>The Desperadoes</i> (1961) [f] Rhodes: <i>Asbo Ville</i> (2006) [f] 		Handout: A planning sheet to organise ideas Video: Dr Paul McDonald: Using dialogue Assess to Progress	

Writing workshop 5		Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 3: How writers structure texts		AO2: R1 Examine how writers use sentences of different lengths for effect R2 Consider the sequence of details in sentences and paragraphs R3 Explore the effects of contrasting sentence and paragraph lengths R4 Develop comments on writers' use of sentences and paragraphs	W1 Rewriting shorter sentences into longer ones using subordinate clauses W2 Writing to explain a use of structure in developing ideas	S1 Reading dialogue aloud; use of differing tones	SG1 Use of different sentence lengths SG2 Use of clauses in longer sentences SG3 Paragraph cohesion	Writing assessment: use of sentences and punctuation to create structural effects; effects of contrasting sentences	<ul style="list-style-type: none">Salway: 'Such a Sweet Little Girl' from <i>The Young Oxford Book of Nasty Endings</i> (1985) [nf]Dickens: <i>Great Expectations</i> (1861) [f]Beames: <i>The Rookeries of London</i> (1852) [nf]Macdonald: <i>Somme</i> (1993) [nf]Levy: <i>Small Island</i> (2004) [f]Olson: Messenger apps (2013) [nf]Rose: <i>Captain America: The Winter Soldier</i> review (20 March 2014) [nf]Orwell: 'A Hanging' from <i>Essays</i> (1931) [f]Viner: Review of <i>12 Years A Slave</i> for the <i>Mail Online</i> (10 January 2014) [nf]Wodehouse: <i>The Inimitable Jeeves</i> (1923) [f]Hill: <i>The Mist in the Mirror</i> (1993) [f]	Handout: Complete a 'clause crossword' Handout: Check answers to the 'clause crossword' Video: Lemn Sissay: Is grammar important? Video: Chris Priestley: Using dialogue Assess to Progress

Writing Workshop 1	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Writing Workshop 2							
Unit 18: Organise information and ideas		A05: W1 Use planning skills W2 Identify purpose, audience and form W3 Consider three methods for generating ideas W4 Plan for paragraphs	S1 Present ideas and answer questions	SG1 Paragraphs as a feature of punctuation SG2 Spelling the 'f' sound	Writing assessment: planning paragraphs for a piece of writing		Video: Benjamin Zephaniah: Finding ideas Video: A student view: Planning Video: A student view: Discussion Handout: A planning sheet for the activity Assess to Progress
Writing workshop 9							
Unit 4: Consider writers' ideas and perspectives	A03: R1 Understand perspective R2 Consider how culture, time and events can affect perspective R3 Investigate how writers influence their readers	W1 Writing to compare different textual features W2 Writing short descriptions for defined purposes	S1 Discussion on the recognition of bias in a presented point of view	SG1 Uses of dashes in place of commas SG2 Uses of question marks and exclamation marks for effect	Reading assessment: following a sequence of ideas and how they are expressed; use of language for effect.	<ul style="list-style-type: none"> • Martell: <i>Lion's Head, Four Happiness</i> (2004) [nf] • Army recruitment poster (1914) [nf] • Wootton: <i>The Virago Book of Women and the Great War</i> (1967) [nf] • Foster: Why teenagers really do need an extra hour in bed <i>New Scientist</i> (22 April 2013) [nf] • Phillips: Arrogant cyclists <i>Daily Mail</i> (2012) [nf] • Cities fit for cycling <i>The Times</i> (2012) [nf] 	Video: Various perspectives: Celebrating birthdays Audio: Barbara Wootton Source C Video: Various perspectives: Wearing hoodies Assess to Progress

Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 19: Create tone to influence your readers	AO5: W1 Use skills to assess writing W2 Distinguish between formal and informal W3 Learn how to use the active and passive voices W4 Create tone W5 Use tone to manipulate the reader		SG1 Active and passive verbs SG2 Punctuation to guide the reader SG3 Commonly confused words SG4 Multi-syllabic words	Writing assessment: writing the text for a speech using tone to manipulate an audience		Watch a video about the differences between Standard English and non-Standard English on Cambridge Elevate. Video: Sam Cattell: Standard English Handout: Activity Handout: Practise analysing tone Video: Dr Stella Peace: Tone Video: Dr Stella Peace: Perspectives Assess to Progress
Writing workshop 7						
Unit 5: Reading – Test your progress 1	AO1/AO2/AO3: R1 Selecting and using detail to explain R2 Using detail to infer meaning R3 Explaining how writers structure their writing R4 Commenting on how language is used for effect and to influence readers R5 Explaining how a writer conveys perspective or viewpoint				• Lee: <i>Cider with Rosie</i> (1959) [f]	Assess to Progress (with example answers)

Opportunities for reading		Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 14: Poverty across the centuries	AO1/AO2/AO3/AO4: R1 Identify and interpret explicit and implicit information R2 Explain, comment on and analyse how writers use language and structure to achieve effects R3 Compare writers' ideas and perspectives R4 Evaluate texts critically					<ul style="list-style-type: none"> Dickens: <i>Oliver Twist</i> (1838) [f] Orwell: <i>Down and Out in Paris and London</i> (1933) [nf] Gentleman: A portrait of 21st-century poverty <i>The Guardian</i> (2009) [nf] 	
	AO3: R1 Develop comparison skills R2 Compare the ideas and language of two texts R3 Study the features of a written comparison before writing their own	W1 Writing a comparison focusing on similarities and differences	S1 Discussions to establish perspectives	SG1 Uses of verbs, adjectives and phrases in creating effects	Reading assessment: comparison of writers' purposes, audiences, ideas, perspectives and language choices	<ul style="list-style-type: none"> Russell: <i>London Fogs</i> (1880) [nf] Lee: <i>Cider With Rosie</i> (1959) [f] Brontë: <i>Jane Eyre</i> (1847) [f] Darwin: A letter to his sister (1835) [nf] London: 'The Story of an Eyewitness' (1906) [nf] 	Video: Dr Paul McDonald: The effect of first-person narration Handout: Template: To help assess work 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: Extend your vocabulary	R1 Find connotations in short stories R2 Identify and integrate discourse markers	AO6: W1 Use vocabulary knowledge W2 Extended vocabulary W3 Experiment with noun phrases W4 Use connotative language W5 Integrate discourse markers			SG1 Use of noun phrases SG2 Suffixes ‘-ible’ and ‘-ible’ SG3 The silent ‘w’ SG4 Differing uses of commas, dashes and hyphens	Writing assessment: writing to argue a point of view	<ul style="list-style-type: none">Christie: The death of cash <i>BBC News</i> (2014) [nf]Orwell: <i>The Road to Wigan Pier</i> (1937) [nf]Attenborough: <i>The Life of Mammals</i> (2002) [nf]	Handout: Find some more examples of archaic words Video: Dr Paul McDonald: Connotation Video: Benjamin Zephaniah: Influencing the reader Assess to Progress					
Writing Workshop 8													
Unit 7: Evaluate ideas and techniques	AO4: R1 Identify issues and viewpoints in texts R2 Express and develop opinions on texts R3 Explore the methods writers use to influence readers R4 Evaluate texts using textual references	W1 Writing to explain key points and perspectives	S1 Presenting a personal viewpoint on an issue with different perspectives	SG1 Sentence structures; use of question sentences	Reading assessment: writers’ perspectives; how they try to influence readers	<ul style="list-style-type: none">Childs: Mobile phones article <i>Mail Online</i> (2012) [nf]Moorhead: Mobile phones article <i>The Guardian</i> (2014) [nf]Lott: Families don’t need (much) money to be happy <i>The Guardian</i> (2014) [nf]	Video: A student view: Mobile phones in the classroom Video: Dr Ian Pearson: Providing evidence Video: Dr Ian Pearson: How writers use fact and opinion Video: Dr Stella Peace: The importance of evidence in business Video: Dr Stella Peace: Interpreting data and evidence in business 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							
Unit 21: Writing – Test your progress 3		W1 Use sentence structures for effect W2 Communicate clearly and effectively W3 Organise information and ideas to create coherent texts W4 Create tone to influence readers W5 Use and extend vocabulary					Assess to Progress (with example answers)
Writing Workshop 13							
8: Synthesise information and ideas	A01: R1 Discuss the importance of a given topic R2 Research and make notes on different source materials R3 Synthesise information and ideas for a given purpose	W1 Note-making for written presentation. 	S1 Presentation practice through small group discussion on different musical preferences S2 Effective planning for spoken presentation	SG1 Appropriate use of abbreviations and signs	Writing assessment: using a range of researched resources for a written presentation of a point of view	<ul style="list-style-type: none"> Dean: ‘The All-Time Top Six Psychological Reasons We Love Music’, <i>Psyblog</i> website (2011) [inf] Wallis Simons: Can music make your child cleverer? <i>The Telegraph</i> (2014) [inf] 	Video : Late Homecoming: What music means to us Handout: Template: Notes on Late Homecoming interview Assess to Progress

Unit 22: Develop effective description	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
		A05/A06: W1 Appreciate how description is used in different kinds of writing W2 Use features of descriptive writing for effect W3 Use varied sentence structures for effect W4 Explore how to structure descriptions		SG1 Use of varied sentence structures SG2 Use of punctuation to convey meaning SG3 Homonyms SG4 French words	Writing assessment: structured descriptive writing	<ul style="list-style-type: none"> Middleton: <i>Surviving Extremes</i> (2004) [nf] Waugh: <i>A Handful of Dust</i> (1934) [f] Connolly: <i>And Did Those Feet</i> (2009) [f] Conrad: <i>Lord Jim</i> (1899) [f] Geldof: <i>Geldof in Africa</i> (2005) [nf] McGregor: <i>If Nobody Speaks of Remarkable Things</i> (2002) [f] Welcome to Nowhere, <i>National Geographic Adventure Magazine</i> (2004) [nf] Amis: <i>Money</i> (1984) [f] 	Video: Benjamin Zephaniah: Writing techniques and their effects Video: Lemn Sissay: Adapting language Video: Chris Priestley: Creating atmosphere Video: Chris Priestley: Sentence structure Video: Dr Paul McDonald: Descriptive methods Handout: Identify descriptive techniques in a student response Video: Benjamin Zephaniah: Improving writing Video: Benjamin Zephaniah: Describing setting and atmosphere Assess to Progress
Writing Workshop 14							
Unit 9: Explore, infer and interpret meaning	A01: R1 Infer meaning R2 Explore meaning R3 Investigate and analyse imagery R4 Interpret meaning	W1 Writing about characters and relationships in fiction.	S1 Small group discussion as preparation for presentation on characters in fiction	SG1 Use of different sentence types	Reading assessment: using textual evidence for inference and interpretation	<ul style="list-style-type: none"> Anthony: 'Drunkard of the River' from <i>Crickets in the road and other stories</i> (1973) [f] 	Video: Dr Paul McDonald: Types of character Audio: <i>The Cat in the Rain</i> by Ernest Hemingway Assess to Progress

Unit 23: Structure narrative	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
		AO5/AO6: W1 Investigate and write story openings and endings W2 Create characters W3 Structure dialogue W4 Describe setting and atmosphere		SG1 Punctuation of dialogue SG2 The silent 'k' SG3 Letter sequence 'sc'	Writing assessment: shaping and structuring a story.	<ul style="list-style-type: none"> • Dockrey Young: 'The Skeleton in the Closet' in <i>The Scary Story Reader</i> (2011) [f] • Lively: 'Servants Talk About People' in <i>Pack of Cards</i> (1978) [f] • Hardy: 'To Please His Wife' in <i>Life's Little Ironies</i> (1894) [f] • Lively: 'Clara's Day' in <i>Pack of Cards</i> (1978) [f] • Jones: <i>Mister Pip</i> (2006) [f] • Levy: <i>Small Island</i> (2004) [f] • Prince: 'The Baby-sitter' in <i>The Young Oxford Book of Supernatural Stories</i> (1998) [f] • Steinbeck: <i>Of Mice and Men</i> (1937) [f] • Schutzman: <i>The Bank Robbery</i> (1988) [f] 	Video: Benjamin Zephaniah: Story openings and endings Handout: Explore some one-word stories Video: Benjamin Zephaniah: Creating characters Video: Chris Priestley: Developing characters Video: Lemn Sissay: Writing dialogue Video: Dr Ian Pearson: The importance of characters Video: Chris Priestley: Creating a setting Handout: Generate creative character descriptions Assess to Progress

Writing workshop 15	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 10: Develop responses to language and structure	AO2: R1 Explore writers' use of language. R2 Explore the way texts are organised. R3 Improve the level of comment on writers' techniques.	W1 Writing on the ways writers influence readers. W2 Writing about the link between structure and purpose.	S1 Small group discussions on the use of word associations and connotations	SG1 Use of active and passive voice	Reading assessment: answering questions on use of language and structure	<ul style="list-style-type: none"> Blake: 'The Tyger' (1794) [f] Levy: <i>Small Island</i> (2004) [f] Williams: <i>Swarm of bees</i> <i>The Independent</i> (2013) [nf] Penn: <i>The Amazon rainforest</i> <i>The Independent</i> (2012) [nf] Connolly: <i>And Did Those Feet</i> (2009) Cain: <i>South Korean smartphone use</i> <i>The Global Post</i> (2014) [nf] Tree: <i>Where the Wild Things Are</i> <i>The Sunday Times</i> (2013) [nf] Huxley: <i>Brave New World</i> (1931) [f] 	Video: Lemn Sissay: Approaching poetry Handout: Article with all emotive language removed Video: Dr Ian Pearson: Structure in non-fiction Audio: The Tyger by William Blake Audio: Chernobyl Assess to Progress

Opportunities for reading		Opportunities for writing		Opportunities for spoken language		Spelling and grammar		Opportunities for assessment		Texts		Cambridge Elevate resources	
Unit 24: Present your views	R1 Identify discourse markers.	AO5/AO6: W1 Generate and select ideas W2 Use discourse markers fluently W3 Make effective links within and between paragraphs W4 Vary tone for effect W5 Structure a balanced argument				SG1 Use of the semi-colon SG2 Word endings 'tial' and 'tial' SG3 Prefixes such as 'in-'		Writing assessment: writing to present a point of view considering differing points of view and using discourse markers		Herd: Letter <i>The Times</i> [nf]		Video: Chris Priestley: Effective openings and endings Video: Dr Ian Pearson: How writers use the first and third person in arguments Video: Dr Ian Pearson: Creating a balanced argument Assess to Progress	
Writing Workshop 17													
	AO4: R1 Develop skills in evaluation. R2 Understand the meaning of critical evaluation. R3 Evaluate the organisation of texts. R4 Evaluate the presentation of character.	W1 Writing on writers' ideas using textual evidence. W2 Writing on manipulation of structure and language for description. W3 Writing on presentation of character.		S1 Small group discussion on giving own opinions and shaping responses				Reading assessment: answering on the use of language and structure to fulfil purpose in writing		du Maurier: 'The Birds' in <i>The Birds and Other Stories</i> (1952) [f] Barker: <i>Another World</i> (1998) [f] Lanchester: <i>Capital</i> (2012) [f] Greene: <i>I Spy</i> (1940) [f]		Handout: A tension graph to plot how the author builds tension through the paragraphs Video: Benjamin Zephaniah: Narrative viewpoints Audio: <i>Another World</i> by Pat Barker Video: Dr Paul McDonald: Using narrative structure to engage the reader Video: Dr Paul McDonald: Creating characters Assess to Progress	

Unit 25: Craft your writing	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
		AO5/AO6: W1 Use skills to assess students' writing W2 Know the skills of writing on which they will be examined W3 Investigate the qualities of sophisticated, crafted writing W4 Craft their own writing.		SG1 Spelling accurately	Writing assessment: exam conditions response of narrative or descriptive writing	<ul style="list-style-type: none"> Herbert: <i>The Secret of Crickley Hall</i> (2006) [f] Barstow: From 'One of the Virtues' in <i>The Desperadoes</i> (1961) [f] Maconie: <i>Pies and Prejudice: In search of the North</i> (2007) [nf] 	Assess to Progress
Writing Workshop 16							
Unit 12: Reading – Test your progress 2	AO1/AO2/AO3/AO4: R1 Identify explicit information. R2 Explain, comment on and analyse how a writer uses language and structure for effect. R3 Compare writers' ideas and perspectives. R4 Evaluate texts critically.				Reading assessment: exam conditions assessment on Reading AOs Unit 12	<ul style="list-style-type: none"> Attenborough: <i>The Life of Mammals</i> (2002) [nf] Brainard: <i>Six Came Back</i> (1940) [nf] 	Assess to Progress (with example answers)

Unit	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 13: Novel openings	R1 What novel openings can achieve. R2 What can be worked out from novel openings.		S1 Small group discussions on settings and clues in novel openings			<ul style="list-style-type: none"> • Boyd: <i>Ordinary Thunderstorms</i> (2009) [f] • Harris: <i>The Lollipop Shoes</i> (2008) [f] • Dickens: <i>Bleak House</i> (1852) [f] • Hosseini: <i>The Kite Runner</i> (2003) [f] • Orwell: <i>Nineteen Eighty-Four</i> (1949) [f] 	
Unit 26: Spell with accuracy (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 Silent letters. SG2 Prefixes/suffixes SG3 Forming plurals SG4 Commonly misspelt words SG5 Commonly confused words SG6 Spelling accurately			

Writing Workshop 3	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 15: Prepare and give 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"> Paton: Monosyllabic teenagers need speaking lessons <i>The Telegraph</i> (2014) [nf] 	Video: Various perspectives: Who delivers presentations and why? Video: Dr Stella Peace: The importance of speaking and listening in business Video: Will Adamsdale: Engaging your audience Video: Will Adamsdale: More on engaging your audience Video: Dr Ian Pearson: Engaging your audience Video: Saira Khan: What makes a good presentation? Video: Gemma Valpy: Eye contact Video: Dr Stella Peace and Gemma Valpy: Preparing a presentation Video: Gemma Valpy: Visual aids Video: Dr Stella Peace and Gemma Valpy: Body language Handout: A checklist to hone a presentation Assess to Progress

Writing workshop 6	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Unit 27: Writing – Test your progress 4		<p>W1 Using sentence structures to interest and influence the reader</p> <p>W2 Communicating effectively and imaginatively</p> <p>W3 Structuring your writing to influence your readers</p> <p>W4 Adapting tone, register and style to suit purpose and audience</p> <p>W5 Choosing words carefully to demonstrate a wide vocabulary range</p> <p>W6 Checking work to ensure technical accuracy.</p>			<p>Writing assessment: assessments of writing a newspaper article and narrative writing</p>		<p>Assess to Progress (with example answers) (x 2)</p>

Writing workshop 11	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Spelling and grammar	Opportunities for assessment	Texts	Cambridge Elevate resources
Preparing for your exam						<ul style="list-style-type: none"> Atwood: <i>The Blind Assassin</i> (2000) [f] Barker: <i>Social notebook</i> (1996) [nf] Mayhew: 'The Sunday Morning Markets' (1851) [nf] Lessing: 'A Sunrise on the Veldt' from <i>This Was the Old Chief's Country</i> (1965) [f] <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: Annotated examples of student responses</p> <p>Assess to Progress (with example answers) (x 4)</p>

Unit 1

AIMS AND OUTCOMES

This unit develops AO1 skills:

- identify detail
- use detail to explain
- summarise detail
- infer meaning based on detail.

The unit covers important transferable skills like filling in forms correctly or following timetables. As the suggested first unit of the course, there is a focus on the importance and usefulness of reading across a variety of fiction and non-fiction texts. As many students are often put off reading when they encounter unfamiliar words, this opening unit is a good place to introduce the skill of inferring the meaning of new words from their contexts.

By the end of the unit, students should have a good awareness of the amount of reading they already do on a day-to-day basis. They will have developed their ability to identify the important information in a text and be more confident in approaching new texts with unfamiliar vocabulary.

PRELIMINARY WORK

Preparation: Before you start Unit 1 it would be a good idea to find out what reading your students already do (or are aware that they do) on a regular basis. You might want to ask students to bring in any reading they have particularly enjoyed during the week to set up a lesson starter. If you have not already introduced reading records (see Introduction) before you start teaching, there is an opportunity to do so in Activity 1.

Common pitfalls: Many students can find it difficult to understand the difference between inferring and explaining or summarising. Inference is taught in Activities 7 and 8.

YOUR READING

Activity 1

If you asked students to bring in some of their reading from the week, as a starter you could read all or part of one of the texts. Ask students why they liked it: focus on reasons that link to the type of text and to their initial reasons for reading it.

Work through Activity 1, finishing with the group work in task 3. You could highlight the list of discussion points on the board to help students keep focused. It might be helpful to suggest that each group delivers their

presentation at some point during the weeks that the unit is being worked on.

The most useful teaching point here is the idea of the need for research for presentations.

READ FOR DETAIL

You could introduce the idea of reading for detail with the example of a bus timetable from the Student Book. Other suggestions might come up if you hold a question-and-answer session, such as school uniform policy or the directions for buying a concert ticket on the internet.

Activity 2

Depending on time available, Activity 2 could be classwork or homework. It would be a good idea to dedicate some time to the peer assessment in task 3.

- a viral
 - b music
 - c South Korean
- 2 Suggestions could include, for example:
 - pop becoming a 'global' phenomenon (not just dominated by the West and the USA; a billion views of a certain stylish South Korean)
 - videos becoming more professional
 - political influence ('bring down governments')
 - local/personal influence ('embarrass grandma').

GET THE DETAIL RIGHT

Activity 3

This could be done as a group activity with answers written on an A3 sheet. Putting the sheets side by side at the front of the room can lead to an open forum on the correct answers and the reasons why any incorrect responses are incorrect.

- a correct
 - b incorrect
 - c incorrect
 - d correct
 - e incorrect
 - f correct
- 2 You will need documents to prove your identity, for example, a passport, a Biometric Residence Permit, an EC/EEA National Identity Card or a UK birth or adoption certificate and one other supporting identity document.

USE DETAIL TO EXPLAIN

You could suggest that students read Source C in pairs, with each pair looking for the given points of explanation in the passage. You are likely to need to model the final links yourself.

Suggested model

The writer is telling us about riding out on a sunny morning in North Eastern India when he was suddenly attacked by an immense swarm of tree bees. He tried to gallop away but the bees followed, causing his pony to jump about in all directions to try to get clear of the swarm. As the writer tried to protect himself from the swarm he fell from the pony into the dust of the cart track he was following.

Activity 4

You may like to set the first part of this task as homework, before using task 2 in the lesson as an opening discussion.

- 1 Reasons identified could be:
 - the late night talking to her distressed Mum, possibly over Aunt Kath in hospital
 - the missed alarm and the noise of the passing police car
 - the rushed breakfast and the phone call
 - answering the phone in case it was a hospital call linked to her Mum's upset
 - her final rush towards the disappearing bus.

Differentiation and extension

Ask students to work in pairs to write out a similar explanation for failure to do their homework or an explanation to parents/guardians for why they were late for a family occasion. Peer assessment should concentrate on how well the reasons are linked to provide an explanation.

USE PUNCTUATION

Dashes

Activity 5

- 1 Aunt Kath had been in her life for as long as she could remember – the best aunt in the world. Even when she had started to get ill – and that was many months ago – she had still always had time for her youngest niece.

SUMMARISE DETAIL

To start, you could review your students' progress on reading for detail and how it can be linked to form a clear explanation.

You could invite students to read out and discuss their responses to Activity 4.

Point out the key essentials of summarising detail given in the Student Book:

- identify key details which must be included
- identify what can be left out without affecting the clarity of the summary.

As a class, work through the first Caribbean coral reefs paragraph, emphasising:

- the importance of the underlined words
- how these key details form themselves into the summary given in the Student Book.

Activity 6

Students can then work in pairs on Activity 6. It will be important that, before starting to write their summary, the pair agree on the key details to be integrated into it.

Suggested key details: Greater Caribbean Region; dominated by fringing reefs; close to shore; shallow or no lagoon; well developed on coast of Cuba and east coasts of the islands of The Bahamas; encircle smaller Caribbean islands; provide best snorkelling opportunities.

Differentiation and extension

Ask pupils to bring in the leader or main comment column from any national or local newspaper.

More able students may find useful resources in the broadsheet newspapers, where leaders are also of different length and seriousness. Less able students may find shorter, punchy leaders in the tabloids.

Using highlighters, repeat the process of identifying key ideas and writing a summarising paragraph within a given word limit.

You should aim to use a factual extract from a website or textbook of similar length to that in Source E. As in Activity 6, you should ensure your students aim for a summary of no more than 50 words.

WORK OUT MEANING

Start by emphasising that, in any reading, students might well come across individual words, or groups of words, whose meanings they do not actually know.

Emphasise how this is a recurring feature of any reader's life; a recent, personal example would be useful here.

Possible example:

Last week I was reading an article in one of the posh papers on the film 12 Years a Slave. The writer said that it was didactic in parts. I didn't know the word but he had been writing about the moral lessons of the film so I could

work out that it had some connection with teaching, in this case teaching moral viewpoints.

Then work through the acquisition of the meaning of 'array' given in the Student Book.

Students, in groups or pairs, should look at the example of writing on the Langdale Pikes and how the given explanation has been built up.

It is a good time to revise metaphors and similes; and to point out that, in the exam, it is perfectly acceptable to talk about imagery to cover both if the differences have become blurred for some students:

- A simile; saying something is like or as something else, for example, 'As idle as a painted ship' from *The Rime of the Ancient Mariner*.
- A metaphor; saying something actually is something else, for example, 'There's daggers in men's smiles' from *Macbeth*.

Activity 7

For work on Activity 7 have dictionaries and thesauri handy for the students. Pairs can share their responses with the rest of the class.

- 1 Before moving on to the next passage about bullies, refer back to the Langdale Pikes work and remind the class of the uses of figurative language, for example: enlivening factual description; planting suggestions, ideas or patterns of thought in the reader's mind.
- 2 Suggested synonyms: irksome – annoying; monotony – boredom; wonted – accustomed; lethargy – tiredness; indefinable – unknown; imperceptibly – slyly; ascendancy – victory; feeble – weak; exertion – activity.
- 3 Suggested responses:

Sediment in a pond. Sediment is often murky and not very clear, so the effect of the morning light is diluted through the net curtains. The comparison of the room to a pond of sediment gives it a gloomy atmosphere.

Like a sack of pulp. Pulp usually refers to a lump of material which was once firm and solid but is now mushy and uncontrolled in movement, explaining how the character felt on awakening; the idea of the head as a sack – often a receptacle for waste – adds to the feeling of the brain being somewhat useless and unfocused at that moment.

Like meat soaked in water. To do this to meat would be to drain all the colour from it and give it a pale, unhealthy look; the simile emphasises the narrator's paleness.

Like the stragglers from some returning army. They are not in neat lines and look unkempt, totally

different to a smart line of soldiers. The simile emphasises how ragged the flowers look.

As if waving from a bombed-out building. The simile here suggests overwhelming desperation and clutching at the chance that salvation is at hand from a desperate situation. The relief of the writer at the sight of the flowers is brought into clear focus.

Differentiation and extension

4 Examples of figurative language:

- 'wilting umbrellas' (gets over the idea of the spread of the tree as a shelter but the downward hanging suggests the wilting or dying branches of a bush or shrub)
- 'like lipstick on an aging mouth'
- 'a thin moustache'.

INFER MEANING

Activity 8

It may be useful if students tackle Activity 8 individually, given that they have three areas of clear focus to work on.

- 1 a An accident with a rifle.
- b Because he had also lost a child, therefore they felt that they could trust him to be careful with their child.
- c The use of baby indicates how precious she was to them and how much they protected her.

The protocols of writing to answer a reading question can then be worked through. Particular focus should be given to the requirement of supporting ideas with clear textual reference and the way it is exemplified in the possible answers.

With this support material to hand, students can then attempt the final question in Activity 8 with an emphasis on direct quotation as evidence for their ideas. Reference back to the previous answers needs to be made.

You may like to use your students' responses to the question in task 2 as an initial assessment of progress.

ASSESS YOUR PROGRESS

The assessment task using Source H will give a clear indication of progress against the expected student outcomes for the unit.

You could use it in a variety of ways, for example, as an exam conditions timed assessment; individual homework task; paired work with or without opportunities for pairs to discuss ideas and progress.

Given that this is Unit 1, teachers might like to build up to exam conditions timed assessments as the students move through the units.

Suggested answers:

- 1 To shoot the lion; to celebrate the kill.
- 2 The head will be stuffed and mounted on the hunter's wall; the skin will be used as a carpet.
- 3 'Reverberation' – a sound echoing around; 'embellishments' – extras added on to make something more glamorous; 'oblivion' – empty surroundings.
- 4 Scornful and disgusted – 'incredible animals'; 'bloodstained carcass'; 'victory shots'; what happens to the carcass; what happens to the head and skin; the celebrations.
- 5 Gun fired; incredible animal; victory shots; vultures circle; head stuffed and mounted; skin as carpet; embellished tale.

FURTHER PROGRESS

This can be built around the student reading records.

Examples of opportunities to work out meanings and to infer meanings could be:

- The opening chapters of *Great Expectations* and *Return of the Native*. In their records, students could note their inferences on the nature of settings in these openings. Perhaps these texts could be used by your more able students.
- Ask students to read the opening chapter of *Mister Pip* by Lloyd Jones. They can record their ideas on Mr Watts and his wife as well as Matilda's reactions to white people. They can then, in groups, explain their ideas to other groups.

Teachers and students can access these – and other chosen materials – from a variety of digital sources either linked from a search engine enquiry or through one of the educational media websites.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

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

Handout: Practise reading for detail

Handout: Practise using detail to explain

Handout: Practise working out meaning

Video: Dr Paul McDonald: Techniques for conveying meaning

Assess to Progress

Unit 2

AIMS AND OUTCOMES

Students working on this unit will examine how writers use language to affect readers.

They will study the effects of language choices by a writer and explain these choices and their effects.

This unit develops AO2 skills:

- explore how writers' purposes affect their language choices
- explore the effects of grammatical features
- explore how writers use imagery
- explore how writers use language to create tone.

These outcomes will focus student work on question 2 of Paper 1 in the Language exam and question 3 of Paper 2. The AO being assessed in these questions is AO2: 'Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.' Both of these questions will assess the Language part of the AO.

The development of AO1 and AO2 skills in the study of language use will also help to develop the skills needed to compare and evaluate texts effectively (AO3 and AO4).

PRELIMINARY WORK

Almost certainly the work in this unit will build on work already done by the students before starting their GCSE course. As such, the first activities in the unit could form a prep lesson in which ideas from work in earlier years can be recovered and built upon.

UNDERSTAND PURPOSE

Revising purposes of writing and developing examples.

A good way to contextualise the list of purposes of writing is for students to work through a text identifying and listing different purposes themselves.

A possible resource could be one of the more substantial Sunday newspapers or a news website. A set of items for the list may include:

- showbiz items; cartoons – entertain
- hard news items – inform
- feature opinion articles – express a point of view
- lifestyle section (gardening, motoring, home improvements) – explain how to do something
- political pieces – argue
- travel articles – persuade.

Activity 1

- 1** In terms of adding to the list, the obvious omissions are writing to:
- describe – a town centre at night; a description of a well-loved relative
 - narrate – a story centred around a missing pet
 - advise – a section of a Year 7 booklet giving advice on use of sporting/music/IT facilities in school
 - discuss – the text of a speech to a year group on which charity they could adopt for their yearly fundraising.

Students will need to look closely at what they have identified to deal with task 3. The main emphasis needs to be on how many examples of writing do not fit neatly into one category.

You could use the following example of travel writing to illustrate these multiple purposes.

A good piece from the travel section will:

- describe a place
- persuade the reader to think of going there
- give information on getting there and available accommodation
- possibly narrate some of the events from the writer's visit.

EXAMINE THE EFFECTS OF LANGUAGE CHOICES

This is an opportunity for students to examine ways in which similar information can be presented differently for different purposes.

You could use the given material on the M40 and Activity 2 to help students focus on how similar information can be manipulated away from objective information to become subjective opinion.

Activity 2

Students can work in pairs to go through the various parts of this activity, with differing pairs being asked to present their conclusions to the class.

- 2** Possible answers might include:
- a** Language is more informal, for example, 'in the shape of'; 'did not seem to fancy'.
 - b** 'Younger, more attractive model' and the tone of 'for some reason ... did not seem to fancy' betray some understanding of Catherine's lack of attraction to Henry.
 - c** Yes, examples as in **a** and in 'bloated, ill-tempered'.
 - d** Not really; the language is informal but there is still a serious presentation of facts about the King.

Students may well disagree with these decisions; the important factor in their presented conclusions is that they give valid reasons to support their ideas, as in the textual support given above in **a**, **b** and **c**.

Differentiation and extension

It should be relatively easy for students to add to this activity, possibly through a homework task. Ask them to look at a leader column or a heavyweight opinion piece in the press, for example, an editorial in *The Guardian* or a Matthew Parris piece in *The Times*. Ask them to identify where clear, objective information is being given and where a point of view is being expressed.

You could display the articles and collate students' views on purposes.

EXPLAIN LANGUAGE CHOICES

Take your students through the extract on the Ferrybridge power station and the annotated response, showing how the answer has been developed.

Students should first study the comments on the writer's use of language in the information piece on Ferrybridge power station.

Activity 3

- 1 Words and phrases selected for this task could be:
 - a 'Dribble clouds of water vapour'; 'amiably smoking giants'; 'truncated cones flaring gently'; 'Big Ben'; 'Tyrannosaurus Rex'.
 - b 'Smoking giants'; 'truncated cones'; 'Tyrannosaurus Rex'.
- 4 This is a possible homework task. The emphasis in this task is on effect, for example, 'Big Ben' and 'Tyrannosaurus Rex' being used as hyperbole (this is a good chance to introduce the term) to reflect on how sizeable, and even threatening, the cooling towers will seem to passing cars.

Hyperbole is deliberate exaggeration for effect, for example:

The centre forward stretched his neck like that of a giraffe to head home the cross.

Alternatively, you could display the extract and annotate it in the classroom using student suggestions.

The wall display will be worth retaining as a reminder of the importance of writing clearly about effects of language choices rather than merely identifying features of language.

Differentiation and extension

Ask students to collect further examples of hyperbole from their reading to add to the wall display. As indicated, sports pages are a good place to start.

EXPLORE THE EFFECTS OF ADJECTIVES AND NOUN PHRASES

Whilst students will almost certainly be familiar with definitions of nouns and adjectives, most tend to need constant reminders of these. You might want to establish their understanding of key terms before moving on with this section.

Then you can reinforce understanding, or clarify confusion, by working through the basic definitions. The basic definitions of adjectives and noun phrases can be covered in class.

Activity 4

Tasks 1 and 2 can be done in pairs.

- 1 Possible purposes: to inform, to persuade?
- 2 'World-class', 'iconic landmarks' and 'renowned festivals' all emphasise the pre-eminent position of Edinburgh beyond Scotland and even Europe, and emphasises how this pre-eminence is recognised worldwide.
- 3 You could set this as a homework task and, once completed, ask students to work in pairs or small groups to compare and improve their answers.

EXPLORE THE EFFECTS OF VERBS AND ADVERBS

Again, you might want to establish students' understanding of verbs and adverbs before moving on with this section.

Activity 5

- 1 Suggested answers:
 - 'I was undisturbed': shows that the writer is not bothered by creepy-crawlies
 - 'shot out from': emphasises speed
 - 'brown-blurred': the brown insect moves so quickly its shape is not recognisable
 - 'swung a right': normally a phrase associated with driving a car so speed, and control, is emphasised.
- 2 Statement **d** best describes the effects of the writer's verbs.
- 3 This is someone at home with tropical creatures; he accepts what many people would find distasteful as part of daily life.

WRITE ABOUT THE EFFECTS OF WORDS

Students are often able to correctly identify features of language use but have difficulty in developing comments on their effects. The ability to do this is essential for success in GCSE.

There will be continuing work on the effects of words throughout the GCSE course, both in Language and Literature.

Overall, the principal aim is still to make students aware that writers make conscious language choices for effect, and that the words do not drop onto the page accidentally.

A good starting point for this lesson can be found in Chapter 2 of Dickens's *Hard Times*. The conversation between Gradgrind, Cissy Jupe and Bitzer about the features of a horse can be turned into a short dramatic piece. With the compliance of two students as Cissy and Bitzer, with the teacher as Gradgrind, and with the rest of the class unaware of what is to happen, the lesson can be given a powerful opening.

This can lead into work on the effects of words in the paragraph which begins 'The square finger, moving here and there', and ends with 'he would bleed white'.

The students should be able to tease out the use of words to point up the differing effects of the sunlight on Cissy and Bitzer and what can be inferred about their characters.

The passage from *Hard Times* can be found via free online resources such as Project Gutenberg.

Activity 6

You might want to read and discuss the extract with students before asking them to complete the tasks.

The initial work on imagery will remind students of the uses of principal types of images – simile and metaphor.

Differentiation and extension

Ask students to read Seamus Heaney's *Follower* and write about the imagery which magnifies the highly skilled nature of what looks like unskilled work.

INVESTIGATE THE EFFECTS OF IMAGERY

Read the introduction and annotated example with your students. Remind them that identification of the feature is a relatively basic skill. It is the quality of their comment that will demonstrate their understanding of language use.

After reading *Nettles* by Vernon Scannell you could ask your students to write about the ways in which the writer makes the nettles seem like a dangerous army.

Activity 7

Activity 7 can be done in groups. You could choose to go through these in order, or tasks 1 and 3 can be done first so that task 2 offers a chance for reflection. Again, the annotated sheets produced by the groups can make a continuing wall display acting as a regular reminder to move from identification of features of figurative language to writing about their effects. Alternatively you could display the extract and collate student ideas.

1 Suggested effects:

- 'search-and-destroy mission' gives the impression of a military operation to root out and kill
- 'hitched a lift'
- 'like aeroplanes on an aircraft carrier'
- 'perched'.

2 This task can be best done as a class question and answer session leading into identification of tone. The class can work in pairs to look at the two examples before working on task 3. You may decide to choose to read out some of the commentaries in response to task 3, opening the way for class discussion on the tone of the writing.

3 Suggested effects:

- 'angry thunder of his snort' draws attention to the threatening noise and tone of the snort
- 'a screech like an engine blowing off steam'
- 'lent me wings' – comparison with flying emphasises speed
- 'bare as asphalt'
- 'the game was up'
- 'time went suddenly into slow motion'
- 'weighted with lead' – heaviness of lead reflects heaviness of runner's legs
- 'wanted to fly'
- 'horrid nightmare'.

EXPLORE HOW WRITERS CREATE TONE

The two extracts on the proposed railway line will help you to introduce your students to the idea that careful choices of words affect the tone of a piece of writing. Look carefully with your students at the explanation of word choices and resulting tone, for example, 'carve', 'butchering', 'massacring'. Thus expressing horror and disgust.

You could ask them to think of how carefully they would choose their words if they were trying to appear sorry to their parents for accidentally breaking a treasured piece of china.

Activity 8

- 1 Suggestions may vary, but the overall tone is sarcastic or humorous. Suggested description of the writer's tone: a little overwhelmed by the experience he has encountered.
- 2 Suggested answers: 'bullying'; 'size of a sofa cushion'; 'imitation of a man in an electric chair'. All of these emphasise the insensitivity of the Italian drivers.

'Decorate it with litter' and a couple of items from the list. Notice the precision of 'twenty-seven cigarette butts' and 'half an ice-cream cone' alongside the language choice of 'a delirium of flies'. These features come together to emphasise the Roman disregard for the image of their city. Note also the deliberate use of 'Romans' by the writer; it will make the reader think of Ancient Rome with its barbarity and decadence.

Differentiation and extension

Start with task 3 of Activity 8. You could open your commentary like this:

Bill Bryson is shocked and outraged at the behaviour of drivers in Rome. By using words like bullying to describe their parking he gives a sense of unacceptable actions in their attempt to park their cars in spaces 'the size of a sofa cushion'.

Further work on tone will be a good area to stretch and challenge students of higher ability in the class.

The tone used by Bill Bryson in his description of Durham Cathedral in *Notes from a Small Island* will form a useful comparison to that used in the short extract in Source G.

Digital access to newspapers opens up a valuable resource. The tone used by writers such as Rod Liddle in *The Sunday Times*, Boris Johnson in *The Telegraph* and Peter Hitchens in *The Mail On Sunday* will provide rich areas of study and comment for the students.

ASSESS YOUR PROGRESS

This section is to be used at your discretion in terms of timing and conditions of testing. Task 4, where students compare their work, also needs to be used by yourself to suit ideas of marking and assessment in general.

This section includes texts which are non-fiction, literary non-fiction and fiction – the three genres which are to be used at GCSE.

You may want to identify these genres, link them to the texts and then read and discuss the extracts with your students before asking them to complete the task.

Suggested answers:

- 1 Verbs, for example, 'ravaged the country' gives the impression of complete destruction with little left standing; also 'wrecked', 'crushed', 'uprooted', 'blacked out', 'paralysed', 'gusted', 'struck'.

Noun phrases, for example, 'worst-ever storm' gives an impression of something historical. Others add to sense of quantity, particularly by using two nouns for one purpose: 'chaos and devastation', 'at least seventeen people', 'thousands of homes and buildings', 'road and rail networks', 'astonishing ferocity'.

Purpose – inform/shock?

- 2 'The ferocity of the wind' links to 'struck with astonishing ferocity'; 'crushed in their cars' links to 'cars were crushed', 'wrecked again' links to 'buildings were wrecked'.
- 3 Overall Source H gives a punchy dramatic account to inform readers whereas Source I is more minutely detailed.
 - a Use of 'worst-ever storm' in Source H gives it a historical significance. In Source I 'widespread failure' indicates the extent of the problem.
 - b 'Wrecked', 'crushed' and 'uprooted' in Source H indicate the destructive power of the storm. In Source I, 'lovingly protected elms' gives a sense of damage to something of great personal value.
 - c 'Paralysed' gives a personal feeling to the transport network in Source H, emphasising the idea of nothing moving. The use of 'Take a fancy to churches' in Source I gives the storm a personal quality, with it lashing out at church property almost on a whim.
- 5 The most important part of this exercise is that the students refer directly to the text, and pick appropriate examples. There are several to be found in Source J.
 - a 'A scene of suburban apocalypse'.
 - b 'Knocking him sideways'.
 - c The allegory of Eastern reed and Western oak.
 - d The tone and details in final paragraph.

Differentiation and extension

If an extra piece is needed then the availability of First World War resources could be useful in putting together:

- a contemporary account of an incident or battle, perhaps from letters or newspaper reports
- a reflection on the same incident or battle, perhaps from diaries or autobiographies
- a fictional account of battle in the First World War, perhaps from *Birdsong*
- questions can be developed which tie in with the expected student outcomes of the unit.

FURTHER PROGRESS

As in Unit 1, reading records will be a useful area to record this work.

Although American literature will not be tested it can still be used as part of skills development. There are numerous passages from Steinbeck and Hemingway which show the power of choices of verbs. The opening paragraphs of Hemingway's *The Big Two-Hearted River* include interesting verb choices for the movement of trout when Nick is looking at them. A good comparison is with Seamus Heaney's choice of verbs in his poem *Trout*.

Chapter 4 of *Sons and Lovers* includes a description of wind blowing around the gable end of the Morel house and the arguments of Paul's father and mother. It is an excellent extract to look at the power of word choice.

Again using American literature, developing inferences about the character of Nick Carraway from the tone of the opening section of *The Great Gatsby* would be a useful challenge for students.

Many of these texts can be accessed digitally through free online resources.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

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

Video: Dr Stella Peace: Interpreting texts in business

Handout: Extract: To help organise ideas for assessment task 4

Video: Dr Paul McDonald: Figurative language

Handout: A source comparison template to organise ideas

Assess to Progress

Unit 3

AIMS AND OUTCOMES

The unit covers the effects of the use of shorter and longer sentences as well as contrasting sentences, and the way in which sentences are linked into paragraphs.

This unit develops AO2 skills:

- examine how writers use sentences of different lengths for effect
- consider the sequence of details in sentences and paragraphs
- explore the effects of contrasting sentence and paragraph lengths
- develop comments on writers' use of sentences and paragraphs.

These outcomes will focus student work on question 2 of Paper 1 in the Language exam and question 3 of Paper 2. The AO being assessed in these questions is AO2: 'Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.' Both of these questions will assess the Language part of the AO.

The development of AO2 skills in the study of structure use will also help to develop the skills needed to compare and evaluate texts effectively (AO3 and AO4).

PRELIMINARY WORK

As preparation, ask students to look at the length of sentences used in:

- a story for young children
- a set of instructions, for example, a recipe or a guide to assembling a piece of flat-pack furniture
- a 19th-century novel such as the opening two paragraphs of *Great Expectations*.

An extract of the opening of *Great Expectations* can be found via free online resources such as Project Gutenberg.

At this stage only look for an appreciation that different sentence lengths are used for different purposes.

Students should also remind themselves of work done on paragraph construction in KS3, for example:

- the use of an opening or topic sentence
- the actual detail of the particular paragraph
- a closing or summary sentence.

Remind them that these features form the **cohesion** of a paragraph.

It is important to also remind your students that not all paragraphs are constructed in this way; in narratives very short paragraphs, sometimes only one word, can be used for dramatic effect. The above structure is most often found in persuasive and informative writing, as well as writing where an opinion is developed.

UNDERSTAND THE EFFECT OF SHORT SENTENCES

Aim to clarify the use of shorter sentences for an audience of children or for giving instructions or advice.

Activity 1

Suggested example answer: 'He'd imagined it' gives the idea of sudden relief – it had not been real.

Students should then work in pairs on the identifications from the rest of the passage. Commentaries can be shared with peers.

INVESTIGATE THE EFFECT OF LONGER SENTENCES

Revise the definition of clauses and their use in sentences.

Explain to students that a clause is an additional group of words, which must include a verb, which is added to a simple statement sentence to develop it further. For example:

Simon wolfed down his breakfast.

This is a simple statement.

AS HE WAS GASPING WITH HUNGER, Simon wolfed down his breakfast.

The words in capitals form a **clause**; they give further explanation for Simon's behaviour.

Since they depend on the main sentence for meaning they are a **dependent** or **subordinate clause**.

As an example, ask the students to rewrite these short sentences as one longer sentence:

- Tim had to rush his breakfast.
- He just caught the bus to school.
- He avoided a late for school detention slip.

An answer could be:

After rushing his breakfast, Tim just caught the bus to school which meant he did not get a late for school detention slip.

Students can then look at the effects created in the *Mansfield Park* exemplar. This gives the opportunity to emphasise that writing longer sentences is not just some sort of grammatical showing off but that this considered structure can have a serious purpose in terms of intended effect on the reader.

ACTIVITY 2

This activity will make an effective homework to consolidate progress from the lesson. Alternatively you can save this activity for a later homework when your students have given structure further consideration. It could be combined with Activity 5.

- 1 Suggested answers:
 - a The balance of the sentence puts the positive view of Mallorca at the end for final emphasis.
 - b Holding back the family walk increases the sense of isolation from the danger.
 - c Putting 'struck her down' at the end imposes a climax after the previous ominous descriptions.

Differentiation and extension

Students can write three sentences of their own in which they position the main clause to achieve the effects they have identified in Activity 2. They can share their results with partners.

EXPLORE THE EFFECT OF LONG SENTENCES

Activity 3

- 1 Suggested explanation; the response concentrates on how the details in the sentences are used for effect:

Student A mentions the verbs in the third sentence and gives an example of the effect of 'growled'; Student B comments on the focus of the verbs and how they are used to influence the reader to see the convict in a sympathetic way.

Activity 4

This activity focuses on the deliberate use of longer sentences in non-fiction as opposed to the Dickens extract in Activity 3.

This is a demanding extract and some students might initially struggle with it. It might be appropriate if you work through tasks 1–5 of Activity 4 as an oral class exercise, looking to get an overall impression of how structure has built up the contrast; this will be necessary for the homework task. It will also help if you ask your students to make notes as you work through the tasks with them.

Suggested answers:

- 1 Detail of serenity and beauty enhance squalor in the second sentence.
- 2 a 'the population stagnant in the midst of activity'
- b 'decayed vegetables strewing the pavement'
- c 'wolfish looking dogs'

- 3 It emphasises moving out of a crowded street.
- 4 'Marvellous' – something out of the ordinary, to be wondered or marvelled at.
- 5 You could add that it makes matching up the changes to the original sights a little easier.
- 6 This is a possible homework task.

CONSIDER CONTRASTING SENTENCES

Your students could work in pairs to deal with tasks 1–6 of Activity 5. The work is a reminder that language choices are linked to structure and vice versa, for example, the use of a phrase rather than a single word in task 1 accentuates the contrast of the blackness of the birds and the sky.

- 2 Enhances contrast in colour of birds and sky.
- 3 Speed: 'scuttled', 'lightning tongue'.
- 4 Use of 'hissed' makes them seem like living humans. (This is an example of personification, a type of image where a writer gives human qualities and/or abilities to non-human things.) 'Rhythmic as cymbals' suggests they're making music and gives an impression of the sound they're making.
- 5 The use of a subordinate clause builds an impression of the differing contributions of the insects to the overall somewhat overwhelming effect of the island.
- 6 Provides a short, effective conclusion and summary.

If this activity is used for homework you could combine it with Activity 2.

Students should refer to the classwork on structure for contrast in Activity 4 and then answer task 7. Remind them that the work is on structure and that the 'how' in the question refers primarily to structure rather than language. Above all, they must not paraphrase the passage.

Students should look back on their work on tasks 1–6 in Activity 5 before starting to write their answer.

- 7 Sample answer:

The writer opens her description with a statement sentence but follows it with a more detailed picture of the tree lizard using a subordinate clause to develop the view of its feeding habits. Following the use of a simile the writer continues to vary her sentences by following with a complex sentence with subordinate clauses adding to the pictures for readers of the fireflies and the bees. The final short sentence is a summary of the writer's feelings for the island based on the details she has given the reader. Its brevity invites the reader to share her enthusiasm.

ORGANISE SENTENCES IN PARAGRAPHS

The emphasis needs to be on structure for effect. Students need to understand that, in searching for

effects, writers make deliberate choices of structure, such as the use and positioning of subordinate clauses, as well as deliberate choices of words. These choices help them to sequence their ideas through a succession of paragraphs.

Read through Source D with the class, considering the annotations. You could ask your students to then write a summary of the argument in Source D in one coherent sentence like this example:

Facebook's initial popularity has encouraged imitators across generations leading to it becoming principally a necessary way of communicating for all young people.

Activity 6

Suggested answers:

- 1 'Nearly 1.2 billion monthly active users'.
- 2 'An obligatory communication tool' and 'no longer a place for uninhibited status updates' are both valid responses. It may be worth pointing out that the article is a classic argument sandwich: there is an overarching theme linking each sentence to the first paragraph; 'its own success'/'1.2 billion monthly active users'/'maintain because everybody else does' within the larger framing argument of 'exodus' 'elsewhere'.
- 3 To give clear emphasis to both fun and mobiles.

Differentiation and extension

Look at the way three short sentences are placed in Source E, especially those at the end of paragraphs.

Suggested answers:

- 4 Short sentences are used to give emphasis to the qualities of the superhero, the politics of the film and its entertainment value.
- 5 Build-up of details shows his familiarity with the conventions of these films and shorter sentences emphasise differences. Each paragraph ends with a short sentence giving conclusive evidence to the immortality of the superhero and the delight of different challenges to superheroes.

EXPLORE PARAGRAPH COHESION

Refer back to prior learning in which you reminded your students about paragraph construction: how a topic sentence introduces an idea and this is followed by a sequence of connected sentences.

Use the annotation on the first sentence in Source F to revise the skill of linking/sequencing paragraphs in a piece of writing to achieve a **coherent** whole piece.

It is worth reading the George Orwell extract aloud in class. It is an effective description, and a good opportunity to point out how effective description need not employ an extensive or elaborate vocabulary. Emphasise that there is not a single word used which would not be recognised by the average reader; it is the development of the idea and the tone of the writing which makes it effective.

Activity 7

- 1 This task can result in the production of a wall display sheet with the Orwell paragraph as its centre piece. Alongside this can be the words COHERENCE and COHESION as a reminder of key structural principles, with the first sentence demonstrating coherence. Student answers to task 1 can be linked to these key words.

You could ask your students to display their responses in a chart like the example in Table A.

Table A

Sentence	How it develops the idea of 'what it means to destroy a healthy, conscious man'.	How it builds directly on the sentence before it.
'All the organs ... solemn foolery.'	Emphasises just how much is to be destroyed.	Links directly to the last word, 'alive.'
'His nails ... to live.'	Moves from living organs to other living parts of the body.	An example of the solemn foolery – what is the point of his nails continuing to grow?
'His eyes ... puddles.'	Continues examples of destruction of living parts.	Nails and then eyes as examples of solemn foolery.
'He and we ... one world less.'	Conclusion on the idea of one less after the execution.	List of senses links to examples given in previous sentences: nails – feeling; eyes – seeing.

- 2 This is a possible homework task. Student responses can be appended to the central display of task 1 work on the Orwell paragraph.

STRUCTURE TEXTS USING PARAGRAPHS

Activity 8

This activity provides further work on coherence and cohesion as part of paragraph and overall structure. You could read through this review with your students possibly covering the a–h tasks as you do so; a display of these answers will help your students with task 2.

Suggested answers:

- a** It establishes context for the film.
- b** Northup's original account.
- c** Expanding the readership of the book and knowledge about Northup.
- d** Making the film.
- e** Details of the pain and degradation.
- f** 'Has nearly been hanged'.
- g** It emphasises the reviewer's empathy with its brevity.
- h** He builds up the pain with details leading to reasonable speculation.

Differentiation and extension

Task 2 of Activity 8 provides an opportunity to link the information established in task 1 into an explanatory piece. This task gives your students an opportunity to practise writing about structure.

UNDERSTAND DIALOGUE

Although the work in tasks 1 and 2 in Activity 9 is not directly related to the spoken language requirements of the specification, it does give students an opportunity to gain confidence in speaking aloud in front of others. There are also links back to the work on tone, particularly in the last two pieces of dialogue from Bingo.

These links between tone and structure are explored further as the students do task 3. The effect of the structure of Bingo's first line, the change from a comma to a full stop in the repetition of 'yes', adds to the effect of Bingo as a rather flustered character at the start of the exchange, rather different to the more loquacious one at the end.

- 3** Possible answers:
- a** See comments above on Bingo's first line.
 - b** It confirms both characters are in clear agreement on dislike of the name Mabel.
 - c** The structure develops a light-hearted tone through contrast of brief dialogue and more expansive dialogue and description leading to a rather direct final judgement.

ASSESS YOUR PROGRESS

As in previous units, the style of delivery of this task is best left to the discretion of the individual teacher.

Suggested answers:

- 1** Paragraphs follow stages in the move from descending the steps to the final silence.
- 2** A ghostly effect in an ancient house.
- 3** It emphasises the emptiness and is something of an anti-climax.
- 4** They add to the mystery of strange things happening in unseen parts of the house.
- 5** It holds the reader in suspense for the actions to follow.

Differentiation and extension

Task 6 of the Assess your progress section can be used for this work. It involves students looking for particular structural effects and identifying gaps in their own expertise in this area.

The following suggestions are not exclusive; your students may well select completely valid alternatives.

The second paragraph uses details of smell to lead up to the age of the house and linking to the name of the Cross Keys Inn.

In the last paragraph the opening brings the reader down from the scream to silence and ends with the idea of its memory lingering.

FURTHER PROGRESS

This task at the end of the unit is also a possibility for further reading. Most newspapers are available online so the source material is easy to locate. The more extensive reviews, as well as more suitable examples of other types of newspaper writing given in the task, especially letters, will probably be located more easily in the 'quality' press – *The Times*, *The Guardian*, *The Independent* – though the value of the free resource of the *Mail Online* should not be disregarded.

As in previous units, this is also an opportunity to boost content in reading records and to link with any Literature work.

Having read the extract from Orwell's 'A Hanging', students will find excellent examples of effective writing, where plain language and structure achieve effects, in any of George Orwell's collected essays. Reading these should also lead to an appreciation of the genre of essay writing. Orwell's accessible language should help all of your students to enjoy at least some of his writing.

More able students will find a similar use of the essay form in the works of Jonathan Swift. His *A Modest Proposal* gives students an opportunity to look at structure and tone though, thinking of modern

sensibilities, an awareness of the sometimes cruel use of satire perhaps needs to be given to the students before they read it.

The use of narrative structure, especially shifting time zones, can be found in many novels.

In the first two chapters of *Brideshead Revisited* by Evelyn Waugh there are three time shifts capturing different times in the life of Charles Ryder. The effect is to show his changed character at these different times; from the rather cynical and world-weary army officer at the start, to the faux sophisticated Oxford undergraduate at the end of his first year and then the hesitant and insecure student when he first came to Oxford. Again this text is perhaps more suitable for your more able students. Others might like to look at the way John Steinbeck structures the conversation between George and Lennie in the first section of chapter one of *Of Mice and Men* to reveal both their relationship and what has happened to them in the recent past.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Handout: Complete a 'clause crossword'

Handout: Check answers to the 'clause crossword'

Video: Lemn Sissay: Is grammar important?

Video: Chris Priestley: Using dialogue

Assess to Progress

Unit 4

AIMS AND OUTCOMES

The aim of the unit is to enable students to understand the influence of culture on a writer's perspective and how writers influence readers in presenting their ideas. This work is assessed under AO3 'Compare writers' ideas and perspectives, as well as how they are conveyed, across two or more texts'.

This AO is assessed in AQA Paper 2, Question 4.

This unit covers the influence of culture, time and events on perspective, the use of different perspectives and the use of language to influence readers towards ideas and viewpoints.

This unit develops AO3 skills:

- understand perspective
- consider how culture, time and events can affect perspective
- investigate how writers influence their readers.

PRELIMINARY WORK

The work in this unit is aimed at helping your students to develop a better understanding of a text. Thinking about when something was written can sometimes help your students to develop this better understanding. This approach is valid for both modern and older texts, for example, knowledge of contemporary social conditions helps the understanding of many of Dickens's texts, as does knowledge of Bougainville and violent imperialism when reading *Mister Pip*.

You should try to ensure that your students always work from the text when commenting on historical, social or cultural context; they should always also avoid generalised assumptions, for example, the varying degree of power and social status held by women in different historical perspectives: women were rarely exclusively without power of any kind.

The first two paragraphs of the unit give useful working definitions of culture and perspective for students to retain throughout work on the unit.

Students could also be asked to read through some of the poems from *AQA Anthology: Poems from Other Cultures* if you have access to them, to pick up on other cultural perspectives, for example, the treatment of a dangerous insect bite in 'Night of the Scorpion' and life in a society dominated by lingering apartheid in 'Nothing's Changed'.

Internet access or peer presentations will also help understanding of different cultures in modern Britain, such as the Eid festivals.

Activity 1

After the preliminary work, students can then work in pairs on this activity. Tasks 1 and 2 give opportunities for preparatory work for the Spoken Language assessment; presentations on the responses to these tasks can be made to the class.

- 2 This task can be useful to show just how diverse the backgrounds of your students might be and how these backgrounds might inevitably influence writing on certain topics.
- 3 'We children'.
- 4 a To show the differences in her childhood upbringing.
b She enjoyed the richness and variety of its traditions.

INVESTIGATE THE INFLUENCE OF TIME AND EVENTS ON PERSPECTIVE

The First World War material is particularly topical and support material for work in this lesson is readily available in reprinted newspapers online and in the various television archive facilities. Copies of First World War recruiting posters are easily acquired and will make useful wall displays for the overall purpose of the lesson. This recognition of contemporary attitudes and ideas will be useful to students in dealing with tasks 3 and 4 in Activity 2. The perspectives identified here will give you some useful discussion material when comparing them to the perspectives of a soldier in the mud of Flanders.

At this point you might want to discuss potential differences in the perspectives of 'a soldier writing home from the battlefields of France' and 'a recruiting officer based in London'.

Activity 2

Suggested answers:

- 1 a To recruit soldiers; wives and girlfriends of potential recruits.
b Patriotic.
c It is a young man's duty to fight for family, friends and country, and that it is something to be proud of.
d Questions make the reader consider their own viewpoint; words in capital letters focus the message on the reader; longer pause gives opportunity to consider the worth of the husband or boyfriend.
- 2 See Table A for suggested implied meanings.

Table A

Phrase	Implied meaning
'you and your country are worth fighting for'	Stresses the importance of country. Makes reader feel a sense of pride and respect for her country and also for herself.
'do you think he is <u>WORTHY</u> of you?'	Stresses the idea of basic worth as a partner.
'Don't pity the girl who is alone'	She has something to be proud of.
'neglects his duty to his King and Country'	Emphasises basic failure as a citizen of this country.
'the time may come when he will <u>NEGLECT YOU</u> .'	This attitude will finally be found out by bitter experience.

3 Something glorious and a source of dutiful pride.

4 The style gives a sense of urgency and the need to reflect on the situation in your own country. This sense is intensified by the use of the present tense in 'Is your "Best Boy" wearing Khaki?' demanding instant reflection.

Overall, students should understand how the language and implied meanings of the poster are redolent of the social pressures of the time and how the events of the time influenced the perspectives of young women towards their boyfriends.

Copies of the completed responses to task 2 in Activity 2 could be appended to the poster wall displays.

The understanding of this contemporary perspective can then be carried forward to the retrospective from 1967 used for Activity 3, which can be read aloud in class.

EXAMINE DIFFERENT PERSPECTIVES

Activity 3

This is also an opportunity to look at the genre of autobiography and questions of perspective and objectivity that arise when reading in the genre; this will particularly help students in responding to task 4 in Activity 3.

Suggested answers:

- 1** From a writer reflecting on events experienced.
- 2** Something that brings misery and tragic loss.
- 3** That the grief of war is widespread.
- 4** It may have softened some of the blows.
- 5 a** Emphasises unimportance and treatment of soldiers.
- b** Makes the return of something personal seem like a duty.
- c** Emphasises the tragedy of her loss.
- d** Emphasises the extreme number of casualties.

Task 5 is particularly suited to classroom spoken language work. As a visual aid, students could use a sheet of A3 paper, write their chosen phrase in the centre and then use highlighters in a spider diagram to explain the impact of the details

Differentiation and extension

- 6** This task introduces the skill of comparing the perspectives of two different texts. It gives an opportunity to look at various textual features as well as an opportunity for peer assessment.

It also offers the possibility of a wall display of linking words and phrases to help your students in writing their comparisons, for example, 'but', 'however', 'in contrast to'.

INVESTIGATE HOW WRITERS INFLUENCE READERS

Begin by revising previous work on attitudes; a short newspaper editorial (*The Sun* or *The Mirror*) will help in focusing this quick revision.

The focus now is on how the writer influences the reader to share or empathise with that attitude.

If, as suggested, a newspaper has been brought into the class for the opening of the lesson there is the potential for further use to highlight objectivity and bias; this will add weight to the example given on teenage sleep timing.

Activity 4

This activity gives further opportunities to develop spoken language skills in preparation for the student Spoken Language presentation and assessment.

- 1** Use A3 sheets with the statement in the centre and the reasons for the choice of positive, negative or neutral – and any bias – as a visual aid in presenting their reasons to the class.

Possible reasons:

- a** Negative – biased against as it puts teenagers and thugs in one noun phrase.
- b** Neutral – presented as factual information.
- c** Positive – there is a recognition of unfair victimisation.
- d** Neutral – factual though a link between teenagers and spending.
- e** Positive – a recognition of the importance of teenagers to retail areas.

USE LANGUAGE TO INFLUENCE READERS

Remind students of the different effects of language choices, such as emotive language, character description, advice and information.

Build on the use of emotive language to introduce ideas of bias; campaign leaflets from various sources, especially pressure groups, (such as The Countryside Alliance, anti-fracking and other environmental groups) will be a valuable resource. Students can use highlighters to pick out clear examples of emotive language used to give a biased point of view.

Another possible resource here is travel literature, for example, weekend newspaper travel supplements where writers show favouritism to a particular area or resort.

Work through the beach descriptions and the student commentary as a model.

Differentiation and extension

Ask your students to produce a similar commentary on the campaign leaflet or travel article, or extracts from them, which they have highlighted.

Task 2 from Activity 4 makes a useful homework exercise. Students have to think how they would use biased comments themselves in issues raised by resources brought to the class. For example, campaign leaflets or travel literature.

Activity 5

Work on the house details in this activity may be useful for the whole class. Build on the differing connotations of house and home and ask students to list other examples, such as semi-detached or terraced as opposed to link villa.

You could use brainstorming with your class to identify positive and negative vocabulary, for example:

Close to city centre attractions – isolated from city life;
excellent motorway access – adjacent to roar of motorway traffic.

Differentiation and extension

Estate agent sales packs carry more detail and may be useful for extension work.

In terms of differentiation, the commentary in task 2 of Activity 5 is most useful; here the student can demonstrate an appreciation of language choices and features in influencing the viewpoint of a reader.

INVESTIGATE IDEAS AND VIEWPOINTS

Start with opening reminders of bias, objectivity and the use of language choices in promoting the writer's ideas and viewpoints to a reader.

It is worth spending lesson time on the article by Melanie Phillips in Source D.

Activity 6

- 1 This task asks the students to follow the development of the writer's ideas into a cogent conclusion.

Suggested answers:

- a It is healthy exercise.
 - b Cyclists are aggressive and menacing.
 - c She was almost knocked down by a cyclist acting illegally.
 - d The cyclist ignored the fact that he was in the wrong.
 - e Cyclists think they are above the law and accepted standards of decent behaviour.
- 2 a From the perspective of someone who is angry at the behaviour of cyclists.
 - b The anger and her own experience explain her position.
 - c Summary should contain ideas listed above linked into an explanation.
 - d Personal experience enhances the viewpoint expressed and makes it more credible.
- 3 a Question marks involve the reader and make them query their own attitudes.
 - b Exclamation marks emphasise the sense of outrage.
 - c Dashes introduce a list of what seems to make cycling a worthwhile pursuit.
- 3 This task gives insight into the rhetorical use of punctuation to highlight ideas and to shape response.

Homework:

Ask students to look for a similar piece of writing from a strongly opinionated feature writer such as Melanie Phillips again, Richard Littlejohn, Kevin Maguire in *The Mirror*, Andrew Pierce in *The Daily Mail* or any other of the readily available examples in the tabloid press. A critical review of a TV programme or film is another possible resource.

Students should then use the wording of Activity 6 tasks 2a and 2b to respond to the ideas in their chosen piece. Task 2c can be adapted to suit the subject of the piece, for example: teenagers; traffic wardens; celebrity shows on TV.

Activity 7

Differentiation and extension

Here differentiation is based on Activity 7. Work on this activity will help with students focusing in a precise way on particular words and phrases which create bias.

- 1 Possible answers:
 - a 'Far from being calm, gentle or civilised'.
 - b 'Hurtling towards me' gives the impression of careless speed.
 - c Is a personal response.

ASSESS YOUR PROGRESS

Suggested answers to work on Source D and E:

- 1 Mary Bowers' accident; campaign based on deaths of cyclists on roads in Britain; response to campaign; results of campaign in changed behaviour.
- 2 From the perspective of care for an injured colleague and possible benefits from the resulting campaign.
- 3 That it can be dangerous; cyclists can take greater care; clashes are more often driver error than cyclist error.
- 4 'Popular' colleague; not spoken for a year; 'crushed and horrifically injured'; 'not yet regained full consciousness'.
- 5 Apologies that these statistics have not been flagged up earlier; shows the problem is widespread in the United Kingdom.
- 6 That it can be a healthy and civilised part of city life; that dangers are often from others rather than cyclists.

FURTHER PROGRESS

Given the possible assessment requirements here and in Unit 5 this could be a good time for some short story reading. This can be combined with viewing different cultural ideas and perspectives from a multicultural range.

The Oxford Book of Caribbean Short Stories will provide a wealth of possible reading.

The Barnes and Noble website is a useful resource for this task as it lists a range of short story volumes by different cultures.

CAMBRIDGE ELEVATE RESOURCES**In the Student Book**

Video: Various perspectives: Celebrating birthdays

Audio: Barbara Wootton Source C

Video: Various perspectives: Wearing hoodies

Assess to Progress

Unit 5

This is a test unit for you to administer at your discretion. The unit tests progress on the learning which has taken place in Units 1–4. It covers work by your students for assessment objectives 1, 2 and 3.

More detailed guidance for awarding marks is available in the assessment support for this unit in the Cambridge Elevate-enhanced Edition of *Progress Plus*.

The following suggestions for awarding marks are indicative content of what responses should contain. You will need to assess the quality of other, less predictable, responses yourself. The examples given below for the award of marks indicate the type of response a student might make. There will be other valid responses; in all cases the use of textual support for an opinion is the key assessment factor.

You should be aware that the accumulation of detail and comment often leads to an answer building up the hierarchy of qualities in the mark scheme; the student is effectively learning as the answer develops. Conversely, some answers may go straight in at the top band almost assuming that the marker realises that they are above the simple comment level.

You could remind your students that they must adhere to the line numbers given in the question when answering; information taken for an answer from outside of the given lines should not be rewarded.

Source A suggested responses

- 1** Answers should cover the overwhelming size, sharpness and thickness of the grass where the author was set down alone, for the first time, at the age of three; the disconcerting effects of heat, aromatic scents of flowers and the screaming of birds; the sense of loneliness in what seemed like an alien world.
- 2** They are first seen as a welcoming presence who care enough to ‘rescue’ their brother; they treasure him; they have been a regular source of comfort to him; ‘like shields between me and the sky’ emphasise their protective nature; ‘brushing off terror’ shows how comforting and maternal they are; ‘like genii’, gives them an almost magical quality.
- 3** The structure follows the chronology of the day; arrival with Laurie put to one side as practicalities are taken care of; Laurie’s fears as he is left alone; his ‘rescue’ by his sisters; Marjorie’s carrying of him into his new home; the final detailed description of the new home set in the context of the end of the First World War.

4 Examples could be:

‘A sense of bewilderment and terror’ emphasises the cause of his fright at the start; no other emotion is entertained.

‘Towered above me’, ‘tattooed with tiger-skins’, ‘knife-edged’, ‘wicked green’, ‘thick as a forest’ all emphasise the overwhelming experience and perceived danger of being in the long, lush grass with the final reference to monkeys adding to the impression of a strange, unknown world.

‘Tropic heat’, ‘sharp odours’, ‘snow-clouds’, ‘sweet and giddy suffocation’ all give a sensuous effect as the writer tries to make sense of where he is whilst continuing the sense of danger from the previous paragraph. ‘Frenzied larks’, ‘screaming’, and ‘sky were tearing apart’ add a disturbing level of sound to these infant ears.

‘Out of sight of humans’ emphasises his isolation accentuated by a world he could ‘neither predict nor fathom’; the summary listing of alien life reminds the reader of the different life forms assailing him; the final simile is a reminder of what should be warm and comforting behaving in a violent and threatening manner; people often feel isolated when attacked by bullies.

- 5** Answers could concentrate on how the three-year-old Laurie is disorientated by the levels of sound, heat and size of grass on arrival, features which probably would not seem unusual to an older child or an adult; his complete dependence on his sisters even for the basics of food; their mothering instincts towards him and the way they look big and overpowering to him; the way the last paragraph is seen as a retrospective with an adult eye for time and details of place.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example answers)

Unit 6

AIMS AND OUTCOMES

This unit supports work towards AO3 where writers' ideas and perspectives need to be compared across two or more texts.

This unit develops AO3 skills:

- develop comparison skills
- compare the ideas and language of two texts
- study the features of a written comparison before writing their own.

Work in this unit covers comparing texts and developing comparisons of purpose and audience, writers' perspectives, writers' ideas and use of language developing the skills needed to write a comparison.

Making purposeful comparisons is one of the higher order reading skills that seems to trouble students when they have to present these comparisons in an examination; often they merely restate ideas without an actual comparison or find difficulty in focusing on precise examples of language use which accentuate the comparison.

Competence in the skills demanded in AO1 and AO2 will be vital in helping your students to deal with these comparisons of ideas and perspectives.

WHAT IS COMPARISON?

Activity 1

Work through this activity orally as preparation for the main work in the unit.

The focus needs to be on the cumulative stages of this comparison: finding the obvious, looking more closely at details of similarity and difference and commenting on details that require interpretation.

- Both look like adventurous tourist spots; they could be from publications aimed at outdoor holidays.

COMPARE TEXTS

Activity 2

Work on this activity brings a focus on similarities and differences.

- Suggested answers are given in Table A.

Table A

	Source A	Source B
Where did the text first appear?	In the scientific magazine <i>Nature</i> in 1880.	In a modern national newspaper.
Who is the intended audience?	Those with an interest in the scientific causes of the fogs.	General readership, particularly those living in London.
Why was the text written – what is its purpose?	To inform readers of the extent and causes of the fogs.	To contribute to a debate on air pollution.
What is the text about?	The dangers of the London fogs.	Air pollution in London.
What/who does the writer blame?	Emissions from the chimneys of private houses.	Some blame on Saharan dust, climate change and spring sunshine but main blame is air pollution in London.

Make sure students support their points in these answers with textual reference where possible.

For example, the last answer on Source B – the writer blames air pollution in London mainly when he writes, 'The real culprit is our own air pollution'.

- Possible similarities – blame on own air pollution; unpleasantness of the fog/air pollution.
 - Possible differences – fatalities mentioned in Source A but not in Source B; blame on private chimneys in Source A but on more modern technology in Source B.
- Use of a scientific approach gives a credible slant to the writing; Source A talks of fatal effects whilst Source B only mentions extreme unpleasantness; Source A puts the blame on private houses whilst Source B admits other possible factors such as unusual weather conditions and traffic.
- Source A blames irresponsible householders, Source B concentrates on complacency. The writer in Source A distances himself from the problem talking of 'unhappy citizens' as 'they' whilst the writer of Source B is more inclusive, writing 'We are all far too complacent'.

Differentiation and extension

Ask students to look for a similar differing pair of points of view on a controversial topic. Climate change is a good option where school geography textbooks will often have sources setting out contrasting views. Students should follow the same process of identifying similarities and differences as covered in task 1 of Activity 2.

DEVELOP COMPARISONS: PURPOSE AND AUDIENCE, AND WRITERS' PERSPECTIVES

This is the initial work in developing the student skill of writing comparisons.

It is worth reading the extracts aloud in class and pointing out the differences between an autobiography in which the writer is giving his or her own version of events and personal judgements on them, and a novel in which a fictional narrator gives supposedly biographical details.

Activity 3

1 Suggested answers:

- a C
- b D
- c Both
- d C
- e D
- f Both
- g C
- h C
- i D
- j Both
- k D
- l Both

The two tasks in this activity can be used as a possible homework task.

DEVELOP COMPARISONS: WRITERS' IDEAS

Students need to retain their work on Activity 3; this work extends the comparisons that they have already initiated.

Activity 4

1 Suggested answers:

- a False – the first text Source C seems more light-hearted, for example, 'from excitement rather than spite'.

- b True – 'he struck suddenly and strongly'.
- c False – Source C ends with 'It has been a full, far-flung, and satisfactory day'.
- d True – 'Young cousin Edie and her cautious brothers' and 'John Reed was a schoolboy of fourteen years old'.
- e False – only Source C gives details such as 'spit down their well ... and break down a wall ... climb a tree'.
- f False – Source C talks of a 'satisfactory day' and Source D of a violent attack.
- g True – The all-round fun and light-hearted tone of Source C.

Differentiation and extension

Ask students to look again at the relationship between Jane and John Reed in *Jane Eyre*. Then look at the relationship between Pip and his uncle Joe Gargery in the early pages of *Great Expectations*, particularly when he is protecting Pip from Mrs. Joe. Similarities and differences can be listed and supported as above.

DEVELOP COMPARISONS: USE OF LANGUAGE

Work through the annotated example of the description of John Reed, particularly the linking of feature to effect.

Reinforce the idea that identification of a feature is not particularly valuable; the effect on the reader needs to be commented on.

Activity 5

Suggested answers:

- 1 a She is younger than the writer and her brothers.
- b They seem to be thinking about whether to punch or not.
- c They indulge in pre-planned violence.
- d It emphasises their violent action.
- e They are not malicious; they are close relations.
- g Rough and ready but good-hearted.
- 2 Lacking in real malice in Source C but nastily brutal in Source D. For example, in Source C they 'kick us ... from excitement rather than spite' but in Source D John Reed 'struck suddenly and strongly'.
- 3 This task is a possible homework task. Example model paragraph:

In Source A the cousins are presented in a rather light-hearted way. They are part of a family who welcome the visitors with food and drink and join them in exciting play

on a day which the writer describes as 'full, far-flung, and satisfactory'.

In contrast, the tone of Source B builds to a violent climax – the striking of Jane – and presents John as gross, 'flabby cheeks' and 'thrusting out his tongue', without affection and someone who brings a sense of fear with him: 'every morsel of flesh in my bones shrank when he came near.'

WRITE A COMPARISON

The initial work on planning the writing needs to be covered in class. It also has the potential for a good wall display as a permanent reminder to the students of planning this sort of writing task.

Emphasise the key words in the question: **Compare the ideas** about family relationships **and the language used** to present them in the two texts you have studied.

Work through the completed response, looking closely at the annotations. Pay close attention to the opening words of the paragraphs which show a focus on comparison.

Activity 6

- 1 The actual acts of violence – the kick under the table and the fight in Source C and the blow to Jane in Source D – are good examples of incidents which students can use to answer task 1 of Activity 6.

Possible starting ideas for a response:

The relatives in Source C clearly welcome their visitors as food is ready and the family and visitors all eat together, even the grandparent from next door. The 'beating' referred to cannot be very extensive as the writer immediately goes on to tell us of climbing a tree. The reader is left with the impression of an amicable, joyous and boisterous family occasion which started with the mother jollyng the family along on their long journey to 'the sheep-folds of our wild relations' with communal singing.

Source B dwells on much more sinister behaviour. John's physical appearance 'the dingy and unwholesome skin' reflects an unwholesome character who bullies and punishes Jane 'continually' and finally assaults her. Whilst the reader is appalled by the sight of John and his violent vulgarity in Source D, and entirely sympathetic to Jane's miserable life with that family, the reader of Source C finds delight in the chaotic behaviour and would welcome being a part of it.

Differentiation and extension

Students can write a similar comparison on the family relationships already covered from *Great Expectations* and *Jane Eyre*; the protectiveness of Uncle Joe opposed to the bullying of John Reed. They need to use the bullet points in task 1 of Activity 6 to make sure they have written a full comparison of ideas and language use.

ASSESS YOUR PROGRESS

As before, the timing and conditions of this work is left to the individual teacher. It may be worth considering a timed response at this stage.

Suggested possibilities for answers:

- a Source E – audience is his sister Caroline and purpose is to inform; Source F – purpose is to inform and entertain and its audience is a general magazine readership.
- b Total destruction in Source E of older town; destruction of infrastructure of a more modern city in Source F.
- c Source E – fortunate in happening at that time of day; Source F – the damage to the 'cunning adjustments' and how a 20th-century city could not cope with such a force of nature.
- d Source E – 'little hovels ... now are hired by the richest people' to show desperation for shelter and the lack of it; Source F – 'lurid tower' to emphasise the size of the city and the grotesque results of the earthquake.

FURTHER PROGRESS

The reading on *Jane Eyre*, *Cider with Rosie* and *Great Expectations* already covered in the unit opens the way to reading the books and recording in reading records.

It is worth the students concentrating on family relationships and the ways in which they develop and differ in the novels.

A comparison is also available in the opening pages of *A Kestrel for a Knave*, focusing on Billy's relationship with his half-brother, Jud.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Dr Paul McDonald: The effect of first person narration

Handout: Template: To help assess work

Assess to Progress

Unit 7

AIMS AND OUTCOMES

The work on this unit prepares students for AO4 which asks students to 'evaluate texts critically and support this with appropriate textual references'.

This unit develops AO4 skills:

- identify issues and viewpoints in texts
- express and develop opinions on texts read
- explore the methods writers use to influence readers
- evaluate texts using textual references.

The activities cover expressing opinions, identifying viewpoints, investigating the structure of a text in influencing a reader, examining sentence structures, exploring use of language, assessing evidence, evaluating a text and examining a different perspective. Within the unit there are also possibilities to develop spoken language skills.

The skills developed in this unit build on those developed with your students for AO1, AO2 and AO3.

Paragraphs 5 and 6: **a** 'used to bully and intimidate both children and staff'

Paragraph 8: **c** 'Parents are the key to the battle'

- 3 a** From a teacher facing low-level discipline problems.
- b** It could push them into supporting any action seen as effective.
- 4** This task is a possible homework task where ideas on the writer's opinions can be developed and then shared with the class.

Differentiation and extension

As has been stated in earlier unit guidance, opinion pieces like this are readily available in online editions of local and national newspapers. It will be worth asking students to find another piece of opinionated writing here on a contentious issue, possibly a local one, and working through the same exercises as those in Activity 2.

An example of this type of research and its possibilities could be taken from the online editions of the *Daily Mail* and *Daily Telegraph* of 2nd March 2015. Both papers cover a broadcast in which Alan Bennett talks about British hypocrisy being the country's defining achievement. Having followed the opinion, your students could then write about what they consider to be the country's finest achievement.

EXPRESS OPINIONS

Activity 1

Preparation: small groups in which students feel comfortable is an important prerequisite here. Subjects and situations are not prescriptive but most, if not all, students can contribute on the given issues such as the dominance of modern methods of communication and types of bullying.

IDENTIFY VIEWPOINTS

The familiarity of students with the subject matter of Source A will be helpful in introducing it, whether it is read quietly and individually or aloud to the class.

Activity 2

Suggested answers:

- 1** Attitude of Lisa to handing over phone; difficulty for teacher of obtaining phone; obstructiveness of parents; mobiles as examples of poor discipline; banning of phones as part of crack down on low-level disruption; relief for teachers; demands of parents; focus needs to be on parental responsibility.
- 2** Paragraph 1: **b** 'what phone?'
Paragraph 2: **c** 'outraged' parent
Paragraph 4: **b** 'new Ofsted crackdown on discipline'

INVESTIGATE HOW THE STRUCTURE OF A TEXT INFLUENCES THE READER

Emphasise that it is not just the use of language, especially emotive language, which can be used in a text to influence readers. Revise previous work on paragraph structure and stress the importance of commenting on its impact on the reader.

Activity 3

Suggested answers:

- 1 a, h, b, e, f, c, d, g
- 2 a Personal anecdote shows that the writer has personal experience of the issue – it is not just something they have read or heard about.
- b It gives the sense of a problem shared.
- c When the writer talks of classroom difficulties.
- d It shows that teachers lack support from parents and that schools have to act for themselves.
- e Talking about a battle makes it clear to parents that they must choose to offer or withhold support to teachers and headteachers.

EXAMINE SENTENCE STRUCTURES

Revise the use of shorter and longer sentences, particularly in writing, which presents a point of view. Again, stress how comments on sentence structure need to look at impact on the reader and reasons for their use.

Activity 4

Work through Source A again, looking at the use of questions. Consider the student responses and why Student C's use of appropriate detail of purpose and reaction, rather than the length of the answer, makes it the most successful.

- 1 Suggested answers:
 - a Direct speech makes the anecdote more credible and more immediate. Suits purpose of a dramatic start to introduce issue to reader.
 - b Compound sentence emphasises where the writer thinks the blame lies. Engages readers who are parents of schoolchildren.
 - c Links to headline. Summarises overall view of the writer.

The work with another student is important here. There is clear benefit to your students if they reread and amend their answers in line with the areas given in task 2, giving them a model for future similar responses.

Differentiation and extension

Students who have brought in another opinionated article can repeat this process on sentence styles.

EXPLORE THE WRITER'S USE OF LANGUAGE

Revise the use of emotive language using the 'poison in our schools' example.

A possible homework task is to ask students to bring in other examples. Campaign leaflets, particularly those

for humanitarian causes, are a good source for this language.

Activity 5

Suggested answers are provided in Table A:

Table A

Example	Attitude of writer/desired effect on reader
'out-of-control pupils'	She does not seem to have a high opinion of schoolchildren. Perhaps she wants readers to think that all children are out of control.
'the beleaguered teacher of today has to tackle mums and dads for whom discipline is often a dirty word'	'Beleaguered' suggests teachers are almost under siege; 'discipline is a dirty word' – she wants readers to see parents as shirking their duties.
'it would take a brave teacher to run the gauntlet of angry parents'	Links to the work as a battlefield and wants readers to understand what the failings of parents have led to.
'They [mobile phones] have become the scourge of the classroom'	Indicates something which inflicts pain; wants readers to understand the extent of problems of low-level discipline.
'Parents are the key to the battle'	Re-emphasises the warfare idea and wants reader support in her encouragement to parents to take on their responsibilities.

ASSESS THE EVIDENCE

It is worth linking the points on evidence here to the requirement of students to support their comments with textual evidence. Stress that all writing which presents a point of view is inevitably judged on the quality of the evidence supporting that point of view; it is this quality which controls its effectiveness.

Consider the variety of examples given and point out the dangers and lack of worth of assertions.

Activity 6

Suggested answers:

2

First text:

- a Yes, it is reliable and convincing – use of adjectives enhances its credibility.
- b It will influence readers as they will see the teacher in a difficult and unenviable position.

Second text:

- a** Announcement by Michael Wilshaw.
- b** Making an assertion as there is no use of evidence.
- c** 'Applaud' gives a sense of a victory won.

Third text:

- a** 'Schools will be penalised'.
- b** 'This could force heads ...'
- c** No, other factors could be involved.

EVALUATE A TEXT

The close reading of Source A has allowed your students to cover the ground mentioned in the four bullet points under the subheading in the Student Book.

It is important for you to stress that evaluation must be based on textual evidence; assertions are not very valuable comments. This evidence needs to be drawn from the student's identified purpose of the writing as well as the language features of the text.

Ideas must be supported by quotations; but these quotations must be concise and wholly apposite to supporting the point being made.

The example starts with a clear sense of purpose and tone supported with textual evidence, the surly tone. The point is then further developed and supported.

The selected language features point out the level of uncomplimentary views held by the writer, and willingly shared with readers, on teenage behaviour.

Activity 7

This activity can be used as a possible homework task.

- 2** This task can be used for possible differentiation and extension work.

EXAMINE A DIFFERENT PERSPECTIVE

Introduce the idea with examples of current disagreements on major issues. The front pages, or leader comments, of newspapers from different political persuasions, for example, *The Sun* and *The Mirror* will be useful here.

Activity 8

Suggested answers:

- 1 a** Life-enhancing skills such as multitasking, fast thinking, problem solving and information gathering; independence in day-to-day tasks.
- b** Source A concentrates on problems caused by mobile phones; Source B looks at their positive uses.
- 2** A parent who sees many benefits in her 12-year-old having a complex mobile phone.
- 3 a** 'Honed' and 'quick-wittedness' shows bias towards the skill in gaining benefits from the phone by using language connected with skills development.
- b** 'Life-enhancing' emphasises positives to the reader and presents the parent as the one concerned with the child's overall progress.
- c** 'Independence' introduces detail on things a 12-year-old can now do on her own compared to the parent at that age.
- d** 'World has opened up' reveals a positive bias of going beyond confined limits and ideas of exploration and discovery.
- 4** This is a possible homework task.

TALK ABOUT IT

Throughout the work in the unit there have been many opportunities for candidates to develop their ideas on this issue and to gain confidence in expressing them to small groups and in pairs.

Activity 9

This activity will give students an opportunity to practise the skills need for the Spoken Language assessment both in their own spoken presentation of their point of view but also in dealing with questions from an audience of their peers.

ASSESS YOUR PROGRESS

It is possible to use this task for differentiation in that some students may only do task 1 whilst others do both tasks.

A further opportunity for differentiation is given in the Further Progress suggestion at the end of the unit.

- 1** Suggested answers:
 - a** The link – or lack of it – between money and happiness.
 - b** That of a parent who wants their children to enjoy life but also to appreciate a loving family and a close community.

- c** Structure moves from general comments, to personal experience, to attitudes of other adults and the writer's parents. Use of detail enhances credibility. Language supports ideas – 'Children have what cannot be bought'; 'under the age of 12 ... you can be poor and happy'; 'a close community and a loving family ... can compensate for a lot of material discomfort'; list of free pleasures; 'hope for wealth brings worry'; parents 'never cared about luxury ... and were content'; summarises by putting luxury and content in opposition.

FURTHER PROGRESS

The example given at the end of the unit gives a good example of work expressing a point of view.

If reading has continued on *Cider with Rosie* from the previous unit then ideas on elderly care are also present in the novel.

The link between money and happiness is also a feature of the Cratchit family Christmas dinner scene in *A Christmas Carol*.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: A student view: Mobile phones in the classroom

Video: Dr Ian Pearson: Providing evidence

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

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

Video: Dr Stella Peace: Interpreting data and evidence in business

Assess to Progress

Unit 8

AIMS AND OUTCOMES

This is quite a short unit which allows students to bring a set of skills to bear on two focused sources.

AO1 asks students to 'select and synthesise evidence from different texts'.

This unit develops AO1 skills:

- discuss the importance of a given topic
- research and make notes on different source materials
- synthesise information and ideas for a given purpose.

Working through the unit they will find evidence from different sources before practising bringing ideas on a particular topic, and evidence to support those ideas, together.

You will be able to see, and point out to your students, how these skills have relevance across the curriculum, for example, study of major historical events; study of scientific topics, such as ecosystems and their development. The development of these skills will also be vital to your students as they move towards A-level studies.

FIND EVIDENCE FROM DIFFERENT SOURCES

Activity 1

The choice of music as a main topic in this unit ensures that all students will be able to make a contribution.

Activity 1 allows all the students in a small group to identify and talk about the music which most appeals to them whether they create it, listen to it or both. Although there is no requirement for a class presentation there are opportunities for students to develop skills for speaking to a group with material they have chosen themselves.

Work through the note-making conventions in the box in the Student Book.

2 b Indicative content of notes:

Source B

Influence of mod. tech. on listening to music; main reasons for enjoying this experience.

6 Music teaches us about many aspects of our world e.g. experiences of other people and places.

5 Identity – what music teaches us about ourselves – helps us to project our own image.

4 Social uses e.g. listening as a group; topic of conversation.

2 = Moods – can lift our mood = relieve tension.

2 = Diversion e.g. relieves boredom; gives us something to do.

1 Entertains e.g. makes good moods better = relaxes; suits our emotions.

Source C

Positives of musical creation e.g. better performance at school esp. maths and langs; inc. emotional life/self-esteem; better memory and fitness.

Can improve brain as per Harvard Medical School – higher IQ; Zürich research – improvement across curr.

Inst. of Ed. Univ. of London – better at problem solving after listening to music – Voces8 – music exercises to sharpen mind = can help dyslexia.

Evidence – Dingle Yandell = singer/dyslexic/helped maths; Caitlin Croke = 16 – help in other subjects from GCSE music; John Padley = music teacher – improves and energises classroom mood.

Activity 2

1 Possible suggestions to add to notes:

Top left: social/group enjoyment; energy.

Top right: fans; live gig; high-tech lighting effects.

Bottom left: serious; discipline; concentration in team work.

Bottom right: showbiz and celebrity involvement; pop culture.

With the addition of points from this activity, this is a possible homework task.

Activity 3

Notice how the response here can help to develop skills in both planning to write and planning to give a Spoken Language presentation.

Work through all the stages in Source E. Concentrate on linking details, logical structural order and tone.

ASSESS YOUR PROGRESS

Before starting this separate task revise all aspects of synthesising research for a structured piece giving a point of view.

Suggested sources for step **a**:

- online newspaper archives especially the showbiz sections of tabloids

- online archives of specialist musical newspapers across a range (*NME* to *Classic FM* magazine)
- downloads and YouTube clips of repeated TV programmes of live music (Top of the Pops; classical, folk, indie and other concerts; performances by a range of individual musicians, singers and groups).

The video of the Late Homecoming interview is provided on Cambridge Elevate.

FURTHER PROGRESS

The note in this section of the Student Book gives a good guide as to how further reading can enhance this unit.

For example, if sport was chosen, then it can be filtered down to a favourite sport and the web can be used to identify a range of current and retrospective books, autobiography and biography as well as non-fiction, where chosen texts can be added to reading records.

If sport was filtered down to football then there are recent books by and about Sir Alec Ferguson and Roy Keane which can be compared with online articles on matches from the 1990s at the start of the Premier League to classics, such as Eamon Dunphy's *Only a Game?* and Michael Parkinson's book on George Best, *Best: An Intimate Biography* on the pre-Premier League era.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Late Homecoming: What music means to us

Handout: Template: Notes on Late Homecoming interview

Assess to Progress

Unit 9

AIMS AND OUTCOMES

It will be important for you to work through what is understood by 'infer', which is explained at the beginning of the unit. You should stress also that this is a high-level reading skill which the students will need to show to attain the higher grades in the examination.

The Thinking Reader is not just a felicitous sub-title: it explains exactly how they will need to operate when dealing with texts in the Reading section of the exam.

The work which follows in the unit, working through the short story 'Drunkard of the River', follows the stages of thought students will need to track through if they are to develop these higher-level reading skills.

This unit develops AO1 skills:

- infer meaning
- explore meaning
- investigate and analyse imagery
- interpret meaning.

These skills relate to both AO1 and AO2.

THE THINKING READER

Activity 1

How the broken up passages of the story are read is at your discretion. They can be read silently by the students, be read aloud by you, provide vital practice in reading aloud expressively, or a combination of these options.

Source A gives the reader an introduction to the context of the story as well as an introduction to the characters and their relationships.

1 Indicative content of answers:

- a** Frustration and disgust at his irresponsible behaviour; 'his father was stupid and worthless and made their life miserable'.
- b** Angry with his behaviour but still concerned for his welfare; 'her face twisted with anger and distress'.
- c** At this point we see her as determined to send her son on an unwelcome task; 'You have to go for you' father'. She may have mistreated him in the past; 'hardly ever hit him now'.

Source B develops the relationships of the characters, particularly the mother's complex feelings for Mano and Sona's concern for his mother.

Activity 2

Indicative content for answers:

- 1 a** Sympathy for his situation; his father's reaction to his pleas to come home. Admiration for his care for his mother; 'watched his mother put up with sweat and starvation'.
- b** Understanding of and sympathy for her desperate plight; her memory of what their relationship had given her and what it is now.
- c** Shared disgust at his drunkenness; some pity at his treatment by others; 'last week Bolai kick 'im'.

There is an opportunity for spoken language practice here. Responses can be given orally and questions as to speakers' feelings taken from the rest of the class.

Activity 3

The section in Source C is strong on action with the scene in the shop, Mano's appalling treatment of Sona and Sona's seemingly calm and considered reaction.

Possible responses:

- 1 a** He is regarded as a nuisance by the Chinaman but a valuable customer. He is regarded with disgust by the other customers, someone who disturbs their tranquillity and enjoyment. The main reason for the difference is the money Mano spends.
- b** Violently drunk towards Sona: speaks in a deliberately provocative way. Treats his son with scorn and disdain. To some extent because of his drunkenness but also possibly through lack of self-worth because of his lack of standing with other customers. Difficult to see any excuse for his behaviour.
- c** Responds by asking for help in taking Mano home, with concern to get him away from the shop. His refusal to walk back indicates his determination to confront Mano and his behaviour. Not mentally calm, 'nobody could guess that hate was blazing in his mind'. Feeling the power he now has over Mano and his destiny.

There is possibility of homework preparation for this activity and, again, an opportunity for spoken language preparation.

Activity 4

Source D concludes the story with the clear indication of Sona's actions with Mano on the river and his fearful flight.

1 Possible responses:

- a and b** There are many indications in the story (Mano's violence, Sona's concern for his mother, Mano's destruction of their family life, the opportunities on the river) that Mano will meet a violent end at Sona's hands.

The final piece of work in tasks 2–5 can be peer assessed, with peers looking particularly for the links between inferences made and the evidence used to support them.

MOTIF AND MOOD

There is a useful definition of motif under the subheading in the Student Book. You could give a couple of other examples from novels which students might have read (or seen the film based on the book); the mockingbird in *To Kill a Mockingbird* symbolising the beautiful and harmless innocence of the children and the shunned character of Boo Radley and the hawk in *Kestrel for a Knave* whose controlled and disciplined freedom contrasts with the chaos of Billy's home life.

Activity 5

Suggested answers:

- 1 a** calm, controlled
b frustrated, fearful
c angry
d threatening
e ominous
- 2** His behaviour is as continuous and unrelenting as the flow of the river; she felt he still had powers within him to regain the strength of his younger years.

SENTENCE STRUCTURES

You should relate this back to previous work on a writer's conscious use of different sentence structures and lengths to achieve different effects, for example: short for climax and clear statements in an opinion piece; longer to develop ideas in building a character or a plot or an argument.

Simple = one verb and a straightforward statement.

Compound = one subclause to link together two ideas.

Complex = more than one sub clause to develop an idea.

Conditional = depends upon the 'if' to give a condition to what might have happened.

Exclamation = no verb to give a command or to express a strong emotion. Relies on punctuation at the end as does a question sentence with a question mark at the end.

Activity 6

This activity is a possible homework task.

- 1** Suggested answers:
- 1st – simple
 - 2nd – compound
 - 3rd – complex
 - 4th – question
 - 5th – exclamation
 - 6th – compound.
- 2** Indicates his quarrelsome nature and his anger.

ASSESS YOUR PROGRESS

- 1** Possible answers:
- a** Evidence of the key relationships:
- Sona is concerned for his mother and what Mano's behaviour is doing to her family life but is wary of her anger; may also be frustrated at the way she uses him to confront Mano.
 - Sona is disgusted at Mano both for his drunkenness and what he has done to the family; he is ashamed to see his father treated so badly by Bolai; Mano seems to have little care for Sona sees him as a nuisance disrupting his pleasure.
 - Mano seems to have no care for his wife, who still cares for him and still sees the man she first married.
- b** This will produce various opinions but the use of supporting evidence will be what determines their validity and credibility.
- 2** This question is a personal response. The key words in the task are 'Explain your answer.' You need to tell your students that no matter where their expressed sympathies lie, even if they choose Mano, it is the textual evidence they give in support of their feelings which matters most.

You might find this to be a good time to reinforce the importance of textual support. You could ask your students to highlight the parts of their answer where they have used textual support. They then have a visual guide to the level of their use of evidence.

FURTHER PROGRESS

This section at the end of the unit points your students to reading more of Michael Anthony's work both in short story and novel form.

Short stories in general, from various collections, can provide opportunities to work on inference. Their very length makes them accessible and most good short story writers work on H.E. Bates's maxim of 'It's what you leave out that is important.'

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Dr Paul McDonald: Types of character

Assess your progress

Audio: *The Cat in the Rain* by Ernest Hemingway

Assess to Progress

Unit 10

AIMS AND OUTCOMES

This unit builds on previous work in seeking to explore how writers use language and organise their writing to achieve their desired effects. Work in the unit will help to improve the level of comment of students when they are writing about these techniques.

These skills are assessed by AO2.

Students will explore texts, develop explanations into analysis, explore the creation of tone, respond to emotive language and explain its effects, explore structure and understand paragraph sequencing.

This unit develops AO2 skills:

- explore writers' use of language
- explore the way texts are organised
- improve the level of comment on writers' techniques.

EXPLORE TEXTS

Using the ideas around connotation in the first paragraph of the unit will give you a good way into textual exploration.

You can add to the example of word association of 'steel' with others such as:

- heart – an organ of the body; being a good-hearted person; also the idea of heart as spirit or courage.
- tide – a movement of water at the coast; the turn of the tide meaning a change in fortune.

Activity 1

After reading and/or listening to the poem, start with a focus on burning and the flame-coloured coat standing out in the forest.

1 Suggested answers:

- To emphasise the subject of the poem and its striking features.
- Refer to things such as burning with desire or burning with passion.
- Point out the alliteration of 'burning bright'; mention the hard b sounds and ask if this gives us an opening view of the power of the tiger (mentioning the language feature but also its effect). Possible hint of danger in 'bright' in its glowing to fit in with connotations of burning; also idea of standing out clearly.
- Suggestion of the tiger as a beautiful graceful animal but also a deadly killer.

2 Possible responses:

- tiger: graceful, powerful, a killer
- night: blackness, coldness, stars
- burning: pain, passion, fire.

3 The students should pick up the move from statement to developed, supported comment to sophisticated, supported, analytical comment.

You could display this structure for an answer in class to help your students as they write their response.

Explain that it is this last level of response which your students should be aiming for. It is connected to the higher-level reading skills worked on in the previous unit.

DEVELOP EXPLANATION INTO ANALYSIS

Start by referring back to Student C's response in task 3 of Activity 1.

You should concentrate on analysis picking up on the ideas of close methodical use of detail and use of exploration and interpretation. You could refer back to the work done in Unit 9 on 'Drunkard of the River'.

Read the Andrea Levy extract and the student response. Point out how this is an explanation that lacks any impact of exploration of words and phrases, any use of detail for interpretation and any connections in the text.

Activity 2

1 Suggested answers:

- Ideas of chaos and things out of control
- Its almost deadly force
- Panicked flight

2 and 3 The student paragraphs should pick up on the green words, the effects of the yellow words for task 2 and the effects of the blue words for task 3.

EXPLORE HOW WRITERS CREATE A TONE

You can refer back to previous work on tone in Unit 2 Activity 8, reminding students how tone can be used to achieve effects, for example: a threatening tone, an amusing tone; also how tone can give away a writer's feeling about a subject.

You could look back to the George Orwell extract on a hanging (Unit 3) pointing out how the dispassionate tone represents the ordinariness of the event to some people but also reveals Orwell's passionate hatred of capital punishment. This could be a possible homework task.

Activity 3

Suggested answers:

- 1 b To grab readers' attention by shocking them.
- 2 Emphasises the vulnerability of the people and their horses against the vast swarm of attackers. The inclusion of facts makes it more believable.
- 3 Passive voice gives some objectivity about reporting the incident; the construction of the sentence foregrounds the couple, increasing the sense of horror for the readers.
- 4 Grab readers' attention with sensational language.
- 5 Personifies the bees; makes them seem almost like human attackers; this technique adds to the sense of horror recognised in task 3.

When looking at the student response stress again the use of detail and how interpretation lifts the response above explanation.

Link these skills to the higher-level reading skills covered in the previous unit.

Activity 4

Explain that this work continues the development of these higher-level reading skills.

- 1 Suggested answers:
 - a The repetition links her hobby and her place of work and increases the light-heartedness of the writing: 'bee' and 'Bee Bee C'.
 - b 'Gets a buzz' links the sound of bees to the idea of motivation and delight in a job or hobby.

The opening words play on the well-known speech from *Hamlet*; they set up a humorous contrast between the seriousness of Hamlet's thoughts about suicide and the writer's thoughts about the forthcoming programme.

- c Descriptions of bees make them seem attractive, comforting and lively.
- 2 This is a possible homework task.

An example of encouraging viewers: the 'secret lives of these tubby, fluffy insects' gives a sense of finding out secret knowledge and opposing ideas of bees as dangerous and unattractive.

- 3 This task is an opportunity for peer assessment.

RESPOND TO EMOTIVE LANGUAGE

You can remind your students of the uses of emotive language, especially in presenting a point of view. If students brought in campaign leaflets earlier they can be revisited with a concentration on language choices affecting the ideas of the reader.

For example, an anti-hunting leaflet would probably not use 'The fox was killed by the hounds' but the more emotionally effective 'The snarling hounds tore apart the exhausted fox'.

Activity 5

- 1 A – 2; B – 3; C – 1

Again, make sure that your students recognise how attention to detail to explore and to move into analysis, reflects the higher-level reading skills.

EXPLAIN THE EFFECTS OF EMOTIVE LANGUAGE

You could revisit the suggested example from the anti-hunting leaflet mentioned earlier. Point out the emotional effects on the reader of 'snarling' and 'tore apart'.

Activity 6

Suggested answers:

- 1 a 'Awe-inspiring' indicates its magnificence; 'desperate' and 'harrowing' indicate how the journey and its hopes meant so much to the immigrants.
- b Contrast in the description of the hall when immigrants arrived and its condition now – 'modern, sanitised' and 'battered cardboard suitcases'.
- c Cumulative detail ensures the reader can picture the hall and its activities in both time periods.
- 2 To stress the contrast and how its purpose has changed.
- 3 To include the reader; to make the reader part of the whole experience.

EXPLORE STRUCTURE

You could start by revising the ideas of coherence and cohesion in the use of paragraphs:

Coherence is the linking together of paragraphs to structure a set of ideas or a description or any aspect of a writer's purpose.

Cohesion is the way ideas are built within a single paragraph, for example: opening topic sentence which links to the previous paragraph; development of ideas on the topic; closing summary sentence.

Activity 7

Suggested answers:

- 1 Phrases indicate people distant from the normal world: the use of 'commuter droids' suggests something not human and alien; 'hunched over, aloof' gives a sense of something deformed and remote from everyday life; the vagueness and flippant use of 'playing with their handheld thingies' indicates the limited usefulness of their technology.

- 2 Indicates the special case of South Korea; 'resembles any other modern underground network' is developed into a suggestion that it is worse here in Seoul than elsewhere.
- 3 Gives expanded detail on the country and how it is at the forefront of digital technology; this expanded detail helps the reader to understand the important place of future technological development in South Korea.
- 4 It is something that people have built into their daily lives, like mealtimes.
- 5 Draws attention to official concerns.
- 6 Connection with mental health and links to the idea of excessive use of digital technology as a disturbing trend.

You could select some or all of these tasks as possible homework task.

UNDERSTAND THE SEQUENCE OF PARAGRAPHS IN TEXTS

You can start by revising ideas of coherence in paragraphing. This coherence is exemplified in the introduction to Source E.

Activity 8

Suggested answers:

- 1 It increases reader anticipation as natural details could apply to a wide range of places.
- 2 'Cracks in the tarmac'; 'rusting railings' (note how the writer uses alliteration to draw attention to this detail).
- 3 It emphasises variety; 'soothing sounds' alliteration here is effective because of the soft 's' sound.
- 4 Makes it inclusive and increases the sense that it could have happened anywhere.
- 5 Emotion is more important than the place of the event.

You could make some of these tasks homework tasks.

Differentiation and extension

Look at the opening paragraphs of *Great Expectations*. You can find this in free online resources such as Project Gutenberg. Note the linking of paragraphs as it moves from the introduction of Pip to details of his family, to a description of where he lives, to the intrusion of the fearful convict into Pip's reflective world.

ASSESS YOUR PROGRESS

How the assessment is carried out is again at your discretion but at this stage in progress through the units you might want to consider the introduction of time limits and exam conditions.

Suggested answers:

- 1 a Sense of control as he speaks in command sentences.
 - b Treated as experimental objects: 'wire-netted shelves' has connotations of animal medical research.
 - c To express beauty and joy: 'shapes so gay and brilliant'; 'twitterings of pleasure', 'twitterings' having links to cheerful birdsong.
 - d It increases the sense of enjoyment and achievement: 'already at their goal'; by juxtaposing 'little lever' and the 'happily busy' children, the 'little' makes it seem insignificant; the last three sentences are full of vocabulary which has been chosen carefully for impact: 'maddeningly sounded'; 'distorted with terror'.
- 2 a
 - Stresses 'silent obedience' with adjectival phrase at the start.
 - List of actions at the end of the sentence indicates pleasure.
 - Repetition of 'shriller' emphasises the noise; effect amplified by the alliterative 's' sound.
 - b Sequence reflects actual progress of babies and their increasing pleasure.
 - c Action of rubbing his hands indicates satisfaction in the progress of his experiment.
 - d Separates each individual effect to build them into a chilling whole.
- 3 This task offers an opportunity for peer assessment.

FURTHER PROGRESS

This section at the end of the unit points the way to using opinion pieces from local and national newspapers to look closely at paragraph structures and at how cohesion and coherence are used to develop and present ideas and opinions. Leader pieces from the *Mail Online* or Kevin Maguire in *The Mirror* are good examples.

War poetry is an excellent source for the uses of emotive language. Wilfred Owen's 'Dulce et Decorum est' plays on emotions to distinguish the horrors of war from its supposed glories while Siegfried Sassoon's short and straightforward poem 'The General' contrasts the cheerful willingness of the ordinary soldier with the incompetence of their leaders.

Chapter 6 of *Jane Eyre* provides a good example of emotive language being used to introduce the readers to the harsh conditions of Lowood School and, through inference, the author's ideas on such establishments. There is a possible comparison with the humorous Dotheboys Hall chapters of *Nicholas Nickleby* where Dickens is campaigning against such schools.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Lemn Sissay: Approaching poetry

Handout: Article with all emotive language removed

Video: Dr Ian Pearson: Structure in non-fiction

Audio: The Tyger by William Blake

Audio: Chernobyl

Assess to Progress

Unit 11

AIMS AND OUTCOMES

This unit continues the work on developing higher-level reading skills covered in Unit 10. AO4 directly requires these skills with the objective of 'evaluate texts critically and support this with appropriate textual references'. These units build on work started in Units 2 and 3. The initial work done here on Language and Structure will be developed as the basis of the higher-level reading skills of critical evaluation with textual support. The overall aim of this work is to equip your students to develop a level of comment which will meet the demands of the higher mark bands in the assessment.

Work in the unit is focused on evaluation skills, writing critical evaluations of structure and language and evaluating presentation of character.

This unit develops AO4 skills:

- develop skills in evaluation
- understand the meaning of critical evaluation
- evaluate the organisation of texts
- evaluate the presentation of character.

USE YOUR SKILLS IN EVALUATION

You should start by referring back to the work done in Unit 7 on ideas, perspectives and judgements. You may find it useful to look back at *The Guardian* article on mobile phones at the end of the unit to refresh your students' minds on perspectives.

Activity 1

There is potential for spoken language practice here if you decide to use the activity orally.

- 1 Suggested answers:
 - a The change from autumn to winter.
 - b Regret at the change conveyed through the lingering detail of the beauties and comforts of autumn.
 - c It changes to focus on Nat, his habits and the bustle of the birds in the autumn tranquillity.
 - d He has a war-time disability; family man but solitary by nature; enjoys watching the birds and sees changes in the seasons through their activities.
 - e Land birds; sea birds; link to coming of winter.
 - f Possible death: last paragraph has ominous tone in 'like a warning' and 'perish'.
 - g Personal response but a thinking reader will want to see how the birds are used in the story and the fate of Nat.

- 2 a Yes; details of species and habits in his observations suggest enjoyment.
 - b Feed on ploughed soil; their noises and shapes of movement.
 - c They presage some dreadful event, possibly death.
- 3 You could display the examples given in Table A to get your students started.

Table A

Language feature	Example	Effect
adjectives	'restless, uneasy'	hurried and random movement of birds
	'placid sea'	contrast with noisy movement of birds
verbs	'wheeling, circling'	constant different movements
	'as if compelled'	an unknown force driving them on

- 4 This is a possible homework task.

EVALUATE CRITICALLY: EVALUATE STRUCTURE

You could start by referring back to previous work on structure, for example, sentence lengths, linking of paragraphs, and cohesion in paragraphs.

The four steps on critical evaluation given in the introduction to this section of the unit will be vital for your students to keep; you could display them permanently in your classroom.

Activity 2

Suggested answers:

1

Paragraph 1

- a Sets up possibility of children missing and in danger, 'so many streams and lakes'.
- b There could be an accident; children could be drowned.

Paragraph 2

- a 'Uneven path', shelving above a steep drop to the water, dark water and 'black rocks', 'deep pools', wet ferns.
- b The possible sighting.
- c It seems to wipe out all hope.

Paragraph 3

- a 'Tower over him', 'dark ... enclosed place'.
- b The reader is led to expect death with three references to death and killing in the final sentence.

Paragraph 4

- a Relief at their appearance.

Paragraph 5

- a Personal response: perhaps more relief than delight though the 'sweaty anxious adult' standing alone brings in a note of self-doubt.
- 2 This is a possible homework task. Ideas structured to move from possible disappearance on a mundane day to description of dangers to fears of death to relief at finding the children. With this structure the writer is manipulating the reader's emotions.

Differentiation and extension

The audio version of the extract will enable students to hear how Nick's increasing desperation is presented and the contrast with the natural surroundings. Ask your students to comment on how the reading has enhanced their emotional journey through the extract.

WRITE AN EVALUATION OF STRUCTURE

Your focus here needs to be on the effects of the structure considered in Activity 2.

You will find that your students find writing about structure a challenging task.

The sample response will be a great help in getting them started. As such you need to go through the four steps of critical evaluation, given at the start of the section, carefully and then link them to the annotation of the sample response.

This considered approach will help to ensure that your students understand what is required in this type of response.

Link into the four steps of critical evaluation already discussed and explain that structure is the feature to be critically evaluated.

When reading the student response keep your focus on the references to different readers.

Activity 3

- 1 Possible responses:

Paragraph 3

Details of enclosure lead to statements on death; readers may have experienced similar in a dense wood; writer builds sense of being closed in with no escape.

Paragraph 4

'And then' continues action and feelings from despair to relief; readers may have experienced similar jolts in emotion, for example, excitement to disappointment when opening a present or seeing a much anticipated show; details of what children are doing gives them individual characters.

Paragraph 5

The paragraph links to the opening, lost and found; readers may recognise a situation where different groups in the same scene experience different emotions, for example, different members of a family at a family occasion like a wedding; use of adjectives and details at the end completes picture of Nick's separation from the children.

- 2 It is important that you encourage your students to complete task 2. Working together, annotating their own responses following the given example, can only increase their awareness of what they're doing well alongside what they need to do to improve.

EVALUATE CRITICALLY: EVALUATE LANGUAGE

You should start by refreshing your students' memories on the four stages of critical evaluation. Explain to them that structure was the feature last time; now it is language. Reinforce the focus on effects and the use of textual evidence.

Read through the two responses to the use of language in Source B. Concentrate on the underlining as these are examples of the response moving into critical evaluation.

Although the first student comments on the verb 'careers' the response is not developed to the extent of the second student's 'successful because he is shown as a character driven by desperation' with its focus on the success of the writer in presenting Nick to the readership.

Activity 4

- 1 b, c and e require critical evaluation as there are opportunities for opinions, possible reader responses and successful presentation by the writer. a and d aren't looking for evaluation – they are language and content based without the need to evaluate effectiveness.

The response to the bullet point c question should focus on how the details of description invite the reader to think of dangers and how the details of these dangers suggest a tragic outcome to the reader.

- 2 See Table B.

Table B

Example of description	Analysis and explanation of effect
'flowing over black rocks'	The mention of rocks increases the sense of danger whilst black has connotations of death.
'deep pools with pebble promontories'	'deep pools' again signal opportunities for tragedy whilst the 'pebbles promontories' present an idea of slipping into the deep pool; the alliteration draws reader attention to the danger.
'glistening ferns that are almost as wet as the rocks'	Again the idea of slipping on wet plant life; the use of 'glistening' adds to the impression of how wet and potentially dangerous the plants are.

You could use this as a possible homework task with a couple of the examples on the board as starters. Discussion of student responses gives an opportunity for peer assessment and spoken language practice as in task 3.

Differentiation and extension

Task 4 can be used here. Some of your students will be tested by the work on tasks 2 and 3 whilst others will be able to handle the full essay style response to task 4.

For those students, task 4 is a possible homework task.

EVALUATE PRESENTATION OF CHARACTER

Work through the four bullet points under the section heading which give ideas on how characters are presented. You could add these to a permanent wall display alongside the four bullet points for critical evaluation. Your students will benefit in many parts of their GCSE work by having these displays available for consultation.

Activity 5

1 Suggested answers:

- a** Shahid's thoughts centre around the use of his gained half-hour and his need to adapt to a healthy lifestyle as opposed to that of his brother and other South Asians; also the benefits of working in a family shop rather than an office.
- b** He feels that his brother Ahmed is on a downward health path to a comparatively early death like their

father though he is content to let him deal with the morning rush.

- c** His feelings towards commuters are that their jobs have little satisfaction and promote little self-esteem.

Differentiation and extension

Again the extended writing task presents you with opportunities here. You should look carefully at the student response, using the notes in the box at the end as a guide through it. You may want some students to tackle the whole task whilst others may concentrate on only one of the tasks a, b or c from above.

- 2 a** The student might concentrate on the contrast between the variety of options open to Shahid as against the predictable and somewhat robotic lifestyle of the commuters.
- 2 b** Language such as Shahid being 'unencumbered' whilst the commuters 'died a little inside, every day'. (You can pick up the structural point of the use of the comma after 'inside' to pause and give increased emphasis to 'every day'.)

The suggestion that your students should annotate these answers is a valuable one; again they will have an opportunity to see how well they are writing on language use and structure and what they might still have to do.

ASSESS YOUR PROGRESS

As the teacher, you can use this assessment at your discretion. It may be that some of your students will only deal with tasks 1 and 2 whilst task 3 could provide a differentiated/extension task for others.

Suggested answers:

- 1 a** He concentrates on the silence and secrecy of Charlie's movements.
- b** The reader might be thinking about Charlie's motives and his intended actions; concerned by the use of 'frightened' as the last word in the paragraph.
- c** To discover why Charlie was frightened and how important is the war-time setting.
- 2 a** The idea that there may be a solution in the tobacconist's shop.
- b** 'Mocked him'; 'disguise his crime'; differing adjectives for father and mother creating opposites.
- c** Father possibly away in Norwich; increases view of Charlie in empty shop but not entirely sure of father's whereabouts.

- d** 'Crept down', 'creaked', 'clenched his fingers' add to an atmosphere of furtiveness, fear and tension.

FURTHER PROGRESS

The sources of the two extracts used in the unit, *Another World* by Pat Barker and *I Spy* by Graham Greene, are well worth following through as reading for your students.

The H.G. Wells story 'The Red Room' is mentioned at the end of the unit, and another H.G. Wells short story 'The Cone' is also worth reading both for its structured build-up of suspense and its presentation of the two opposing protagonists, one literary and artistic the other more practical with a love of the industrial world.

The structure of many Sherlock Holmes stories, with the accumulation of clues and evidence, is also worthy of study. 'Silver Blaze' is very accessible with a clear scattering of clues leading to a tense conclusion. Also your students will discover where Mark Haddon got the title for his very successful novel.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Handout: A tension graph to plot how the author builds tension through the paragraphs

Video: Benjamin Zephaniah: Narrative viewpoints

Audio: *Another World* by Pat Barker

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

Video: Dr Paul McDonald: Creating characters

Assess to Progress

Unit 12

As with Unit 5, this test unit can be administered at your discretion; however, you should remember that it covers all the skills taught in Units 1–11. Again the given suggested responses are not necessarily exhaustive; the relevance and the extent of textual support used to justify an answer will be your most important guides.

More detailed guidance for awarding marks is available in the assessment support for this unit in the Cambridge Elevate-enhanced Edition of *Progress Plus*.

The following suggestions for awarding marks are indicative content of what responses should contain. You will need to assess the quality of other, less predictable, responses yourself. The examples given below for the award of marks indicate the type of response a student might make. There will be other valid responses; in all cases the use of textual support for an opinion is the key assessment factor.

You should be aware that the accumulation of detail and comment often leads to an answer building up the hierarchy of qualities in the mark scheme; the student is effectively learning as the answer develops. Conversely some answers may go straight in at the top band almost assuming that the marker realises that they are above the simple comment level.

You could remind your students that they must adhere to the line numbers given in the question when answering; information taken for an answer from outside of the given lines should not be rewarded.

Source A suggested responses:

- 1 Statements a, c, d, e and f are true.
- 2 'Half buried' and 'burdened' branches emphasise the sheer quantity of snow; describing the sun as 'red and sullen' indicates a lack of brightness and warmth; personifying the cold with 'tightens its grip' helps it to seem overpowering; the hostility to life is emphasised with words such as 'freeze solid', 'tolerate', 'relapse into torpor' and 'cold is so intense that they would die'.
- 3 Paragraphs move from physical state of Arctic winter and its hostility through to survival stories such as that of the collared lemmings and their amazing constructions, and then on to general comments on the ability of varying species to survive extreme cold.

There is a use of developed detail to draw the reader into the picture of the harsh landscape and what is needed for survival.

- 4 Points from Source A: amount of snow and extreme cold; length of winter; difficulties of retaining heat in

the body; how it applies to a variety of birds, animals and fish.

Points from Source B: limited supplies of food and difficulty in obtaining it; dangers from predators such as the bear; moving around is difficult and arduous; weather is stormy and cold is extreme.

- 5 Source A: although the writer dwells on the harshness of the environment and the difficulty of survival for all creatures there is a sense of its power in the first paragraph and a respect for the adaptability of those creatures who have found a means of survival.

Source B: the tone reflects how unrelentingly grim the situation is – barely enough food and what there is often unappetising; death all around them; the danger from predators; the lack of shelter in the storm; the physical difficulties of moving around and attempting to improve their situation.

- 6 This is a personal response but there may be comment on how the technicalities of survival for different species in Source A become personified in a desperate human fight for survival in Source B; how Source B concentrates on the human search for food and shelter though Source A is immensely detailed in its portrayal of the Arctic environment and its indigenous creatures.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example answers)

Unit 13

Unlike other units which aim at specific assessment objectives, or parts of them, this unit has a more reflective focus, though it does pull together many of the skills already covered, especially higher-level reading skills.

As a teacher you must decide how and when it can best be used.

One possibility is to use it as part of either a Reading or Writing workshop where you can persuade your students into applying skills learnt earlier across a range of different texts and/or use these extracts to stimulate student writing of their own opening to a story.

Many of the tasks present opportunities for spoken language work and many also give opportunities for developed and supported personal responses. Where there are clearly defined questions on the extracts suggested answers have been given; otherwise personal responses need to be assessed for their validity and quality against the criteria developed for critical evaluation supported by appropriate textual evidence.

- 1 There are good opportunities for group discussion and Spoken Language presentation and questions here.

You could display the completed lists, alongside the two sets of criteria for critical evaluation from the last two units, so that your students can look back and evaluate their original ideas as they progress through the unit.

- 2 Suggested answers:

3rd bullet: He is young and successful from his clothes and appearance ('tired eyes' perhaps showing he is hard-working and intelligent) as well as the probable importance and high stakes of the job interview; detail of briefcase adds to image of successful young man as does his travelling by taxi, not tube or bus.

4th bullet: The narrator seems to know Adam well; aware of his movements and his reasons for being at Chelsea Bridge; possesses knowledge of what might happen. Details seem to make him a credible narrator.

You could introduce here the narrative strategy of the omniscient narrator: someone who knows the whole story and will reveal it to the reader in their own way. This can be linked in to task 4.

- 3 This task is another excellent opportunity for spoken language practice as there is space for your students to ask questions on stated preferences and thoughts/questions.

- 4 You can start by revising ideas on narrators: omniscient, credible and possibly unreliable.

Suggested answers:

1st bullet: The narrator is possibly someone who has stolen an identity from the amount of detail given; first person narrator with a possible guilty secret from his past.

2nd bullet: Concentrate on inference, though the narrator in Source D is clearer about a disturbing incident in his past.

3rd bullet: Convincing detail in Source B and apparent openness and honesty in Source D hint at reliability.

- 5 Suggested answers:

1st bullet: Layering and repetitive detail across a contrasting variety of locations and people emphasise the all-pervading nature of the fog.

2nd bullet: Winston's world is rather drab with unpleasant smells, unreliable power and a faulty lift; the clock strikes thirteen and the celebratory week focuses on 'Hate' rather than communal joy; omnipresent pictures of Big Brother.

- 6

1st and 2nd bullets:

Source B gives some clues that the narrator may get involved in deceit or crime, for example, detailed knowledge of what builds up an identity.

Source C is entirely descriptive though fog may be metaphorical and hint at the inability of some (perhaps as powerful as the Lord Chancellor) to see the whole picture. The unattractive picture of the city may hint at unattractive incidents there. The social variety of people involved suggests the involvement of all levels of society.

Source D: the narrator will have to face the repercussions of the childhood incident: 'it was my past of unatoned sins'; initial focus a on clear memory of the incident.

Source E: Winston may fall foul of Big Brother; the watching posters seem to indicate a focus on all aspects of his life.

- 7

3rd bullet: Possible examples of each writer's craft:

Source B: the details and statistics of unopened mail; linking of dead at the start of the second paragraph to two mentions of dead at the end of the first paragraph.

Source C: accumulated detail of widespread locations gives readers a sense of fog everywhere which fits with a possible metaphorical use of the fog; inclusion of all classes (Lord Chancellor, foot passengers, Greenwich pensioners, boat skipper, 'prentice boy) prepares the reader for the wide social spectrum affected by the events of the novel; use of figurative language ('as big as full-grown snowflakes', 'death of the sun', personification of fog) adds depth and credibility to details.

Source D: the reader is tantalised by briefly mentioned details; the incident in the deserted alley, how it haunts the writer, 'claws its way out' and threatens like a beast; connections to Pakistan and San Francisco; the mystery of Rahim Khan.

Source E: the oddness of the setting, the clock striking thirteen, the mystery of Big Brother, and the grimy details of where Winston lives all add interest to this character and his world.

- 8** Before starting you should link back to the lists your students made at the beginning of work on the unit. Point out how working through these tasks has given them the material to answer the question.

FURTHER PROGRESS

Almost all the extracts used here are from books which can be used for further reading, though *Bleak House* is probably a little lengthy to fit into GCSE work.

Openings are also useful for comparative study; your students could compare the world presented in the early chapters of *Pride and Prejudice* with the more mundane one given in the opening pages of D.H. Lawrence's *Sons and Lovers*.

Unit 14

Like the previous unit this one also pulls together the skills which have been developed in the earlier units and applies them to thematic study focusing on higher order reading skills. The theme for the students to read around is the presentation of poverty in literature in texts from the current century and the two previous ones in a range of genres, literary and journalistic.

As in the previous unit, indicative content will be given for some tasks whilst others are based entirely on personal responses.

Working through the unit will give your students further opportunities for practice in spoken language.

Source A

This is quite a long extract from a 19th-century novel. When you read it, either yourself or variously around the class, you can focus on building up the overall picture of events and characters from the detail. You might want to pause at the end of the first and third paragraphs and review with your students what they have picked up from the paragraph.

The first bullet point in the work on Source A is an opportunity for spoken language practice as you can ask your students to share their first impressions and take questions as to the evidence from the passage which led to these impressions.

2nd bullet: indicative content:

Image of poverty: 'dirty and miserable' streets; neglected appearance of the houses; squalid looks of the skulking people; 'mouldering' shopfronts; 'houseless wretches'; starving rats; cold hearth; 'ragged children'.

Methods: detail of houses and people; descriptive, emotive language to shock the reader at the pictures created in their mind; use of complex sentences gives layers to the detail, with semicolons used as pauses for reflection by the reader.

Dialogue follows a long, harrowing descriptive passage and brings life to the miserable characters described; words contrast the emotion of the man with the objectivity of the undertaker.

Structure is built around lengthy description of horrors built upon each other, from Oliver's startled reaction, to the confrontation at the end.

Impact may well be based on the depths of horror and deprivation as seen through 21st-century eyes.

Source B

You could employ similar reading strategies with your students on this similarly lengthy passage.

You could also introduce the genre of literary non-fiction such as *The Diary of a Young Girl* by Anne Frank and the current popularity of memoir, for example, Alison Gangel's *The Sun Hasn't Fallen from the Sky* about life in a Scottish children's care home. You could also mention George Orwell's reputation for clear straightforward writing without an extensive vocabulary as a contrasting style to the Dickens extract.

1st bullet: again you have an opportunity to bring in spoken language practice here.

2nd bullet: indicative content:

Image of poverty: 'prisonish' look and smell of the 'spike'; range of social types of tramps 'graceless, mangy crew... palpably underfed'; basic level of washing and sleeping facilities; type and amount of food.

Methods used: use of detail in describing the men; concentration on the harshness of their conditions; hiding of money and tobacco. You might want to bring out to your students the comparisons between the treatment of these men and the victims of the Holocaust in the Nazi concentration camps.

Dialogue is reported and emphasises their being treated 'like cattle'; at the end of the passage the correct, almost upper-class, words of the writer contrast with the colloquial words of the other tramp, emphasising the difference and isolation of the author despite his attempts to be part of the whole group.

Structure is based on the detail focusing on gradual dehumanising of the tramps, indignity added to indignity, with the lack of direct speech from the porters emphasising their separateness from these men; description moves from outside to inside as the reader follows the men through the process of being accepted into the spike, washed and fed.

Impact may centre on the dehumanising treatment and the shared shock with the author on the lack of beds.

Differences in the two sources might focus on the permanence of the harrowing life in the Dickens extract and the transience of the tramps' experience of this and other spikes.

Source C

2nd bullet: indicative content:

Image of poverty: something ever-present which makes life a continuous struggle; details of actual amount of money available and possible disasters; lack of basic household equipment; comparison with other countries and differing attitudes to poverty at home and abroad.

Methods: detailed description of lifestyle; focus on one family and how they cope; lack of self-pity of Louise and admiration of her care for her children.

Quotation: gives us the actual voice of Louise to present her character and add credibility; quotation from Martin Narey adds an official, authoritative view at the end of the article.

Structure: based on lifestyle details and use of supportive statistics then to a wider view of poverty at home and abroad.

Differences: poverty here is not based on desperate want, nor do the family seem degraded by it; home is more comfortable and basic amenities are there.

The next sections of the unit are based on the AO's of the GCSE English language specification.

You may want to display them as well as talk about how skills developed in the other units have addressed them.

You should also ensure that your students understand the progression of the key words from 'Identify', 'Explain', 'Compare' and 'Evaluate'. You should explain how these skills take the student up the mark ranges with the higher-level skills being essential for the higher grades.

AO1: Identify and interpret explicit and implicit information and ideas

Suggested answers:

Question 1: 'Neglected appearance' of houses; 'squalid looks' of men and women; shop fronts 'mouldering away'; rats 'hideous with famine'.

Question 2:

- a** False
- b** True
- c** False
- d** True
- e** True
- f** False
- g** True

- 1** Possible question: What do we learn from the first two paragraphs about Louise's lifestyle?

AO1: Select and synthesise information from different texts

Suggested answers:

Question 1: Source A: the details of the man's and woman's faces in lines 49–56.

Source B: Details of bathroom and feeding in lines 54–80.

Question 2: Focus should be on how poor seemed to be left to rot and decay in Source A whilst Source B shows

that at least some attempt was made to recognise and deal with the problem.

- 1** Possible question. What advantages do the family in Source C have compared to those described in Source A?

AO2 (Part 1): Explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology

Suggested answers:

Question 1: The lack of fire and the 'cold hearth'; the 'ragged children'; the comparison with the rats.

Question 2: '£1.36 a day to pay for anything she and her two small children might need'; 'careful budgeting'; 'frugality is an art'; 'the only thing to fear is the unexpected'.

- 1** Possible question: How does the writer use language in the first paragraph of Source B to help the reader understand the wide variety of social backgrounds of the tramps?

AO2 (Part 2): Explain, comment on and analyse how writers use structure to achieve effects and influence readers, using relevant terminology

Suggested answers:

Question 1: Reader follows Oliver and the undertaker from outside to inside horrors and finally to the corpse, sharing the horror of the experience stage by stage.

Question 2: Reader follows movement of tramps from entry through bathing to eating and sleeping, structure following the course of the evening.

- 1** Possible question: How does the writer use other ideas on poverty in Britain to balance the presentation of Louise and her family?

AO3: Compare writers' ideas and perspectives, as well as how these are conveyed across two or more texts

- 1** Suggested answer:

'Compare how' = write about the similarities and/or differences

'explore' = the writers' methods

'consequences of poverty' = the writers' ideas and perspectives

AO4: Evaluate texts critically and support this with appropriate textual references

- 1** Suggested answer:

'appalling, sickening and moving image of poverty' = aspect to be considered

‘reference to the text’ = reminder to use detail to support your points

‘To what extent do you agree with this statement?’ = direction for you to write a critical evaluation

FURTHER PROGRESS

Both of the authors featured in this unit present ample opportunities for further reading.

George Orwell’s description of his own experiences of poverty in 1930’s Britain are also presented in his *Road to Wigan Pier*.

If the length of Dickens’ novels clash with time restraints then a short story such as ‘The Signal-Man’ will increase student awareness of his atmospheric, descriptive writing.

Unit 15

AIMS AND OUTCOMES

This unit takes account in the changes to assessment in Speaking and Listening to the new Spoken Language assessment. There will now be a formal presentation from students which should lead naturally into a question and answer session. Candidates will be assessed on their use of spoken Standard English and their ability to ask and respond to questions.

It may be useful for you to record some of the presentations. It's not clear at the moment whether or not recording will be compulsory. But it is a good idea for you to get your students used to being recorded and to doing the recordings themselves.

This unit develops AO7, AO8 and AO9 skills:

- consider the importance of speaking and listening
- research and plan a presentation
- practise and develop skills in presentation
- give a presentation.

Work in the unit covers the place of spoken language in GCSE, deciding on content, engaging an audience, using pace and intonation, body language, the use of Standard English and asking and answering questions.

VALUE YOUR SKILLS IN SPEAKING AND LISTENING

This section can be seen as a generally preparatory session in which you can ask your students to consider the relative importance in the development of speaking and listening skills. You should stress the importance of the listening skill as a final point.

Activity 1

Suggested answers:

- 1 a** Peter Hyman's view: 'should be placed at the heart of the timetable'; it is a 'moral issue' because it is 'key to children finding a job'.
- b** No, they are linked to success in the world.
- c and d** Students need to apply the central ideas from the article, as in the examples above, to their individual school and personal situations.

SPOKEN LANGUAGE IN YOUR GCSE

You need to ensure that your students understand the formality of the assessment for GCSE where they will be presenting information and ideas.

Activity 2

Student discussions should centre on possibilities for meeting the requirements on conveying ideas and information for about three to five minutes and responding to questions.

For example, something that is a concern for teenagers in general in **a**, the fact that charity fundraising is a regular school activity in **b**, or the opportunity to put across a private passion in **c**.

DECIDE ON CONTENT

Point out to your students that the content for a three to five minute talk can be quite lengthy, it is a long time to talk on your own and they will need to thoroughly research their topic so as not to run out of ideas. With your own students you may expect some to be fully challenged by giving a coherent, three minute presentation; however you may have others who can extend this time guide and you may wish to show to them greater expectations of their spoken language skills.

Activity 3

- 1** Make sure your students understand the importance of deciding on purpose (as in a piece of writing) for this task.

Note-taking skills developed for writing in Unit 8 can be revisited and redeployed here.

- 3** This task has similarities to Writing; also to what your students have learnt about structure in the Reading units, for example, building to a climax and impact at the end.

ENGAGE YOUR AUDIENCE

Again develop the links with Writing, for example, variety of vocabulary and sentence structures; using figurative images to increase clarity.

Point out the dangers of PowerPoint, for example, reading from it rather than talking to the audience.

In using the two student examples you should concentrate on the immediate focus of Student B and the personalised example at the start.

Activity 4

This activity asks students to look at the more positive uses of PowerPoint.

Encourage them to concentrate on the brevity of anything written and the clarity of pictorial support for their ideas.

USE PACE AND INTONATION

You need to remind your students that these two factors control the interest level of the audience in what the speaker is saying.

The three bullet points at the start of this section will make an effective wall display for your classroom as a permanent reminder to your students of these essential requirements.

Activity 5

Concentrate on getting your students to listen to themselves as in task 2.

They can take what they consider to be an effective opening from task 1 and check their delivery of it against the points on the wall display.

For task 3 link the use of the ending to purpose, for example, an informative talk on a current issue, possibly teenagers and their use of digital technology, might end with new research, whilst a talk on a more emotive topic such as child poverty might be better concluded with a powerful anecdotal example.

CHECK YOUR BODY LANGUAGE

Point out to your students the importance of non-verbal behaviour, especially in job interviews and in meeting people for the first time.

Activity 6

1 Possible responses:

Top: shocked by what he sees; despairing holding of head in hands.

2nd: interested in what is being said and happy in the other's company; eye contact, proximity.

3rd: angry at other person; open mouthed, face almost next to other's.

Bottom: bored; eyes drifting away from screen, head resting idly on hand.

The points picked up here on positions and facial expressions should be carried through the remaining tasks in this activity.

STANDARD ENGLISH

You should introduce to your students the importance of recognising formal and informal situations and how our language needs to be modified to take account of the situation.

Point out how you would change from a more colloquial style of conversation in the staffroom to a more considered and formal style in a management meeting with your head of department or your headteacher.

Point out that Standard English has nothing to do with accents; you can speak Standard English with a regional accent, for example, Alan Bennett talking about the themes of his plays in a Yorkshire accent.

It means using the language correctly in terms of grammar and use of sentences.

Activity 6

1 Suggested answers:

- a** He couldn't have done it because he was with all of the other lads.
- b** We were just about to go there.
- c** Look at those cars over there.
- d** When he came in he saw it and he said it was brilliant.
- e** Are you all going out?

2 Recordings of informal class discussions in earlier activities can be useful here.

You should point out the richness and variety of the local dialect and how much it adds to spoken and written English in the correctly recognised situation.

ASK AND ANSWER QUESTIONS

You can ensure that your students know the difference between open and closed questions and where their use is most appropriate:

- Closed: at the end of an informative talk seeking specific information.
- Open: at the end of a more personalised or opinionated talk seeking to expand on an attitude or a judgement.

Look closely with your students at the structure and effectiveness of the combined open and closed question.

Activity 7

1 Possible questions:

- What has been the most exciting part of your time in this school?
- Can you explain why you particularly like your favourite subject?
- Is wearing correct school uniform really important?
- Should we all have to do PE?

MAKE YOUR PRESENTATION

The combined results of the work on the activities in this unit lead naturally on to the student presentation.

You should make sure all of your students have been through the checklist before they start to make their presentation. It makes another good wall display.

FURTHER PROGRESS

It is worth trying to get your students to listen to speakers who are masters of presentational craft.

A rich resource is the Thought for the Day slot on the Today programme on Radio 4 at about 7.50 a.m. Monday to Friday. It has the benefit of an experienced speaker talking in a well-constructed presentation on an item of current interest.

In terms of body language and dealing with an audience, excerpts from Question Time, especially those where we hear the question and the guest's response before an interruption, may well be useful. Look for first responses to the question.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Various perspectives: Who delivers presentations and why?

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

Video: Will Adamsdale: Engaging your audience

Video: Will Adamsdale: More on engaging your audience

Video: Dr Ian Pearson: Engaging your audience

Video: Saira Khan: What makes a good presentation?

Video: Gemma Valpy: Eye contact

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

Video: Gemma Valpy: Visual aids

Video: Dr Stella Peace and Gemma Valpy: Body language

Handout: A checklist to hone a presentation

Assess to Progress

Unit 16

AIMS AND OUTCOMES

Learning how to write well includes learning how to use a variety of sentence structures for particular effects:

A **simple** statement sentence to give clear information or to give emphasis to a character trait or a climax.

A **compound** sentence linking two or more actions or descriptions together, possibly implying cause and effect.

A **complex** sentence with one or more subordinate clause to engage the reader with complex ideas.

AO6 states that candidates should use a range of sentence structures for clarity, purpose and effect.

This unit develops AO6 skills:

- understand the importance of purpose and audience
- revise knowledge of sentence structures
- use a range of sentence structures to suit the purpose and interest the audience
- appreciate the need for accurate punctuation.

Work in the unit covers choosing appropriate tense, writing for purpose and audience, understanding sentence functions and how to vary sentence structures, and how to use fragments for effect.

You could also point out how the vocabulary in Source B is not vastly removed from an everyday vocabulary; there will be few, if any, individual words your students do not know. It is the way the vocabulary is deployed (sometimes into figurative language as in ‘masking the trees’) that makes the description effective.

CHOOSE THE TENSE FOR YOUR WRITING

Note the rules given at the start of the section on forming the simple past tense. Note also the definition of the infinitive of a verb as ‘to walk’, ‘to talk’, ‘to eat’, and so on. Students taking a modern foreign language at GCSE will recognise the definition of the infinitive.

Activity 2

Irregular verbs are a common feature of English language and your students will need to concentrate on accuracy when using them.

- 1 Answers to this task can be found in Table A.

Table A

bit	clung	felt	got	led	rang	swore
became	dug	fought	gone	left	rose	taught
brought	done	found	hung	lost	said	told
built	drove	flew	had	made	shook	wrote
caught	ate	forgave	kept	meant	shot	
chose	fell	froze	knew	paid	slept	

This is a possible homework task.

WRITE FOR PURPOSE AND AUDIENCE

Use the Student A extract at the start of the unit to focus on writing for a purpose. Remind your students that this student has misunderstood the purpose of the writing and that there is very little description.

Remind your students that they need to be clear at the outset as to the purpose of a piece of writing, for example, are they going to tell a story, convey a description, present an argument? That purpose, and the audience they are writing for, will define key elements of their writing in their use of sentence structures and vocabulary.

Activity 3

Possible responses:

- 1 a Single readership; may be relaxed in sentence formation and the use of colloquial language.
b The student may not vary much from writing purely for themselves.

USE YOUR SKILLS

Activity 1

You can use this activity as a reminder to students as to what is looked for in good writing. In KS3 they will almost certainly have done a piece of descriptive writing of part of a town, city or the countryside. These short extracts can focus their ideas on the basics of sentence structures and vocabulary.

- 1 Suggested responses:

Student B is better at describing; Student A is unsure of purpose and there is little actual description apart from that of the gates.

Student A starts with an overlong first sentence which lacks control. Student B starts with a complex sentence giving a variety of detail and the follows with two short sentences both beginning with ‘All’ for emphasis and effect.

Vocabulary from Student A is pretty simple and does not add to the richness and detail of the scene to involve the reader in a shared view of the park.

Marks of 1 to 5 should reflect these areas of achievement.

- c** The student will take more care in formal sentence structures and will avoid colloquialisms.
 - d** Very considered writing in terms of sentence structures and vocabulary for effect, for example, careful use of complex sentences and figurative language.
- 2 a** May well be unstructured; basic details of time and place; the theme may be more important.
- b** Sentences may well be simple for clarity; audience will define vocabulary choices; high level of accuracy needed to avoid any confusion or misunderstanding.
 - c** Sentences may well be more complex to reflect complexity of subject and development of ideas; possible use of more technical vocabulary related to subject and assuming a readership with some knowledge of the issue; high level of technical accuracy to avoid misunderstanding of point of view.
- 3** The examiner will be more impressed by Student B who is clear on purpose, and uses a range of vocabulary and sentence structures to engage the audience in the description, and is technically accurate.
- 4** Response should draw on the points raised in terms of purpose and audience. Student B can be used as a guide for varied sentence structures and imaginative vocabulary.

UNDERSTAND SENTENCE FUNCTIONS

Revise the rationale of a sentence – that it must make sense standing on its own, as a statement, a question or a command, or an exclamation. Use the examples given for exposition.

You can also revise subject and verb:

Verb is the action; subject is the person (or thing) doing it.

The diagram of the sentence given can be used as a wall display.

You should make sure your students understand finite verbs; recognising a non-finite use of a verb will help them to recognise when they are not using sentences.

Activity 4

Answers can be found in Table B.

Table B

	Sentence function	Subject	Verb
a	statement	The culprits	hesitated
b	question	he	say
c	command	implied you	Meet
d	statement	They	knew
e	question	headteacher	Is

	Sentence function	Subject	Verb
f	statement	Children	make

This is a possible homework task.

VARY SENTENCE STRUCTURES

You can use the ideas on different types of sentence structures given at the start here alongside the ideas developed in this section in the unit.

Overall you need to ensure that your students understand that sentence variety brings reader interest and engagement; consistent use of a similar structure, especially use of simple sentences, can reduce reader interest and engagement.

Activity 5

Suggested answers:

- 1** Adventure in the forest:
 - The forest was dark and frightening.
 - Sir Lancelot rode into it.
 - His horse jumped with fight.
 - The trees were all around them.
 - Strange noises came from a nearby bush.
- 2** Subjects and verbs:
 - forest; was
 - Sir Lancelot; rode
 - horse; jumped
 - trees; were
 - noises; came
- 3** *The forest was dark and frightening but the warrior did not stop.*
- The trees were all around them and they hid the sun.*
- 4** Main clauses: The forest was dark and frightening; warrior did not stop.

Coordinating conjunction: *but*.

Main clauses: *The trees were all around them; they hid the sun.*

Coordinating conjunction: *and*.

You can now move onto the construction and use of complex sentences, again using the information at the start here alongside that given in this section.

You should stress that a subordinate clause has no complete meaning on its own; it only develops a meaning when linked to a main clause. Ask your students to notice how changing the clauses around alters the emphasis but not the meaning.

You can make a good point on effect here; how the changed order puts the emphasis for the reader on the exclusion.

You can use this example and the given list of subordinating conjunctions in an effective wall display.

Activity 6

Possible responses:

I will always complete my homework if it is set on the correct evening.

Main clause: *I will always complete my homework.*

Subordinate clause: *it is set on the correct evening.*

Subordinating conjunction: *if.*

Once I've completed my homework, I usually have a better understanding of the subject.

Main clause: *I usually have a better understanding of the subject.*

Subordinate clause: *I've completed my homework.*

Subordinating conjunction: *Once.*

Differentiation and extension

Writing complex sentences to promote ideas is a useful skill for your students to develop.

You could give them the following task:

- Your local council is proposing to activate street lights two hours later in the evening to save money. They have asked for public opinions on the proposal.
- Write two opening complex sentences for a letter to the council in which you set out your views on their proposals.

Activity 7

You can work through the given example noting the positioning of the different sentence structures.

Ask your students to pick up the link from furious parents at the start of their paragraph. You can remind them about the positioning of subordinate clauses for effect.

1 An opening sentence could be:

Although they were angry, their parents tried to reason with the headteacher.

Here the focus is on the parents' anger with the culprits giving way to reasoning with the headteacher.

Writing the paragraph is a possible homework task.

USE FRAGMENTS FOR EFFECT

You can concentrate on effects here. Your students should understand that, even in an exam, for effect, a writer sometimes needs to break away from writing in traditional sentence structures.

Source A

For example, draw your students' attention to how the fragments in the second paragraph involve the reader in the intense cold and the length of the march.

Activity 8

You can use the fragments from Source A as an introduction here. Ask your students to notice how they form a personal, almost diary style of writing.

Refer back to the features of writing discussed in Activity 3.

You can also pick up on how these fragments reflect thought patterns as the writer tries to involve the reader in making sense of the crash and its aftermath.

Fragments can be a useful and effective stylistic device but their use needs to be controlled in case they become clichéd and overused. The most appropriate subject matter is perhaps those writing occasions which involve retrospective personal memories and their sensual details. Not everyone can carry off this writing style; in fact, very few professional writers can manage it effectively.

PROGRESS PUNCTUATION

You can read through these extracts with your students. Alternatively, you might like to ask your students to read the first one themselves. This way they will probably see for themselves the difficulties with dealing with unpunctuated writing; with possible motivation for improvement there!

Focus particularly on how punctuation aids clarity and also interest as it differentiates the different sentence lengths as the different feelings return.

It is not just something to be done for an exam; it is essential to good writing.

Differentiation and extension

You could go back to the Dickens excerpt from *Oliver Twist* in Unit 14. Ask your students to look at the sentence which runs from line 6 to line 11.

Then ask them to pick out the main and subordinate clauses and to notice the effective use of punctuation for clarity.

They should be able to comment on this use of a complex sentence to give complex details of a harrowing scene to the reader.

They can now look at the opening six lines of the George Orwell extract from *Down and Out in Paris and London* in the same unit.

You can ask them to highlight the sentence types.

They should be aware of how Orwell gets over the idea of the spike as a prison without the complexity Dickens uses.

ASSESS YOUR PROGRESS

You can ask your students to pick out the key words which define purpose in the task; a 'story' and 'describe the scene'. Ask them to note also the audience: 'another student'.

They should then be able to focus on the sentence structures and vocabulary needed to engage the reader.

FURTHER PROGRESS

Both tasks here are useful in getting your students to look more closely at sentence structures and when the choice not to use them can be effective (as in the fragments in the opening to *Bleak House*).

They can also return to the opening of the Graham Greene story in *I Spy* at the end of Unit 11.

They should identify how the varying sentence structures involve the reader in building up atmospheric detail until the effective use of the short sentence to conclude.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Sam Cattell: Features of descriptive writing

Video: Dr Ian Pearson: How will our writing change, but still be important?

Video: Dr Stella Peace: Writing for a purpose

Video: Benjamin Zephaniah: Revising your writing

Video: Chris Priestley: Breaking the rules

Assess to Progress

Unit 17

AIMS AND OUTCOMES

When this unit talks of clear communication the focus is on the correct use of paragraphs. By paragraphing clearly, following the bullet points in the Use Your Skills section, the writer guides the reader through a text. The effect is to give the writer greater control over reader response.

AO5 assesses students on their ability to 'organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts'.

This unit develops AO5 skills:

- develop ideas to include in a paragraph
- write coherent paragraphs
- punctuate dialogue effectively
- link paragraphs fluently.

Work in the unit covers writing coherent paragraphs, the use of pronouns, punctuating dialogue, choosing paragraph length and linking paragraphs fluently.

USE YOUR SKILLS

This is a good opportunity for you to look back at work done in the Reading units on coherence and cohesion in texts:

Coherence: linking paragraphs together to form a coherent text, for example, a narrative or an argument.

Cohesion: organising ideas within a paragraph, for example, opening with a topic sentence such as the next stage in an argument or the next link in a story, developing that idea or link and closing with a summary sentence which can be picked up at the start of the next paragraph.

The checklist of protocols and functions of paragraphing given at the start of the unit lets you quickly revise them with the class and provides you with material for a wall display.

This revision can lead on to work in Activity 1.

Activity 1

Students could look at the two student responses initially in pairs or small groups.

Suggested answers:

- 1 Student A could develop ideas more, for example in 'set the rules', could there be some negotiation?

The first paragraph of Student B's response is an excellent example of sound coherence: topic sentence on opportunities, developed ideas on using these

opportunities, closing summary on how they increase choice. Perhaps the second paragraph needed to link more directly with this one, by opening with a sentence such as: 'These opportunities may be affected by the relative wealth of where you grew up.' In the first paragraph 'environment' should be replaced by 'The place where you grew up' to link to the wording of the question.

- 2 Student A would be marked at the 'lower level' as their 'paragraphs mark some shift in focus', and Student B as 'better' as they have 'well-developed paragraphs and linked ideas'.
- 3 Second paragraph: include examples of negotiated rules, possibly tidiness of rooms.

Third paragraph: some discussion of a possible positive effect, for example, support from family and friends.

- 4 Students should take one idea, such as a place of support from friends and family, introduce it and develop it with examples or anecdotes.

WRITE COHERENT PARAGRAPHS

To start, you can ask your students why this linking is important; get them to think of steps in a persuasive argument, for example, persuading a parent to give them extra pocket money to buy a ticket for a pop concert, or stages in the development of a story such as the story of why they were so late back from the pop concert.

You can then read through Source A and trace the development of the paragraph from the information given before Activity 2.

Activity 2

- 1 This is a possible homework task. You can point out to your students how the bullet-point steps aid the cohesion of the paragraph.
- 2 You can link this punctuation and use of subordinate clauses to a reminder of the uses of complex sentences from the previous unit.
- 3 and 4 These tasks are possible practice for the Spoken Language activity.

Differentiation and extension

Source A and the structure outlined in task 1 give a guide to clarity of paragraphing. Students can use it as a template for a cohesive paragraph on a much-loved relative or particularly kindly neighbour.

USE PRONOUNS

If you read the two examples, one with pronouns one without, your students will see why they are needed to avoid clumsiness and to guide the reader through the description in the paragraph.

The common types given can make a useful wall display.

Activity 3

With the assistance of the wall display your students should be able to deal with task 1 or it could be a possible homework task.

1 Answers:

- 'his' – possessive pronoun
- 'he' – personal pronoun
- 'it' – personal pronoun
- 'it' – personal pronoun
- 'his' – possessive pronoun

PUNCTUATE DIALOGUE

Activity 4

- 1** You can again use this task as a wall display alongside any piece of dialogue from a novel which highlights the rules. You could use the Jeeves extract from Reading Unit 3.

Your students can take it in turn to annotate where the application of each rule can be seen.

- 2** The comma splits off the words actually spoken from the rest of the sentence.
- 3** This gives you an opportunity for peer assessment with students checking the given work against the highlighted rules in the wall display. Insist that they identify the speaker each time and only use 'said' once:

'It's a fine morning,' said Joe.

'Only if you've no work to do,' replied a disgruntled Fred.

CHOOSE PARAGRAPH LENGTH

You should make the point about overlong paragraphs to start with. Point out how they can be intimidating on the page and are often unnecessary, for example, the stages in a story or the development of an idea can usually be broken into distinct parts.

You can read the extract in Activity 5 yourself or give one of your students the chance to practise effective expression.

Activity 5

Possible answers:

- 1 a** Looking for her daughter, Hannah.

- b** Very close, 'full of joy and youth and laughter'.

- c** Desperate at the start, fearful at the end.

- 2** To give brief but shocking information; contrasts with the longer first paragraph and its complex sentences; almost a sense of abrupt finality.

Differentiation and extension

Tasks 3 and 4 can be useful to you here. Stress that the 'wonderful' need not be valuable commercially, more something valuable to them personally.

Differentiation will be in the developed detail of the first paragraph, the use of complex sentences and the comparative brevity and superficial simplicity of the short second paragraph.

LINK PARAGRAPHS FLUENTLY

You, or one of your students, can read aloud through Source A again as preparation.

Tell your students that the links help to build a picture of the relationship between the writer and his grandfather but that you will be asking them to think more deeply about how the relationship is conveyed, to infer beyond what is clearly stated.

Point out how the good writer does not tell the reader everything; he/she respects the reader's intelligence and ability to work things out.

Activity 6

Possible answers:

- 1 a** Someone who values beautiful things but also his own family and their achievements; a source of clear advice and support.
- b** Close and patient; he is confident enough to share his dreams with his grandfather.

PROGRESS PUNCTUATION

You can use the commas work from task 2 in Activity 2 to introduce this work.

Activity 7

This activity can be used as a possible homework task.

Suggested rewrite:

I took down the watch and gave it to him. He gazed at it for some moments, winding it up a few turns. When he passed it back to me I held it, feeling the weight of it.

'I reckon he'll be after a watch like that hisself one day, eh Will?'

I smiled shyly for I had not meant to covet the watch so openly.

‘Someday, Grandad,’ I said.

I could never really imagine the day such a watch could be mine.

ASSESS YOUR PROGRESS

Sources A and C provide your students with good models where the qualities of the relative, and the closeness of the relationship, is presented to the reader through something valuable to the relative.

You can tell your students that, as in the work on Activity 5, it is the importance of a shared object or experience that is important not its commercial value, for example, it may have been a trip you shared together or you could use an heirloom that is not particularly valuable but which has been passed down through the family.

As an alternative to, or prior to, peer assessment, students could highlight the links they have made between paragraphs as in Source C.

FURTHER PROGRESS

Suggested answers:

- 1 The setting is a river in London and a young man is approaching.
- 2 The reader gets a full description of the young man and the events of his day.
- 3 ‘He’ – personal pronoun.
- 4 That there will be massive and unexpected changes to his life which cannot be altered.

You could suggest your students read the Ernest Hemingway short story ‘My Old Man’. He writes about a boy, Joe, and his admiration for his father, inviting the reader to decide whether or not this admiration is deserved.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Handout: A planning sheet to organise ideas

Video: Dr Paul McDonald: Using dialogue

Assess to Progress

Unit 18

AIMS AND OUTCOMES

The focus of this unit is on your helping your students with planning their writing. The development of these planning skills will aid your students in meeting AO5, part of which assesses students' ability to 'organise information and ideas'.

This unit develops AO5 skills:

- use planning skills
- identify purpose, audience and form
- consider three methods for generating ideas
- plan for paragraphs.

Work in the unit will involve some practice for spoken language, identifying purpose, audience and form, generating ideas and planning for paragraphs.

USE YOUR SKILLS

Activity 1

The work centred on this activity gives you an excellent opportunity for spoken language preparation with your students.

- 1 In this task make sure that your students focus on careful listening and the detailed consideration of two or three suggestions for each prompt. At the end of the task these detailed follow ups should appear on their planning sheets; A3 paper and highlighters will be useful here.
- 2 In this task your students' focus should be on audience. The ideas and details which students match to the subheadings should always have that audience in mind.
- 3 The presentation in this task is a perfect practice for your students for the Spoken Language assessment. The question and answer session should sharpen student focus on meeting audience demands leading to the vote on the best planning.

IDENTIFY PURPOSE, AUDIENCE AND FORM

You should emphasise to your students that an essential part of the 45 minutes available in the exam for writing skills is the planning of the writing that the students will complete to best showcase these writing skills.

Since they will not know the task in advance they need to develop planning strategies so that they can develop the type of planning best suited to themselves and the given tasks.

They will need to start their planning for writing by identifying purpose, audience and form. You may want

to remind them that the audience is always the examiner but that there may be another one stated in the task.

You should work through the given Tasks A, B and C, concentrating in each case on how the purpose, audience and form have been extracted from a careful reading of the task. You should look closely at how the purpose has been developed, for example, the identification of a positive tone as part of the purpose developed in Task A and the use of the picture as a prompt in Task B, not the descriptive focus of the task itself.

The use of the word 'suggested' in Task B is important. You can point out to your students that this is a regular exam style question and stress how the picture is a prompt and that the way that they use it to develop a personal description is most important.

Completing one or more of these tasks can be a possible homework assignment.

Activity 2

Possible answers:

- 1 a Purpose: story writing on a given topic of a family forced to move home. Audience: the examiner. Form: narrative writing.
- b Purpose: arguing a case for the improvement of education for young people. Audience: the examiner, teachers and other education professionals. Form: letter to a magazine.
- c Purpose: explanation of your point of view on necessary social and learning facilities for young people. Audience: the examiner, readers of a local newspaper. Form: newspaper article.

You can follow up your students' work on this task with a possible spoken language session where your students talk about their identifications.

You should focus on checking that the key words of 'purpose', 'audience' and 'form' have been understood in the three worked examples. You can put your final definitions on the board for students to check against.

GENERATE IDEAS

You will notice how the work in the next two sections links to the three example tasks used earlier in the unit. If you set the writing of one or more of these tasks for homework then your students' writing can now be revised in the light of the work in this section.

You could aim to lead student group discussions on each of the three methods given, pointing out that there is no clearly defined best method but that student preference and the separate demands of the tasks are the most important ways of determining choice of method.

Activity 3

Differentiation and extension

The writing task here can be as suggested on Task B or you can differentiate by asking some students to plan the task given in any of the three methods and develop with the students using the ideas generated in the examples of Task A and Task C.

PLAN FOR PARAGRAPHS

You can start this section by looking back at work on coherence in paragraphs in Unit 3; the way that paragraphs are sequenced to build a coherent whole text.

You can then move on to studying with your students the ways that the ideas generated for the opening of the story about this family have been planned into five clear paragraphs, for example, the father's bankruptcy, which has forced the move, is used for the first paragraph. The start of the day gives a clear starting point for the story in terms of the event and the time.

Activity 4

You should start by looking back at the photograph in Task B and at ideas generated in Activity 3. You can remind your students of the steps taken in the last activity of turning these ideas into a paragraph plan.

Suggested example answer:

Paragraph 1: end of day sunset; colour of sky; light fading on the town; matching glow of streetlamp.

Paragraph 2: stillness of water reflecting stillness of sky/sunlight; glow of lights from harbour represent comfort of harbour and haven to those at sea.

Paragraph 3: street of house; white colours; small homely look to them; possibly imagine family at cosy evening meal.

Paragraph 4: grassy bank; good spot to look over harbour and out to sea; contrast with houses.

Paragraph 5: paved street, possibly cobbled; leads down to harbour; focuses in on imagined local fisherman busy with boat.

PROGRESS PUNCTUATION

1 Possible answers:

Paragraph breaks: after 'clouds' before direct speech; after 'she murmured softly'; after 'quickly fading'; and perhaps after 'put things right' to give a stylistic emphasis to the final three words.

ASSESS YOUR PROGRESS

You can revise Method 3 with your students, asking them to think about the simple questions they might develop from the task:

- Who is the letter for? Who from? Names, families etc.
- What is its subject?
- Where does the receiver of the letter live? What sort of house, village, town or city?
- When has the letter arrived? What has been going on lately in the life of the letter receiver?
- Why is the letter so important? Link the contents of the letter to the life of the receiver.

Students' answers to these questions, their generated ideas, can then be adapted into a paragraph plan to fit the opening of a story.

FURTHER PROGRESS

- 1** This task asks your students to develop contrast as seen in the example.

Possible areas of contrast:

Daytime: more natural light; mostly parents with young children; most activities on roundabout stalls and simple prize stalls such as hook-a-duck; happy excited chatter, comparison of prizes amongst children; smell of food such as hotdogs, chips; stallholders genial banter with families.

Night: bright lights, garish colours; largely youthful crowd, sounds range from delight to threatening/abusive; more activities on stalls like dodgems, fast rides; noise of rides and blasting pop music; food smells but also smells of alcohol; stallholders more aware of potential crime and trouble; atmosphere overall more edgy.

You could also ask your students to look at the first chapter of *To Kill a Mockingbird*, the second section beginning 'Maycomb was an old town'.

They should notice how the description builds over the first five paragraphs: the town itself; the people living there; Scout's family; the character Calpurnia; the family background.

This section has given the reader carefully planned information on the narrator Scout, where she lives and her family circumstances.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Benjamin Zephaniah: Finding ideas

Video: A student view: Planning

Video: A student view: Discussion

Handout: A planning sheet for the activity

Assess to Progress

Unit 19

AIMS AND OUTCOMES

You can use this unit to build on the skills developed previously in identifying purpose and audience as an essential part of planning effective writing. The successful identification of these features will promote the tone of the writing, for example, an article for a magazine and a general audience expressing a point of view will demand a reasoned tone with respect for the views of those opposed to the point of view of the writer.

AO5 assesses the ability of candidates to 'select and adapt tone, style and register for different forms, purposes and audiences'.

This unit develops AO5 skills:

- use skills to assess writing
- distinguish between formal and informal
- use the active and passive voices
- create tone
- use tone to manipulate a reader.

Work in the unit involves the use of formal and informal registers, the use of active and passive voices, creating tone and using it to manipulate a reader.

USE YOUR SKILLS

You can explain to your class that tone is influenced by an identification of purpose and audience, for example, as in Activity 1, a letter or email of complaint will have a tone defined by its purpose.

You can also point out the range of tones; a complaint needs to be focused on the problem and expressed reasonably without threats or intimidation.

Activity 1

You can pick up on the purpose of complaint and read through the letter to the bank manager.

Suggested answers:

- 1 No, the 'stupid mistake' is never explained or detailed.
- 2 No, just a general 'sort it all out for me'.
- 3 'Which weren't true'; 'again!!!'; 'cheesed me off'; 'could of cried'.
- 4 Be precise about what has actually gone wrong; be clear on what reasonable action you expect the bank manager to take in relation to this precise complaint; write in Standard English to match the purpose and audience of the letter.

USE THE INFORMAL AND FORMAL REGISTER

You can explain to your students how the formality of tone is defined by the relationship of the writer to the reader; the more distant their relationship, the more formal the tone needs to be.

You can ask them about the tone used in Activity 1 and how different their tone would be if they were emailing a close friend who had failed to turn up to meet for an arrangement to see a film. The writer is angry on both occasions but the tone would be very different.

You can introduce the term register to indicate this level of formality; a formal, business register in the letter to the bank manager and an informal, colloquial register in the email to a friend.

Activity 2

Suggested answers:

You should explain that you are going to identify some features which accompany levels of formality of register in writing.

- 1 Use of shortened forms such as 'you've' and 'I've'; 'hols!'; 'learnt loads'; informal closure and 'x' at the end.
- 2 Jenny had not met Mrs. Kenning when she wrote the first letter; it was a formal acceptance of a job offer. Both of these factors affected the formality of the register.

Both of these tasks can be used as possible homework assignments.
- 3 a, c, b, e, d.

THE ACTIVE AND PASSIVE VOICES

You should introduce the terms 'subject', 'verb' and 'object' as the make-up of a simple sentence using the examples given in the unit.

There is potential for a wall display from these examples.

You can then move on to using 'liked' as active or passive, plus the other examples which can be added to the wall display.

Activity 3

Suggested answers:

- 1 a Mr Kerry's classroom was visited by the inspector twice that morning.
b A strong sense of community was created by regular year assemblies.
c Their personal progress in every subject is regularly assessed by the pupils.

- 2 a** Challenging and ambitious teachers drive the school forward.
- b** Careful timetabling takes into consideration the needs of all pupils.
- c** The headteacher regularly makes visits to classrooms.
- 3** The fire was noticed by the student. The fire alarm was struck immediately by him. Many lives were saved that day by his quick action.

USE THE PASSIVE VOICE

You can take your students through the possibilities for using the passive voice given in the unit.

Point out especially how the passive voice distances the writer from the subject. You can use the example of formal reports but add also its use in creative writing, for example, when the writer wants to use a more detached tone when writing about a relationship or an event; this gives the reader the sense of a reliable observer.

Activity 4

Possible answers:

- 1 a** The choir's outstanding performance was applauded by the audience.
- b** A poor decision by the athlete had serious consequences.
- c** The ticket has not been paid for.

Alongside task 2, this is a possible homework task.

Differentiation and extension

Ask your students to imagine that they have been involved in a disturbance in their classroom. They are to write two reports on the incident for their head of year. They should first consider how this purpose and audience affects the register of their reports. Then they should write:

One report in the active voice which acknowledges their part in the incident, however innocent.

A second report in the passive voice which seeks to shift emphasis and blame.

CREATE TONE

You can use the definition of tone given at the start of this section as a working help for your students: 'tone is used to describe a writer's attitude towards the subject and/or the reader.'

Some of the tones listed can probably be found in one of that day's newspapers:

- Serious: news reports, editorials.

- Comic: may well be in a review of a television programme or even a sports report.
- Friendly: perhaps on one of the advice or lifestyle pages.
- Sarcastic: could be in one of the opinion pieces, maybe an opinion on the 'achievements' of a political party or again in the sports pages on the 'achievements' of a team, player or manager.
- Sympathetic: as in friendly, in advice or lifestyle pages, particularly dealing with personal problems or bereavements.

The clipped out extracts can be made into a wall display.

Then you can work through the first extract using the annotations to explore its tone.

Activity 5

Suggested answers:

You should move onto this straight after the previous work on the annotations.

- 1** Serious; reminding parents of responsibilities.
- 2** 'Not expect an easy ride' is straightforward on problems and possibly unsympathetic; then lists responsibilities; then points out that these are shared and common problems for reassurance, showing more understanding; ends on a comforting note.

Activity 6

You can remind students that you are going to, once again, look at the importance and effects of careful language choices by a writer.

Look at the examples they have annotated from Activity 5 for their effects.

- 1** Possible answers:
- Anger: point out how angry you are that your plans for the day have been spoilt – you could have made other arrangements.
 - Hurt: express disappointment that an anticipated day of excitement did not happen.
 - Anxious: put the welfare of your friend first understanding that you would not be let down without good reason.

Both, or either, of these activities are possible homework tasks.

USE TONE TO MANIPULATE YOUR READER

You could read through the speech extract at the start of this section using what you consider to be an appropriate tone.

Ask your students if any of them wish to read it with a different tone.

Activity 7

Suggested answers:

- 1 Sounds as if the opposite is true – the student does want to sound defeatist – the audience is waiting for the ‘but’.
- 2 a Implication is that you are not really protected by the rules.
b Hold you back; don’t allow you to make your own choices.
c Short sentence for emphasis and link to ‘kill’ – no chance for a creative life of your own.
d Sarcastic and questioning – who is it worthy for?
e The students have no choice but to do as they are told.
- 3 It allows the speaker to build up a list of alternatives.
- 4 That the speaker has given extensive thought to the alternatives to school, and may prefer to be doing these activities.
- 5 By pointing out what opportunities established social factors, like parents and schools, take away from teenagers.
- 6 Indicative content: point out advances in health, technology, and so on.

Use lists and comparisons with the past to show teenage advantages.

PROGRESS PUNCTUATION

- 1 Suggested rewrite:

So we don’t have to go to war or work in the mine or sweep chimneys at a tender age; and, of course, we have technology.

Technology is often hailed as having transformed lives and there is some truth in this. New medicines appear every day, as do new labour-saving devices which make physical effort of any kind unnecessary. If you’re lucky you will live to 120 and spend your last forty years sitting on a moth-eaten settee, staring at a blank wall, with only your plasma screen for company.

And that, my friend, is the real truth of the future awaiting the teenagers of today.

ASSESS YOUR PROGRESS

You can point out to your students that the form of this assessment is the text of a speech. As such, a consideration of audience can lead into the use of tone as a rhetorical device with features such as irony, hyperbole and understatement. These features can be used in audience manipulation.

FURTHER PROGRESS

Suggested answers:

- 1
 - 1st paragraph: active voice until last sentence.
 - 2nd paragraph: passive in opening sentence.
 - 3rd paragraph: active in first two sentences.
 - 4th paragraph: passive in opening sentence.
- 2 The tone is concerned at the plight of Louise, highlighted by the use of statistics, and surprise at the extent of ‘poverty’ in Britain.

Differentiation and extension

Ask your students to look back at the description of the grandfather in Source C in Unit 17. They should notice how the details build up a picture of a kindly man concerned about his grandson’s future.

Now ask them to find the description of Uncle Pumblechook in the early part of chapter four of *Great Expectations*. They should notice this time how the details present a pompous self-centred man.

Reflecting on what they have learnt about tone and its influence on readers, ask them to write two short pieces about a real or imaginary relative. In the first piece they could present the relative in a favourable light to readers; the second should give a more unpleasant presentation to the readers.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Watch a video about the differences between Standard English and non-Standard English on Cambridge Elevate.

Video: Sam Cattell: Standard English

Handout: Activity

Handout: Practise analysing tone

Video: Dr Stella Peace: Tone

Video: Dr Stella Peace: Perspectives

Assess to Progress

Unit 20

AIMS AND OUTCOMES

Work in this unit involves building vocabulary, using noun phrases, understanding denotation and connotation, using emotive language and integrating discourse markers.

You can make a direct link with the previous unit, and others where language effects have been considered, and explain to your students how a more extensive vocabulary gives them more control and more opportunities with these language choices in their writing and in their spoken language.

AO6 states that candidates must 'use a range of vocabulary ... for clarity, purpose and effect'.

The information given in the Use Your Skills section at the start of the unit will give your students a sense of the extent and usages of an active application of vocabulary.

This unit develops AO6 skills:

- use vocabulary knowledge
- extended vocabulary
- experiment with noun phrases
- use connotative language
- integrate discourse markers.

USE YOUR SKILLS

You could ask your students to find further examples to fit the type of words given in the three bullet points in this section, such as:

- Archaic: 'tarry' – wait a while; 'mage' – wizard or magician; 'cloven' – split in two; 'bide' – to live somewhere; 'smidgin' – a small amount.
- Other languages: 'phobia' from the Greek for 'fear'; 'blitz' from the German 'blitzkrieg' for 'lightning war'; 'bungalow' from Gujarati; 'pyjamas' from Urdu.
- New words: 'clickbait'; 'vape'; 'YOLO'; 'earworm'.

Activity 1

Ask your students to try to do this activity without using dictionaries or thesauri. Encourage them to work out answers with other students and you could challenge them to adopt the ten new words each week as a target for vocabulary improvement.

1 Suggested answers:

abandon – leave; diminish – reduce; haughty – proud
parody – mimicry; absurd – ridiculous; deduce – conclude

impartial – neutral; picturesque – scenic; abundant – plentiful

encounter – meet; ironic – mocking; significant – important

adorn – decorate; endorse – approve; malignant – harmful

vendetta – feud; affluent – wealthy; foreshadow – anticipate

mutilate – disfigure; versatile – adaptable

2 Suggested answers:

hardly ever – rarely; brought out – published; shows – reveals; dropped a lot – decreased; were used – accounted; taken – compiled; started up – launched; increase – acceleration; drop – decline

This is a possible homework task; alternatively it can be combined with task 1 in Activity 7 for a more extensive homework task.

BUILD YOUR VOCABULARY

You can introduce the idea of synonyms by having thesauri ready to hand. A look at the synonyms for 'excited' will show your students how an extended vocabulary can increase the choice for a writer in achieving desired effects more precisely.

Then you can move onto synonyms for 'angry' using the graphic.

Your students could produce a similar graphic for 'excited' as a wall display.

Activity 2

Suggested answers:

- a indignant
- b raving
- c raging

Activity 3

You can extend the work with thesauri with your students here. Tasks 1 and 2 can be worked through in pairs.

3 Suggested answers:

- a numerous
- b serious
- c reliable
- d reprimanded
- e disgusting

Explain that these are personal choices; in most cases any choice would be justifiable. It is recognising the range of choice that is important.

This is an excellent opportunity for you to share with your students the ideas that choices of language depend on context.

If the first sentence had been about the poppy fields of First World War France then the choice of the word 'countless' might have conveyed better to the reader the extent of the loss of life and destruction. For example, the way that the 'countless' ceramic poppies did at the 2014 Tower of London remembrance art installation.

Similarly, in the second example, the choice of the word 'grave' brings with it connotations of final consequences for a wicked act or sin.

Activity 4

You could start this with your students by producing another graphic to go alongside 'angry' and 'excited'.

2 Possible answers:

Whispered softly; retaliated smartly; responded urgently; retorted angrily; declared aggressively.

3 Here your students can consider their own word choices. You can reprise ideas you discussed with your students in task 3 of Activity 3 on vocabulary choices and contexts. Ask them to look at their work with these ideas in mind; this review could lead to some rewriting aimed at greater effect on the reader.

USE NOUN PHRASES

You can work through the way the pronoun 'it' is built up into the extended noun phrase. Then look at how effective it is in conveying grim detail in Source B, thus fitting in with the author's purpose of presenting his audience of general readers with a picture of a desolate scene.

Activity 5

If you read through the George Orwell extract in Source B together as a class you can point out to your students the structure asked for in Activity 5.

They should particularly notice the level of detail; also that the vocabulary itself is not particularly demanding. It is the way in which it has been accumulated into detail that makes the writing effective.

You may also want to explain that the scene that lingers in the mind need not be desolate or miserable.

UNDERSTAND DENOTATION AND CONNOTATION

You can use the examples given at the start of this section on 'home' and 'poppy' to show to your students how writers manipulate language to influence their readers. As you pointed out earlier with the use of 'grave',

connotations in the English language give the writer an enormous choice of effective vocabulary for their contexts.

You can point out, once again, that a greater vocabulary gives a writer a greater opportunity for this sort of manipulation.

Activity 6

Suggested answers:

1 a 'South Pacific island' – beautiful and exotic. 'Home' – security and comfort.

'Tombstones' – cemetery, a place of death and grief.

'Midnight' – dark, a time for sinister actions.

b Building a picture of serenity.

Setting up a harsh landscape.

Anticipating a ghostly event.

2 Red: danger; blood; anger.

3 Yellow gives a depth to the light, which enhances its movement, making it seem alive.

4 He walked across the meadow to his new job watching the spring lambs gambolling in the green swathes of grass.

USE EMOTIVE LANGUAGE

You can link this section back to work done previously on emotive language; language which plays on the feelings of a reader and is a feature often used by writers to manipulate audiences.

Point out how the language choices instil fear in the reader, for example:

- 'terrorised' instead of worried or alarmed
- 'persistently threaten' instead of occasionally scare.

Activity 7

1 Possible rewrite:

Throughout every corner of our world in our lifetimes significant numbers of volcanoes are cascading scorching ash and fiery molten rock from their gaping mouths; others are lying in wait, ready to play their part in destroying our comfortable lives.

This is a possible homework task. See also the note on combining this homework with task 2 in Activity 1.

INTEGRATE DISCOURSE MARKERS

You can use the list of discourse markers as an effective, memory-jogging wall display.

Use them to show your students how a writer guides a reader through a text, especially when presenting a point of view or developing stages in a narrative. Use the example given to demonstrate these connections.

You could then talk through the annotations on the David Attenborough extract, pointing out how they reflect the good practice looked for by the examiner.

Activity 8

Suggested answers:

1 Olympic medallists:

They demonstrate the value of hard work; they are disciplined and committed as their training regimes show; they are often modest about their achievements; they often give back to their community.

Differentiation and extension

Activity 8 presents you with a good opportunity for differentiated work.

Some of your students may want to tackle all of these suggestions or develop their own, for example:

- We have a special regard for charities that deal with world hunger.

The opening sentences present the opportunity for research and to use a wider range of the discourse markers from the given list at the start of the section.

Your students could write an opening paragraph to agree and then one to disagree.

There are other online newspapers, for example, *The Daily Mail* and *The Mail on Sunday*, which feature opinionated article writers where examples of emotive language and integrated discourse markers can be readily recognised.

If reading time is an issue there are numerous short story collections and anthologies where the writings of well-known authors feature extended but easily acquired vocabulary.

If your students search for short story collections online they will quickly locate an appropriate text.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Handout: Find some more examples of archaic words

Video: Dr Paul McDonald: Connotation

Video: Benjamin Zephaniah: Influencing the reader

Assess to Progress

PROGRESS PUNCTUATION

Suggested answers:

- To give the reader a natural pause before emphasising the next few words.
- It gives time to present an opposing view.
- It breaks up the word for additional emphasis on both parts.

ASSESS YOUR PROGRESS

You should ensure that your students understand the purpose in this task (to argue a case) and audience (the headteacher).

You could ask what implication this identification has for register.

You can then remind them of effective vocabulary choices, using emotive language and integrating discourse markers to lead the reader through the development of their point of view.

FURTHER PROGRESS

You can emphasise to your students that there is no surer way for them to extend their vocabulary than to extend their reading.

Unit 21

It will be at your discretion when you administer this test unit as you work through the Writing units. The tasks given assess your students' progress on the work covered in Units 16–20. They also reflect the demands of AO5 and AO6.

No mark allocation has been given for the tasks in the unit.

More detailed guidance for awarding marks is available in the assessment support for this unit in the Cambridge Elevate-enhanced Edition of *Progress Plus*.

The grid at the start of the unit gives an indication of the areas for which marks should be awarded.

The first two tasks involve descriptive writing. Here there may be more credit given to those students who do well with the first two bullet points of the vocabulary section of the grid. The final task could be seen as an opportunity to reward choice of information and ideas and the fluent linking of cohesive paragraphs.

In most cases student writing will fluctuate across the reminders given in the grids. As the responses on Cambridge Elevate indicate, the final mark will often be a 'best fit' of the various writing qualities shown by your students in the assessment.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example answers)

Unit 22

AIMS AND OUTCOMES

One of the possible writing focuses in the exam will be descriptive writing. This unit delivers some preparation for writing descriptively so that students can meet the assessment objectives which state 'candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect', and 'communicate clearly ... adapting tone ... to purposes'. These objectives are part of AO5 and AO6.

This unit develops AO5 and AO6 skills:

- appreciate how description is used in different kinds of writing
- use features of descriptive writing for effect
- use varied sentence structures for effect
- explore how to structure descriptions.

Work in the unit covers descriptive writing for effect, creating tone and atmosphere, using and varying sentence structures for effect in descriptive writing and finding a structure for description.

USE YOUR SKILLS

The reading and discussion of Sources A and B make good starting points. You should point out that the effect of the writing is to create vivid descriptions of extreme weather and hazards to readers who may never encounter them personally; like much descriptive writing the idea is to bring the reader to a world, real or imagined, that they may never visit.

You may want to point out to your students that descriptive writing plays a part in both fiction and non-fiction writing.

Activity 1

Suggested answers:

- 1 For example, 'like **great** doors slamming'; '**huge** boulders'; '**immense** flashes'.
- 2 'Heralding': as if it was an important event, like heralds welcoming royalty.
'Rumbled and tumbled': gives a sense of low threatening noise and whirling movement.
'Drenched': gives the reader the sense of a thorough soaking in a very short time.
- 3 'The hidden sky' gives the effect of the dramatic density of the trees in the jungle; 'unnatural volume' gives an unearthly presence to the sound of the thunder.

- 4 'Sounded like great doors slamming' gives the effect of tremendous noise echoing around them; 'huge boulders rolling in heaven' gives the effect of the deep, unstoppable sound travelling dangerously across the sky.
- 5 a 'Canoe shot forward' gives the sense of sudden, extreme speed; 'water seethed and eddied' gives the sense of swirling and bubbling as if it was boiling.
b 'Smooth as ivory' gives a polished look to the rocks which enhances the difficulty of grabbing a hold; 'eccentric course' helps the reader to see how erratic was the movement of the canoe as it headed to the falls.
c 'A dense growth of thorn' emphasises how difficult it was to manoeuvre the canoe.
- 6 This is a possible homework task where students can draw on these first five tasks to find aspects of the description.

The main point you should emphasise is that the descriptions are conscious pieces of writing with the writer thinking about the reader and using a range of vocabulary and descriptive features to present an effective description. These are the features your students will need to develop to produce a good answer: examples of effective adjectives in Source A and effective verbs in Source B; the use of figurative language with a metaphor in Source A and simile in Source B.

USE FEATURES OF DESCRIPTIVE WRITING FOR EFFECT

You could pick up on the task 6 work and lead your students into thinking about conscious vocabulary choices and the sentence construction of images like similes and metaphors.

You may want to use the 'blue eyes' example and focus on how the deliberate use of one word, 'icy', a common enough word, has altered the whole tenor of the description.

Activity 2

- 1 Possible answers:
 - a A simple statement to readers.
 - b 'Drowning' and 'torrential' give the effect of danger and intensity.
 - c 'Welcome' indicates that the earth was dry.
 - d 'Pummelled' gives the effect of the rain being so heavy that it was like blows falling on the town.

- e 'Icy needles' and 'jabbed' give the sense of the actual drops of rain being cold and individually painful.
- 2 This is a possible homework task. You should ensure that your students use task 1 as a template to build varying descriptions. For example, a possible starter is:
 - The thunderous waves met the sea wall.

Differentiation and extension

You could ask your students to build up description of character and place into a paragraph. Use these simple sentences as a base and add noun phrases, conscious vocabulary choices and images:

- The boy waited for the bus to school. When the bus came it was crowded. The school yard was full of pupils. The bell rang for the start of another school day.

CREATE TONE AND ATMOSPHERE

If you refer back to task 1 in Activity 2 you can show your students how the different descriptive features create a different atmosphere in Marston. Their work on task 2 may well have produced different views of the sea such as angry or calm and relaxing.

Activity 3

Suggested answers:

- 1 Alliteration draws attention to the situation of the reporters; the hard 'b' sound emphasises the harshness of the weather, 'bedraggled' draws attention to what the weather has done to their appearance while 'gamely' reinforces the idea of struggling on despite the conditions. These effects justify the writer's repetition of alliteration.
- 2 a 'Sorry tale' gives hints of distress, even tragedy.
 - b Mixed images of the area as a war zone, 'arc lights' and bullets, and the speed and ferocity of the rain, 'fireflies on amphetamines'.
- 3 a The plight of the reporters.
 - b The view of the writer.
 - c Detailed description of intense weather as opposed to a single person nervously looking outside.
 - d 'Peeped' increases the idea of nervousness about what he might see outside; he is afraid to look at the whole picture.
- 4 The tone might be in awe of the intensity of the storm; some admiration for the reporters. Some readers may also find a sense of humour in the passage with deliberate exaggeration in

the comparison of the raindrops to 'fireflies on amphetamines'.

- 5 This is a possible homework task. Ask your students to pick an item that has the potential for dramatic detail, for example, a humanitarian crisis, but also the potential for an effective statement of the writer's immediate reaction.

VARY SENTENCE STRUCTURES IN DESCRIPTIVE WRITING

You can use the variation in sentence structures which your students explored in the last section to focus on how this variety can add interest to description, for example, the contrast between dramatic detail and a simple but forceful statement of personal reaction.

Activity 4

- 1 Responses from your students will be personal but could focus on the placing of the subordinate clause and the simile of the rotting tooth and how that affects the contrast, for example, does it enhance the contrast by starting with the dramatic simile?
- 2 This is a possible homework task and possible differentiation or extension work.

A potential response could be:

Scurrying like a scared mouse, she crossed through the teeming traffic in the road.

As the traffic teemed down the road, she scurried across it like a scared mouse.

The road teemed with traffic but she scurried across it like a scared mouse.

This work can be developed by giving your students sentences for further work:

- The boxer landed the punch.
- The robber turned the key in the lock.

USE SENTENCE STRUCTURES FOR EFFECT

You can use this section to build on ideas of varying sentence structures for contrast and how contrast can be effective in description. Reading the *Lord Jim* extract with your class will be a good starting point.

Activity 5

Suggested answers:

- 1 The 'big' point is the change from fertility to aridness symbolised by there being only one source of water.
- 2 You should make sure that your students understand that it is the extensive use of detail in their longer sentence that gives impact to the short, final one.

Students can then read and comment on the effect of each other's work.

FIND A STRUCTURE FOR YOUR DESCRIPTION

You could start by mentioning that, although structure is an obvious concern in the planning and writing of narrative, it is less obtrusive, but equally essential, in descriptive writing.

You should go through the four bullet points which give possible structural approaches to a piece of descriptive writing.

Notice that, for the second bullet point structure to be effective, it could be reversed to suit the context of the writing, for example, making a character the centre of the writing and zooming out to show the world around them.

Activity 6

If you read the extract in Source D aloud to your class it could provide an effective introduction to the activity.

Suggested answers:

- 1 The sights and sounds of city life.
- 2 Using the structure of moving from a narrow view to a wider one.
- 3 The writer is accumulating detail into one cacophonous variety of sounds to get that variety over to the reader.
- 4 Student A is not really defining the use of 'and' in their comments, for example, recognising the feature but not writing about its effect; Student B has a more precise focus on purpose and the desired effect.
- 5 This is a possible homework task. Re-read Source D and remind your students of its structure before they start the task.

BRING IT TOGETHER

Activity 7

Suggested answers:

- 1 The waves crashing on the beach and the commands to look and to be quiet intrigue the reader as to what is to be seen.
- 2 The detail helps the reader to decide, almost like a set of clues, leading to a solution.
- 3 Almost as if they are giving the answer in a simple statement.
- 4 a It gives an action and reaction; the sight and being startled.
b Almost like giving a definition of what has been seen.
- 5 The long sentence develops the description of the final word in the short sentence, 'turtle'.

- 6 a 'Lumbering' and 'inching' give an impression of a great size moving slowly, an impression reinforced by the simile of the wounded soldiers.

- b He starts the second paragraph with a statement of being startled and then develops a description which shows how startling it was.

You can work through task 7 step by step with your students, referring back to the example of Source E at each stage. You should also refer to the work the students have done on the previous questions in this activity. For example, task 2 referred to the writer holding back information on what 'it' was. They might want to adopt a similar tactic on their own description.

This is a further opportunity for your students to read and comment on each other's writing.

USE YOUR SKILLS IN EXAMS

Activity 8

You can work through the application of descriptive skills in exams with your students using the given exemplar exam question as a reference point.

You could possibly ask different groups to look at each of the different exam skills, choice, structure, variations of sentence structure and vocabulary, as they would be applied to this question.

Their collected ideas on each skill could be collected on A3 paper and used as an effective wall display.

The given student response can be matched to these examples to enhance the wall display.

PROGRESS PUNCTUATION

Suggested answers:

- 1 a The reader is left to decide on the possibilities.
b The reader is informed of the source of the sound.
c The writer shares a sense of excitement with the reader.
- 2 Moves from one sense, sight, to that of a feeling.
- 3 It seems to confirm that the fox can see the writer and reacts to his presence.

ASSESS YOUR PROGRESS

Before starting the assessment you should remind your students of the work covered on conscious choices of vocabulary and descriptive features such as images, varying sentence lengths and the different ways of structuring a description.

FURTHER PROGRESS

Source F offers possibilities for differentiation and extension work. Bringing 'attitude' into the writing

will involve you in asking your students to look back at the section on creating tone and atmosphere in their description.

You could read through the Martin Amis excerpt from *Money* in Source F with your students, focusing on some of the description such as, 'old spivs in dirty macs', and 'slipped several links in the chain of being'. What sort of people are these?

Another focus for descriptive writing could be the opening paragraph of *Of Mice and Men*. Ask your students to pick out details which create an atmosphere of calm and serenity. As a contrast they could look at the opening scene of *A Kestrel for a Knave* and look for details which create a harsh atmosphere.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Benjamin Zephaniah: Writing techniques and their effect

Video: Lemn Sissay: Adapting language

Video: Chris Priestley: Creating atmosphere

Video: Chris Priestley: Sentence structure

Video: Dr Paul McDonald: Descriptive methods

Handout: Identify descriptive techniques in a student response

Video: Benjamin Zephaniah: Improving writing

Video: Benjamin Zephaniah: Describing setting and atmosphere

Assess to Progress

Unit 23

AIMS AND OUTCOMES

You may want to remind your students that the parts of a narrative do not have to be put together in chronological order; different starting points can be effective in different genres to engage readership, for example, flashbacks are often used in ghost stories with a dramatic, confrontational opening used to hook the reader.

The use of structural features in writing is assessed under AO5.

This unit develops AO5 and AO6 skills:

- investigate and write story openings and endings
- create characters
- structure dialogue
- describe setting and atmosphere.

Work in the unit covers investigating openings and closings of narratives, creating characters and settings and using structure and detail in dialogue.

USE YOUR SKILLS

The group work indicated in Activity 1 is a good starting point for your students to discuss different points in a narrative and which can make the most effective opening. You could point out to your students that, irrespective of where the story starts, the use of noun phrases, for example, 'blinding rain', realistic dialogue, as in choice b, and selected vocabulary, for example, 'assailant', are all essential in engaging story telling.

INVESTIGATE STORY OPENINGS

You can use Sources A–C in a variety of ways with your students. They can be studied:

- by groups in turn
- by groups who could make readings and presentations to the class on the qualities and effectiveness of a selected opening given to their group.

These presentations could result in wall displays which will remain exhibited throughout the work on the unit.

Activity 2

Suggested answers:

- 1 a** Possibly to the discovery of something unusual and/or something deliberately concealed in the past.
- b** 'Further and further back'; 'hadn't been opened in years'.

- 2 a** Possibly the relationship between the uncle and Mark's father; also why Mark's father has been mentioned.
- b** Military past; short sentences indicate a rather abrupt character, definite in his views.
- 3 a** He contrasts the relative calm of the inside of the church and the noise of the sea leading to the entrance of the man dressed as a sailor.
- b** By setting the dark figure against the light making him stand out.
- 4** Possible techniques to attract a reader's attention could include intriguing detail, introducing a striking character or using descriptive vocabulary to build up to a dramatic event.

Activity 3

This is a possible homework task. The writing suggestions given draw on using Sources A–C as templates and you should remind your students to look back at them before starting their own writing.

Since Source C, the Thomas Hardy extract, is more demanding in terms of vocabulary and writing skill task c is a possible differentiation and extension piece of writing.

Activity 4

Suggested answers:

- 1** The use of detail, and the straightforward vocabulary, indicates that the narrator wants the reader to experience the total shock of the event; it is presented almost like a journalist's report for a popular newspaper.
- 2 a** Why she did it.
- b** Clara's state of mind and the events which have led her to take this action.
- 3** That she is determined to ignore Clara's behaviour, not to draw attention to it or dramatise it.
- 4 and 5** These tasks are personal responses. You could perhaps ask your students to talk about the scale of personal events which could lead to such drastic action, for example, a broken home or damaged relationship; you could indicate that there may well be a link between what led to Clara's actions and what the outcome will be.

Presenting ideas to the class will make good spoken language practice.

INVESTIGATE STORY ENDINGS

You can remind your students that some stories end in a predictable way, for example, good wins over evil, boy and girl live happily ever after, but some have a twist at the end.

In terms of exemplars it may be useful to use the story lines of films such as romcoms and hero movies for the first category and films like *The Sixth Sense* and *The Others* for the twist in the ending.

Activity 5

Suggested answers:

- 1 a Line 3.
b Line 15.
- 2 It adds to the sense of something dark happening by the use of weather details; it mentions an apple tree.
- 3 This is a possible homework task. You can go through the given outline with your students and allow suggestions to the rest of the class as to how details can be developed

If your students agree then some of their stories can be read and displayed as examples of good practice.

Differentiation and extension

You could ask your students to look back at the third paragraph in Source E. Explain that this is an example of psychological landscape, for example, the threatening and doom-laden weather descriptions indicates threat and possible doom in the story.

You could then ask your students to write a reverse paragraph, one in which pleasant and amenable weather might indicate opportunities and happiness for a character or a couple.

CREATE CHARACTERS

You may want to remind your students of just how important the creation of memorable characters is important to storytelling; examples such as Scrooge, Long John Silver, Willy Wonka and the principals from the Harry Potter stories will be familiar to most, if not, all of your students.

You should remind them also that character details are only essential if they are essential to the story, for example, the example given of the purple hair.

Activity 6

Suggested answers:

- 1 That he had known great sadness in the past and desperately wanted to get away from it.

- 2 That his appearance matters little to him; he is without vanity.
- 3 That he is someone with a hidden private life; that he wants to remember some incident or person but it is a private matter.
- 4 This is a personal response. It is possibly worth reminding your students that the relative can be fictional.

Activity 7

The 'show, don't tell' advice given to aspiring writers is worth sharing with your students. Point out how often just a few words of speech, or a change in tone, can tell a lot about a character. You can use the opening words of John Reed in the first chapter of *Jane Eyre* to show how he is presented as an unpleasant and intimidating character before the actual description of him.

Possible answers:

- 1 That he is distrustful of the Caribbean servicemen and that he does not want to mix with them.
- 2 That he does not see the servicemen as belonging there; that maybe they are a threat to the white population.
- 3 Like an angry outburst; because of his jumping eyebrows indicating outrage.
- 4 a He is shocked and outraged by the reply.
b The narrator sees his reaction as rather comical.
- 5 This is a personal response and a possible homework task.

Your students should be quite comfortable with the situation of a confrontation. You can explain that it does not have to be dramatically serious; it can be a student and a Head of Year over a minor uniform breach or a student and a parent over some untidiness or careless oversight of a relative's birthday. Ask your students to think particularly about **b**, where the reader's sympathies should lie, and how they might achieve these effects.

STRUCTURE DIALOGUE

You can begin by picking up on the use of dialogue from the last section, how it can be used to present character and change the focus of the writing from description, perhaps adding pace to narrative or as a device to fill in background information.

It is important for your students to recognise the essential balance of dialogue with narrative and description in successful writing. There is evidence that many students overuse dialogue in exams.

Activity 8

Possible answers:

- 1 Replied; questioned; exclaimed. A list of synonyms for 'said' makes a useful wall display. There is a useful list of synonyms in Unit 20, Activity 4 for reference.
- 2 Suggested rewrite:
Mark followed Amir into the alley.
'Are you sure about this?' Mark whispered.
'Shut up!' came the reply.
'But ...'
'Shhh,' Amir insisted.
'This is mad!' exclaimed Mark.
'Well go home,' were the final words.

ADD DETAIL TO DIALOGUE

You can use the work on Activity 9 to show that adding detail to dialogue, for example, of the speaker's actions and gestures, adds to the interest of the conversation and story itself. Ask them to think about explaining an incident at school to their parents, how different it would be if they just gave the words spoken without any background detail of reactions and tones of voice.

Activity 9

Suggested answers:

- 1 a Taking no notice of the 'boy's pathetic stare' indicates little interest in Nigel himself.
 b Mr Pope is rather disturbing and creepy.
- 2 That he said it in a rather subdued voice, lacking confidence in what is going to happen.
- 3 This is a personal response. You can ask your students to concentrate on developing the details of the disturbing Mr Pope and the confused feelings of Nigel.
- 4 This task is a valuable exercise to let your students realise how effectively they have balanced description and dialogue. An over reliance on dialogue will become clear through the use of colour and can be corrected at this draft stage.

CREATE SETTING

You could start by linking back to the comments on psychological landscape and the way in which the weather is used to create atmosphere in Source E. This extract exemplifies how setting is used to do more than simply give information. It can be more than just weather; you could, for example, explain to your students how Emily Brontë uses the wild moorland in

Wuthering Heights to express wildness in characters and relationships.

The primitive wildness of setting and the regular use of wild weather enhances the brooding nature of Heathcliff's character as being somewhat uncivilised and the uncontrolled passion of his relationship with Cathy.

Activity 10

Suggested answers:

- 1 Relaxed; easy going.
- 2 'Resting horses'; 'lazy afternoon humming'.
- 3 The quiet of the barn is contrasted with the clangs, shouts and jeering outside.
- 4 'Stamped their feet' and 'rattled the halter chains'.
- 5 This is a personal response and a possible homework task.

Differentiation and extension

You might like to encourage your students to look at some effective uses of settings. Thomas Hardy's use of Egdon Heath in the first chapter of *Return of the Native* establishes it as a setting with great primitive power.

They can then write a couple of paragraphs about a school yard where the emphasis is on its setting as a place of both danger and excitement, the two paragraphs offering an opportunity for comparison.

Activity 11

Suggested answers:

- 1 a He is not too confident in himself; a little overawed by the place of his meeting.
 b His discomfort in his clothes, his concern over the girls talking, the clammy hand.
- 2 Realistic; 'give us a twirl' and the exasperated Mum seem natural.
- 3 a Desolate scene from the bus and the sleek, modern office symbolising power and wealth.
 b To contrast the boy's background and his ambitions.
- 4 This task is a good opportunity for your students to work in pairs on their comments.

Comments could focus on realistic opening dialogue, use of effective details for contrast and effective presentation of the boy's nervousness and discomfort. For improvement, perhaps more could have been made of the encounter with the girls on the bus. These details could have enhanced his discomfort and possibly

put a hint of desperation in his desire to escape his background.

PROGRESS PUNCTUATION

1 a Suggested annotation:

1st line: quotation marks around words actually spoken. Split off spoken words from remainder of sentence with a comma.

4th line: final punctuation inside last set of punctuation marks.

- b** New paragraph starts with words and actions of new speaker, from Nigel to Mr Pope and back to Nigel.

ASSESS YOUR PROGRESS

You will need to remind your students before they start of the potential power of openings and settings. There is great potential for using the weather and the harbour setting here for a dramatic opening. The use of the setting will determine how many characters will be involved and what the reader needs to know about them.

FURTHER PROGRESS

Suggested answers:

- 1 a** Students will see various possible stages of desperation that have led the robber to this act such as a family/relationship breakdown; a sudden need for a large sum of money.
- b** Students may develop the idea of increasing alarm or increasing sympathy.
- c** There is the possibility of a developing relationship between the two, even the cashier helping the robber in some way; your students might like to consider the possibility that they have met before.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Benjamin Zephaniah: Story openings and endings

Handout: Explore some one-word stories

Video: Benjamin Zephaniah: Creating characters

Video: Chris Priestley: Developing characters

Video: Lemn Sissay: Writing dialogue

Video: Dr Ian Pearson: The importance of characters

Video: Chris Priestley: Creating a setting

Handout: Generate creative character descriptions

Assess to Progress

Unit 24

AIMS AND OUTCOMES

It will be important for you to stress to your students the need for careful preparation for this type of writing; their ideas need to be carefully formulated in advance so that they do not seem to be scratching around for inspiration after two or three paragraphs of writing.

AO5 demands that candidates can organise information and ideas to support coherence and cohesion of texts. This unit also targets the first part of AO5, 'communicate clearly', and the first part of AO6, 'use a range of vocabulary and sentence structures'.

This unit develops AO5 and AO6 skills:

- generate and select ideas
- use discourse markers fluently
- make effective links within and between paragraphs
- vary tone for effect
- structure a balanced argument.

Work in the unit involves linking ideas and paragraphs fluently, creating effective openings, endings and tone and achieving structure and balance.

USE YOUR SKILLS

Activity 1

You can use this activity to show the importance of generating ideas before committing pen to paper but also how it is a comparatively straightforward task when writing on a subject where your students have direct personal experience and involvement.

As in task 2, types of ideas need to be presented to your students, for example, facts, examples and anecdotes. They are all useful and essential in effectively presenting a point of view in a varied and engaging way.

The ideas can be put on a sheet of A3 as a spider diagram under the above types with the display left up throughout work on the unit.

LINK IDEAS FLUENTLY

You can refer back to Unit 3 and previous work on cohesion in a paragraph and the use of discourse markers in Unit 20. You should remind your students that they are aiming to guide their readers through the development of a particular idea in a paragraph. The given list of the uses of discourse markers is also suitable for a wall display for this unit.

Activity 2

Suggested answers:

- 1 'For example'; 'also'; 'furthermore'; 'of course'; 'in addition'.
- 2 'Undoubtedly' used at the beginning of the sentence, emphasises idea; 'however' used in the body of the sentence, contrasts ideas.
- 3 The less regular and more unobtrusive use by Student B could be seen as more fluent.
- 4 This is a possible homework task. Ask your students to look again at Student B's work and to develop one significant idea and a possibly contrasting idea, in their paragraph.
- 5 The annotations requested in this task, particularly those directed at the purpose of each discourse marker, emphasise the importance of encouraging your students to analyse their own writing critically.

LINK PARAGRAPHS FLUENTLY

You should remind your students of **cohesion** as in the last activity and **coherence**; the fluent linking of ideas in their paragraphs to produce a developed viewpoint to a reader.

Activity 3

Suggested answers:

- 1 a The increase in rush hour traffic and its effects.
b That travelling in rush-hour traffic is an exhausting nightmare.
c Solution to the identified problem; misery to the writer's attitude and experiences.
d The solution of Hasselt based on people not traffic; links to the problem of traffic over people in the first paragraph.
e 'Traffic'.
f The danger to the earth from vehicle emissions.
- 2 'Of course' in paragraph 1; 'surely' and 'however' in paragraph 2; 'additionally' in paragraph 3.

Activity 4

This is a possible homework task. Some ideas can be generated from Source A but you should remind your students of the possible uses of anecdotes from their own experiences and facts and statistics from research in local newspapers and local council websites.

- 2 This task is another opportunity for your students to identify the purpose of these discourse markers.

WRITE EFFECTIVE OPENINGS AND ENDINGS

You can work through the list of possible opening strategies given at the start of this section, explaining to your students that they must choose such a strategy to hook the reader; it is an essential part of their planning.

Activity 5

- 1 and 2** There will be personal preferences and justifications for choice will be important. It is a useful practice opportunity for spoken language as you can incorporate questions as to preference into the activity.
- 3** This task is again focused on student choice but you could insist that your students give a specific reason for their choice of the opening most likely to engage their readers.

CREATE EFFECTIVE ENDINGS

You can make similar strategic comments on endings. Again, the given list can be worked through with the emphasis on planning. You could ask your students, as part of their planning, to write their last sentence first and then aim their coherent paragraphs towards it.

Activity 6

- 1** This activity recreates the task on alternative openings covered in task 3 of Activity 5. Again the focus should be on your students giving a specific reason for their choice of a most suitable ending.

USE TONE FOR EFFECT

You can ask your students to think about the tone of voice they would use in presenting ideas, for example, persuading a group of friends that their choice of night out is the best; explaining to their parents why they should be allowed to go to a certain party; asking a headteacher why uniform is so important. Then you can explain that tone in writing is equally important and can be consciously created by the writer.

Ask different students to read the second paragraph of Source B in different tones such as: exasperated; reasonable; angry. Ask your students which they find most effective in getting over the point of view.

Activity 7

Suggested answers:

- 2** Passionate: opening sentence of 3rd paragraph.
Provocative: 4th paragraph.
Aggressive: final paragraph.
- 3** 1st paragraph: content of recent articles from *The Times* on teenage behaviour.

2nd paragraph: current thinking of her and her friends; variety of viewpoints develops the idea of intelligent teenagers responsible for their own behaviour.

3rd paragraph: teenager anger at world situation; turns responsibility for bad behaviour onto adults.

4th paragraph: asks for respect; develops reasonable stance for adults to take.

5th paragraph: conclusion, summary final message.

- 4** See suggested responses in Table A.

Table A

Technique	Example	Effect
selection of detail familiar to the audience	'We've grown up seeing the chaos in the Middle East'	Makes readers think about whether or not they are living in a stable world. It is as if the writer is accusing adults of causing the chaos.
repetition	'angry' in 3rd paragraph	Emphasises passionate feeling.
addresses audience directly	final paragraph	Gives final conclusive message to audience.
rhetorical question	opening sentence of 3rd paragraph	Presumes that the audience should be able to see this anger without being told.
use of contrast	4th paragraph: 'strange creatures from another world' and 'human beings with intelligent thought'	Emphasises how well-developed they are intellectually.
vocabulary used emotively	'irrational and immature'	Implying the direct opposite is the case.
use of first person plural pronoun 'we'	2nd paragraph	Emphasises that this is not just an individual stance.
punctuation: use of dash	4th paragraph	Develops the idea of their intelligent thoughts still being intelligent if different.

- 5** This task is also a possible opportunity for differentiation and extension work.

You could ask your students to bring in letters from local newspapers on local issues. You can demonstrate how different points of view are presented to give a range of local feelings on the issue. For example, those supporting

a facility about to be closed and those suggesting how the money saved could be better spent elsewhere.

You can then differentiate the task by giving students a particular local issue to focus on. You can ask them to write to a local newspaper presenting a point of view using the style of the regularly published letters to that newspaper.

ACHIEVE STRUCTURE AND BALANCE

If you look back with your students at Source B you will agree that it presents a strongly one-sided view, which is fine given the purpose of the writing. On other occasions, however, a writer needs to show awareness of conflicting views even if the final judgement favours one view over others. An example of this type of writing could be a newspaper article where the writer discusses various options open to a local council in the use of, say, a piece of wasteland.

Source C is a good example of discussion on the best place to bring up children. You can read through it with your class, picking up points from the annotation. That will lead into consideration of Source D.

Activity 8

Suggested answers:

- 1 a** Access to healthy food.
- b** It is also available in the city.
- c** 'Nevertheless'.
- 2 a** Sporting activities and clubs available in the city.
- b** Adventure and challenge in the countryside.
- c** 'On the other hand'.
- 3 a** It acknowledges both sides of the argument and focuses on individual choice.
- b** It puts the choice clearly on parents.
- 4** Reasoned and informative: covers in detail green and play areas, diet, exercise and sport; always presents a clear view of both country and city life and the different opportunities – does not try to make up the reader's mind.

PLAN FOR BALANCE / ASSESS YOUR PROGRESS

You can use Source D as an impressive example of presenting different viewpoints clearly. You could ask your students to break down these ideas into a plan following the style of that given. They can then match that to the planning for a piece of writing on celebrity culture.

This planning will lead your students into Activity 9 and the assessment task. They can plan the task following the model given.

You could perhaps highlight the following questions as a way into their planning:

- Does the study of sport not have a scientific basis, for example, the study of the functions of the human body?
- Successful sports performers have a strong mental approach. Can we learn from this in our approach to academic study?
- Should school life offer a balance between academic study and physical exercise?
- Schools have accepted other non-traditional academic areas of study, for example, technology and vocational studies. Surely sport has equally valid claims?

You should draw attention to the audience in the task and stress again that they must give full consideration to opposing views.

PROGRESS PUNCTUATION

Suggested answers:

- 1** It continues the line of thought but produces examples of the statement in the first part.
It produces a balance of one against the other.
- 2** Suggested rewrite: place semicolons after 'morning' and 'spices'.

FURTHER PROGRESS

Advice for this task should focus on the importance of planning and the consideration of opposing viewpoints so that the audience has a clear view of possible choices. The tone and language of task **a** might be more colloquial and informal than that of task **b**.

Your students will be able to find many examples of balanced viewpoints in online newspapers and even in school textbooks, for example, a presentation of the different views on man-made climate change in a Geography textbook.

A similar presentation on the causes of the First World War or social change in 1960's Britain in a History textbook.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Chris Priestley: Effective openings and endings

Video: Dr Ian Pearson: How writers use the first and third person in arguments

Video: Dr Ian Pearson: Creating a balanced argument

Assess to Progress

Unit 25

AIMS AND OUTCOMES

The units on writing, 16–24, have helped your students develop the skills needed to write to a high level in a variety of forms to suit purpose and audience. This unit will help them to polish those skills to be able to write sophisticated and impressive pieces for a variety of purposes. These skills will be a massive help in assisting your students in meeting the demands of AO5 and AO6.

This unit develops AO5 and AO6 skills:

- use skills to assess students' writing.
- know the skills of writing on which they will be examined
- investigate the qualities of sophisticated, crafted writing
- craft their own writing.

Work in the unit will involve knowing what is assessed in their examination and considering examples of high-quality student writing.

PRELIMINARY WORK

You can present the student responses in Activity 1 to your students as engaging examples of student writing but you could indicate that one of them is a step higher in quality than the other. Working through Activity 1 in a group will lead them into seeing the qualities of the better one.

USE YOUR SKILLS

Activity 1

Suggested answers:

- a** both, but some slips in A
- b** B
- c** B
- d** B
- e** both
- f** B
- g** both, but B has a wider vocabulary
- h** both
- i** B has a more direct address to audience
- j** B
- k** B

WHAT YOU WILL BE ASSESSED ON

AO5 (Part 1): Communication

The actual AOs can be put up as a wall display throughout the entire course. Appropriate words and phrases can then be directly referenced as your students work through the units.

As an introduction to Activity 2 you can remind your students of the necessity of their wider reading at home of established authors, both to enhance their reading skills and as exemplars for their own writing.

Activity 2

Suggested answers:

- 1** Adjectives such as 'golden' and 'glittering' and the simile 'like a galaxy of minute, shifting stars' indicating something valuable and wondrous.
- 2 a** He uses the simile of the 'pit of snakes' to link to the image of 'serpents' in his past.
b Serpents are often connected with danger and evil, as in the Bible, so the use of these images hints at these elements in the man's past.
- 3** This is a possible homework task. Ask your students to visualise the actual incident and to try to imagine the atmosphere and what it can be compared to. They can use key words to help such as 'fight' in **c**; is there a possible connection to a boxing match? Or shock in **a**; a possible connection to an electric shock?

Activity 3

You can start by reminding your students of work already done on the way a writer uses tone to influence a reader. Refer back to the John Steinbeck extract in Activity 10 of Unit 23; you can show how the relative calm of a Sunday afternoon has hints of jarring noise, foreshadowing possible disturbances to come. Or how the outraged tone of Source B in Unit 24 adds to the forceful presentation of a point of view.

Suggested answers:

1 and 2

Friendly: writer assumes that his readers have some knowledge of Blackpool.

Cynical: comparisons of behaviour of families in the past and modern visitors.

Humorous: some of the examples such as 'slack-jawed with exhaustion and doped on Slush Puppies'.

- 3** This is a personal response but it could be guided by the contrast in examples, such as, what 'decent

working families' wanted and the behaviour of the girl in the bridal outfit.

- 4 This should produce differentiated responses. Better responses will pick up on possible contrasts in the details used before and after the change and will use the tone of these details to manipulate reader response.
- 5 This task gives your students an opportunity to highlight pieces of each other's writing where tone has been used to manipulate the reader's response.

A05 (Part 2): Organisation

The focus here is on efficient planning. As an initial focus for the section and Activities 4 to 8 you could ensure that your students understand that the five minutes, of the 45 advised for writing in the exam, that they spend on planning is not time wasted. Efficient planning will ensure controlled and effective writing.

The activities in this section are clearly focused on the A05 objective 'Organise information and ideas'.

Activities 4 to 8 allow you to prepare your students for this aspect of writing in the exam. The activities are a sequence and it is vital that your students retain all of their work from the initial planning in Activity 4 through to the completion of three paragraphs of focused writing they will have in Activity 7.

In preparation it is important that you work through each of the subheadings with your students:

- Identify your form, purpose and audience
- Generate ideas
- Plan for paragraphs.

Identification of form, purpose and audience, the generation of ideas and planning a paragraph structure are the essentials for effective planning in exam writing. To reiterate, assure your students that time spent on these essentials is not time wasted.

Activity 4

This activity gives your students the opportunity to practise using the three essential stages of planning that you have covered with them. You could draw their attention to the five minute time demand.

Task 1 can be done individually and then your students can move to task 2 where they evaluate each other's plans. Task 3 will allow your students to recognise any of the planning essentials where they have been less successful. They can be aware of that less successful area in future planning and writing.

Activity 5

You could start this activity by reading Source D closely with your class, looking at both the actual content and the use of colour coding.

You could remind your students of earlier work on cohesion and coherence in paragraphs in Units 3 and 18.

- 1 You can point out the effective and fluent coherent link between the paragraphs where the reference to 'Stag or Hen Nights' in line 14 is picked up with the opening 'Such nights' in line 15.

The cohesive features of paragraph 1 can be seen in the opening topic sentence of 'beds for rent' and the development of varied information on overnight accommodation developed in the rest of the paragraph.

Your students can then apply what they have learnt about fluent linking from this exemplar to their own paragraph writing, based on their planning from Activity 4.

- 2 This task offers an excellent opportunity to look at and comment on the highlighted linked ideas in each other's work.

ACTIVITY 6

Your starting point could be a class question and answer session, making sure that all are aware of the meanings of the structural features given at the start of this activity. These developed meanings can be converted into a wall display which can remain on show through the rest of the unit.

Activity 6 requires your students to work, in task 1, on planning one of these displayed structural features into their plan from Activity 4. Task 2 asks your students to include a focus which they can return to. They may well choose one of the examples given in task 1 or one of their own. As an example you can look back at Source D and notice how Stuart Maconie returns to the focus of the widely differing groups of people coming to Blackpool and their differing demands.

A06 Technical Skills

Activities 7 and 8 focus attention on the accuracy demanded in A06. These demands are for students to:

- use a range of vocabulary and sentence structures for clarity, purpose and effect
- use a range of sentence structures for clarity, purpose and effect
- spell accurately and punctuate effectively.

Activity 7

This activity asks your students to concentrate on vocabulary and sentence structures. They will return to their writing from Activity 4 to add another paragraph. The peer assessment focus in task 2 gives another opportunity for critical evaluation of each other's work; also another opportunity for individual students to identify less successful areas of their writing and to concentrate improvement in these areas. Work done on

extending vocabulary in Unit 20 will be an added benefit in this activity.

Activity 8

This activity focuses on accurate spelling and effective punctuation.

- 1 This task asks your students to look back at previous writing and to identify the nature of their errors in spelling and punctuation. They can do this in pairs since another pair of eyes is often helpful in focusing on repeated mistakes.

There will be an opportunity to work on strategies for more accurate spelling in Unit 26.

To close these activities you could remind your students of the importance of the word effect in the assessment objectives. These technical skills are not just exercises in following rules or conventions; they are one of the means of ensuring that your writing has the maximum effect on the audience you are writing for.

CONSIDER EXAMPLES OF STUDENTS' HIGH-QUALITY WRITING

Activity 9

Suggested answers:

- 1 Student A: developed scene setting with details, for example, the flowers, the sun, the comments on October; imaginative language such as, 'like entrails of a wounded soldier', 'quell an insatiable urge', 'remnants of a failed moustache'; coherence of paragraphs moving from scene setting to mother to movement to event and final dramatic sentence; range of complex sentences and use of dashes.

Student B: effective vocabulary to evoke scene and feelings such as, 'clawing at her nose and eyes', 'like knives from butter', 'clarity in its wild fear', 'fidgiting nose stopped snuffling'; organisation of events in story; details of actions of mother and dog; use of question sentences to involve reader.

Both students write with a high level of technical accuracy in spelling an extended vocabulary and in punctuation. Both select convincing details and develop them. Your students will need to bring these qualities into their own attempts in the assessment task.

ASSESS YOUR PROGRESS

Looking carefully at the student work in Activity 9 will allow you to make final preparations with your students before their assessed piece of work.

These examples are high-quality pieces of work; there is no value in trying to ascertain that one is better than the other.

Your students should look at the tasks in Activity 9 before reading the Student A and Student B responses. They will then be discussing the quality of the responses in small groups from the outset.

FURTHER PROGRESS

The *A Point of View* slot on Radio 4 has already been mentioned.

You can encourage your students to listen more regularly to talk on radio, not just on Radio 4 but also on local radio.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

Unit 26

AIMS AND OUTCOMES

This unit is designed to work concurrently with the other writing units. When a word is highlighted in the preceding units, there will be a corresponding spelling point for students to familiarise themselves with in this unit. You may wish to treat this as a standalone unit and teach spelling all at once, or you may wish to teach unusual or difficult words according to the needs of your class, who will not all need to learn about every spelling rule. Many of these additional spelling activities will function well as additional extension or homework tasks.

This unit develops AO6 skills:

- focus on specific areas of spelling
- develop your accuracy in spelling.

PRELIMINARY WORK

Most of the preliminary work that needs doing in this unit can be achieved by referring students to the source texts in the relevant units; seeing and understanding words in context will greatly help with memorising spelling rules.

Most of the activities in this unit do not require specific answers. Only those activities where there are 'correct' answers are listed here.

UNIT 16

S2: Prefixes: 'dis-' and 'un-'

Activity 1

- **dis**similar
- **un**necessary
- **un**official
- **un**natural
- **dis**credit
- **dis**grace
- **dis**service
- **un**scratched

S3: Forming plurals

Activity 1

NB there are varying schools of thought around pluralising words taken from Latin or Greek. Some words (such as *octopus*) are a mixture of both languages, so the preferred plural is usually the Anglicised *octopuses*. Most dictionaries list both the Latin '-i' and the English '-es' as correct, but there's usually a preferred 'correct' form.

- branches

- holidays
- Christmases
- beaches
- radii (preferred) or radiuses are both correct
- ladies
- atlases
- inches
- women
- blushes
- comedies
- cacti (preferred) or cactuses are both correct
- takeaways
- hoaxes
- witches
- berries
- bonuses
- essays
- gases
- arches
- lies
- coaches
- keys
- dishes
- blotches
- bullies
- doormen
- hippopotamuses (preferred) or hippopotami are both correct
- media
- scissors

UNIT 17

S2: Changing adjectives to adverbs

Activity 1

- quickly
- sarcastically
- menacingly
- angrily
- accidentally
- slowly
- dreamily
- romantically
- reluctantly
- temporarily

- gloomily
- historically
- worthily
- quietly
- moodily
- nastily
- rapidly
- sleepily
- emotionally
- willingly

- **in**finite
- **in**separable
- **im**perfect
- **im**personal
- **il**legal
- **ir**rational
- **in**consistent

UNIT 18

S1: Spelling the 'f' sound

Activity 1

- hy**ph**en
- gra**ff**iti
- **f**oreign
- **f**uneral
- claustroph**ph**obic
- **ph**antom
- em**ph**asise
- tra**ff**ic
- con**f**lict
- al**ph**abet
- bail**iff**
- para**ff**in
- brief**ly**
- **ph**ilosophy
- **ph**rase

UNIT 24

S2: Prefixes: 'in-', 'il-', 'ir-', 'im-'

Activity 1

- **in**capable
- **im**mortal
- **im**possible
- **ir**responsible
- **ill**iterate
- **in**offensive
- **im**moral
- **in**describable
- **in**direct
- **il**logical
- **in**gratitude
- **ir**reversible
- **ine**fficient

Unit 27

It will be at your discretion when you administer this test unit as you work through the Writing units. The tasks given assess your students' progress on the work covered in Units 22–26. They also reflect the demands of A05 and A06.

No mark allocation has been given for the tasks in the unit.

More detailed guidance for awarding marks is available in the assessment support for this unit in the Cambridge Elevate-enhanced Edition of *Progress Plus*.

The grid at the start of the unit gives an indication of the areas for which marks should be awarded.

Test A involves your students in writing a newspaper article. Here you might want to give more credit to answers which choose ideas carefully to engage the reader and which present them in fluently linked cohesive paragraphs.

Test B involves your students in narrative writing. Here you might want to give more emphasis to the first two bullet points in the vocabulary section of the grid.

In both tests a clear focus on purpose and audience will be important for your students in gaining marks.

In most cases student writing will fluctuate across the reminders given in the grids. As the responses on Cambridge Elevate indicate, the final mark will often be a 'best fit' of the various writing qualities shown by your students in the assessment.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example answers)

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: Annotated examples of student responses

Assess to Progress (with example answers) (x 4)