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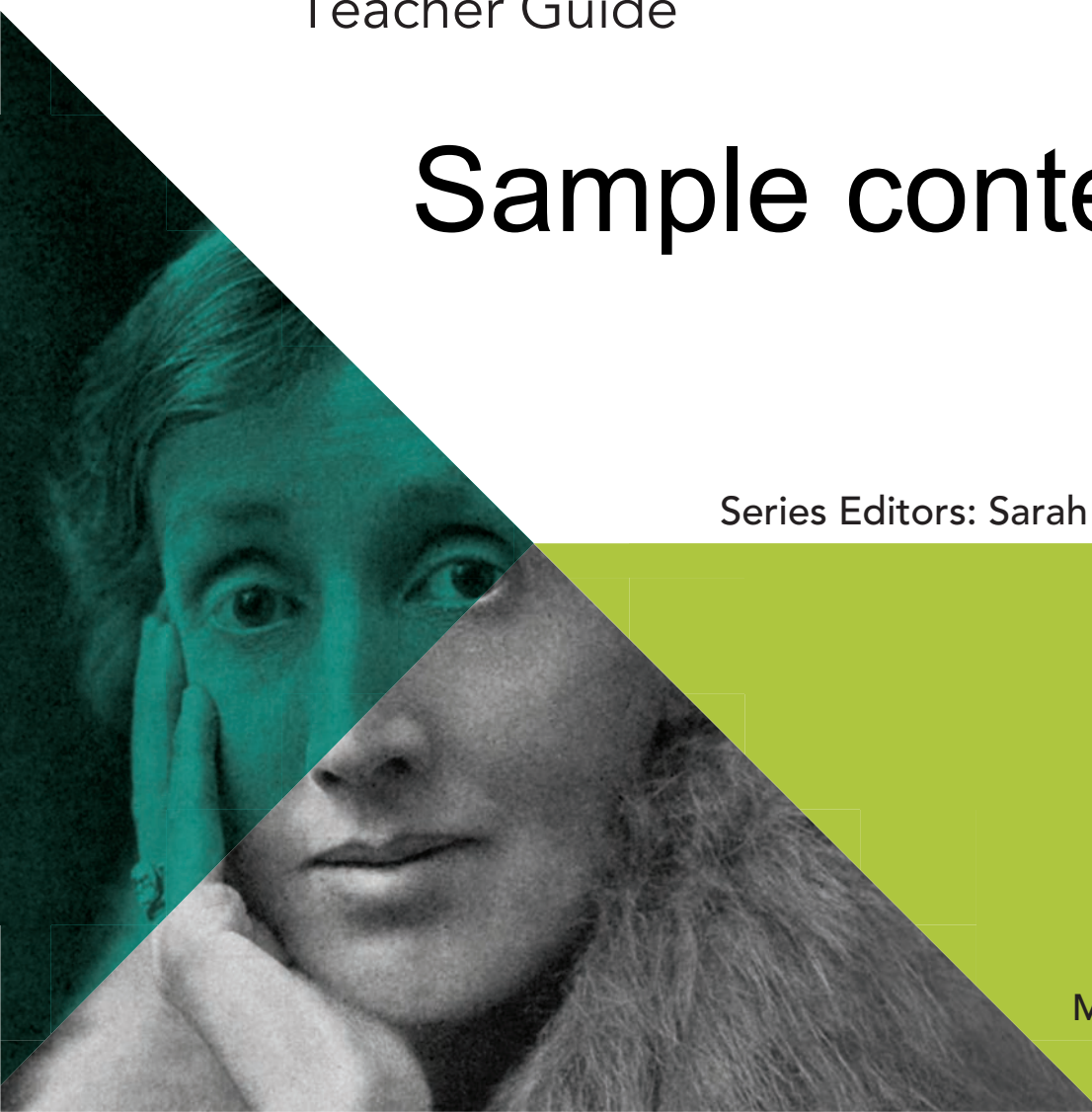


AQA GCSE English Language and English Literature

Teacher Guide

Sample content

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4.1

Explain and comment on writers' use of language

Assessment objectives

English Language

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

GCSE examinations

- English Language Paper 1, Questions 2 and 3
- English Language Paper 2, Question 3

Differentiated learning outcomes

- **All students should aim to** demonstrate awareness of the writer's viewpoint and be able to refer to one or two appropriate words and phrases from the text.
- **Most students should** clearly explain the writer's viewpoint, using some relevant examples from the text to support their ideas.
- **Some students could** offer interpretations of the writer's viewpoint and make detailed comments about a range of carefully selected words and phrases to support their interpretation.

Resources

- **Student Book:** pp. 116–19
- **Worksheet:** 4.1
- **PPT:** 4.1

Getting you thinking



Display **PPT 4.1, slide 1**. Ask students to suggest words that they might use to describe what they see. Discuss as a class what it might feel like to live in a place like the one in the photograph.

Introduce the main questions students should ask when reading a text for the first time: What is the writer's viewpoint? How does the writer want me to think or feel?

Big question



Start with the **Big question**: *Why does it matter which words and phrases the writer chooses?* Give students a few minutes to discuss the question in pairs before they write a short answer.

Explain that you will be returning to this question at the end of the lesson.

Ask students to read the first extract from *The Road to Wigan Pier* in the Student Book (p. 116), or read it aloud if preferred. It might be useful to explain here that the image from **PPT 4.1** is of a pottery town at the time Orwell is describing.



Display **PPT 4.1 slide 2**, which is a checklist of strategies to use when reading a new text for the first time. Refer students to **Q1** and **Q2**. Give students five minutes to respond to these two questions in pairs or a small groups, before sharing their ideas with the class. The responses could be collated onto a whiteboard for later reference.

Explore the skills

Read the next section of *The Road to Wigan Pier* (Student Book p. 117). Make sure students are familiar with the terminology by drawing attention to the **Key term** explanation of *adverbials*. It might also be useful to take an example of each of the other techniques listed in the first column of the table first before students begin their independent work in **Q3**. Students can either copy the table or use **Worksheet 4.1** to complete the second column.

The **Key term** *effect* is central to this part of the lesson – and to following lessons. Students can slip into making vague comments on effect without grasping exactly what it means. Using this point in the lesson to reinforce what effect means can pay dividends later on in the chapter, and elsewhere. Remind students that it refers to the effect that the word or phrase has on the reader: the mood or tone it creates;

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the thoughts and feelings it provokes in the reader; the picture the reader is encouraged to have of what is being described.

Develop the skills



Display **PPT 4.1, slide 3** and ask students to read the sample answer. As they read, ask for responses to **Q4**. This is an opportunity to dig deeply into the meaning of *effect* and for students to explore ways of writing effectively about it.

Students can now respond to **Q5** by returning to their table and selecting two examples that they identified to make notes about their effect. Stress at this point that they should focus on selecting useful material – a word/phrase that can be considered in detail and linked effectively to the writer’s purpose – rather than aiming for blanket coverage. This is the most important part of becoming a good, critical writer. It doesn’t matter if students’ tables are not complete; they are merely using the table to note down their ideas as part of a discerning selection process.



Allow ten minutes for students to complete **Q6**, working independently. Refer to the **Checklist for success** as an aide memoire that students can use before they begin their written task. If time allows, select some responses to share with the class at this point, pointing out what is working well and where students have dealt with the idea of *effect* clearly.

Apply the skills

Read out the main task and make a note of it on the board. Stress the key words in the task: *how*, *use language* and *viewpoint*. Elicit that *language* means the effect of particular word choices as well as language techniques.

Look at the plan in the Student Book relating to Orwell’s use of language (p. 119) and identify the good practice: being clear about what the writer’s viewpoint is (point 1) and how the effect is created (points 2–4).

Give students ten minutes to look at their notes and plan their responses (**Q7**). Emphasise again that it is about selecting the most useful, effective bits of evidence to illustrate how the writer’s viewpoint is created rather than trying to cover every single word a writer uses.

Give extra support by keeping the model answer on display so students can use this to scaffold their own writing.

Give extra challenge by asking students to make sure they include relevant technical vocabulary from this section as part of the response.

Allow 15 minutes for students to work independently on **Q8**, crafting their answer to the task. Students could use the first sentence of the plan in the Student Book (p. 119) to help them start if necessary.

Big answer plenary



Ask students to use the **Check your progress** ladder at the end of the section to position their response on either Ladder 1, Ladder 2 or Ladder 3. When they have done this, they should share their work with a partner and ask the partner also to decide which ladder rung the work should be placed on. Ask students to discuss their work in pairs and identify one strategy for improvement.

Refer back to the **Big question** from the start of the lesson and ask students to write a sentence beginning with: *The words and phrases a writer chooses are essential because...*

4.2

Explain and comment on writers' use of language techniques

Assessment objectives

English Language

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

GCSE examinations

- English Language Paper 1, Questions 2 and 3
- English Language Paper 2, Question 3

Differentiated learning outcomes

- **All students should aim to** show awareness of the writer's ideas and identify two or more language techniques.
- **Most students should** demonstrate clear understanding of the writer's ideas and comment in some detail on how language techniques are used to communicate these ideas to the reader.
- **Some students could** show real engagement with the writer's ideas and be able to explain clearly how specific language techniques have been used to communicate these ideas to the reader.

Resources

- **Student Book:** pp. 120–3
- **Worksheet:** 4.2
- **PPT:** 4.2

Getting you thinking

Big question

Draw attention to the **Big question** and ask students to explain what they think a 'language technique' might be. They may offer some examples. These could be collated on the board for reference as the lesson proceeds.

At this stage it might be worth returning to the idea of 'effect' from the previous lesson and reminding students that it is important to explain *what* the effect of a particular choice actually is, rather than simply saying 'the writer does this for effect'.

Ask for some definitions/examples of *rhetorical techniques*. A brief explanation of rhetoric (the art of persuasion) may be useful if students are unfamiliar with the term. The **Key terms** box provides a definition to support this activity.

Ask students to look at **Q1** and to identify the technique (rhetorical question).



Ask students to discuss **Q2** and **Q3** in pairs before sharing ideas with the rest of the class. Students might mention ideas about hyperbole/exaggeration here, or the ridiculousness of the question, or the shock that might come from the mental picture created by the rhetorical question. Draw students to the understanding that, clearly, the writer sees that the question is ridiculous, and therefore it doesn't require an answer.

Explore the skills

Allow ten minutes for students to work through **Q4**, either independently or in pairs. Ask them to make notes as they consider each question.

Give extra support by ensuring that students understand the terms *direct address* and *first person*.

Give extra challenge by focusing attention on the third question, which is more challenging than the first two.

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Develop the skills

Read the next two paragraphs of the article with the class. As you read, allow time to pause and consider each annotation.

Allow around ten minutes for the class to read the rest of the article, and its annotations, independently. As they read, students should be encouraged to consider which of the eight annotated features they think they might be able to write a short paragraph about. Encourage them to choose one or two features that can be linked really clearly to the writer's overall purpose.

Give extra support by ensuring students understand terminology used in the annotations, including *colloquial* (explained in the **Key terms** box), *personal anecdote* and *metaphor*.

Give extra challenge by suggesting that students think beyond the surface and try to identify other feelings that the writer may be expressing, such as anger, frustration or grief.



Show **PPT 4.2, slide 1**, which is a copy of the student notes in the Student Book (p. 122). Discuss the strengths and limitations of these notes, and ask students to suggest ways in which the notes might be expanded and developed in more detail. For instance, the use of personal tone and anecdote encourages empathy from the reader, which means we are far more likely to take her viewpoint on board.



Allow five minutes for students to complete **Q5**, selecting one language technique and writing their own paragraph about it. Show **PPT 4.2, slide 2**, which is a model paragraph that students could read as preparation for this task.

While students are completing **Q6**, the independent reading task, ask them to make notes as they proceed. Students may wish to use **Worksheet 4.2** in order to highlight or annotate their own copy of the article.

When students have finished reading and identifying examples of language techniques, share some of their ideas with the class. They may point out:

- use of personal details again
- use of humour in the parenthetical aside
- use of punctuation for emphasis
- use of a very dramatic final image.

Apply the skills



Read the task in **Q7** and display it on **PPT 4.2, slide 3**. Read the **Checklist for success** with the students and ensure that they make a strong opening statement about the writer's viewpoint. It might be useful to share an opening sentence such as: 'The writer believes that the driving age should be raised.' Also point out that they should be selecting two or three techniques to write about in detail, rather than trying to cover every technique that has been identified.

Students may benefit from a time limit for completing the task; 15 minutes should be enough for the majority to write around a page. They should be encouraged to use the notes they have made, the notes in the Student Book and the ideas from class discussion to help them.

Big answer plenary



When students have completed their writing task, ask them to look at the **Check your progress** ladder and write down which of the descriptors best applies to their work.

Returning to the **Big question**, ask students to think of one language technique that has been used in this article and how it has influenced the way they think about things. Select some students randomly to offer their ideas to the rest of the class.

4.3

Explain the ways writers use language to create character

Assessment objectives

English Language

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

English Literature

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate

GCSE examinations

- **English Language** Paper 1, Questions 2 and 3
- **English Language** Paper 2, Question 3
- **English Literature** Paper 1, Section B
- **English Literature** Paper 2, Section A

Differentiated learning outcomes

- **All students should aim to** identify at least one method and be able to demonstrate awareness of the effect the writer is trying to create.
- **Most students should** be able to choose clear supporting evidence to explain how one or more methods help to communicate the writer's ideas.
- **Some students could** select particular method(s) and analyse them in detail, linking them precisely to the overall effect being created.

Resources

- **Student Book:** pp. 124–7
- **Worksheet:** 4.3
- **PPT:** 4.1; 4.3

Getting you thinking

Big question



Refer to the **Big question** and ask students to suggest some reasons why it would be a very bad idea to attempt to write about every word.

Ask for suggestions as to what might influence which words students choose to write about. Students might suggest level of complexity of vocabulary, and it would be useful to flag up this idea and explain that the harder vocabulary is not always the most interesting or effective to write about.



Refer students back to **PPT 4.1, slide 2:** the reading checklist.

Ask students to read the short extract from *A Christmas Carol* in the Student Book (p. 124) and simply choose one word that stands out for them. Stress that there is no right or wrong answer. Collate students' selections to return to later.

Draw attention to the **Key term** *omniscient narrator* and clarify the meaning: the sense that the narrator is 'all knowing'. If required, refer to the difference between third- and first-person narration here, asking students why a writer might decide to use one or the other and what the key differences are. Students might refer to the idea of distance created by third person, or how first person allows us to view events and ideas from the narrator's perspective (which may or may not be accurate).



Now ask students to look at the description of a 'discerning, analytical reader'. Then give them five minutes to complete **Q1** and **Q2**. Share some responses before moving to the next part of the lesson.

Explore the skills

Ask students to complete **Q3**, either using **Worksheet 4.3** or copying and completing the table in the Student Book (p. 125). Refer to the key term *connotation* and make sure students understand what this means.

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Display **PPT 4.3**, which unpicks one detail from the extract and illustrates the meaning of *connotation*. When students have read this example, ask them to complete **Q4**, choosing a different detail from the extract.



Now refer students to the **Key term** and ask them to read the definition of *semantic field*. Ask them to read the next extract describing Scrooge, either individually or as a class, and ask students for responses to **Q5** and **Q6**. This task could be completed as independent writing if preferred.

Students should be made aware of the idea of ‘cold’ and how this can have emotive connotations as well as literal ones. Asking students to write a sentence at this stage using both the **Key terms** could be a useful consolidation exercise: ‘Dickens, the omniscient narrator, uses a semantic field of cold, which has connotations of’. Stress the importance of explaining the effect of the semantic field, not simply identifying its existence.

Develop the skills

Refer back to the idea of narrative perspective to remind students of the difference.

Ask students to read the extract from *Mr Pip* by Lloyd Jones, either independently or with the class. Ask students to complete **Q7a**, thinking about the differences between the effect of narrative perspective in this extract compared to the extract from *A Christmas Carol*. What difference does it make having a first-person narrator? Draw students into considering whether it means the reader can find out more, or less, about the various characters.

As preparation for **Q7b**, ask students to think about what the reader sees that might be different from what the narrator, Matilda, sees. Is the reader being drawn to admire Dolores? Draw attention to the words and phrases that suggest Dolores’s strength and her love for Matilda, for example ‘My mum smiled back at me’.

Apply the skills

This task draws together the learning from the lesson. Remind students about the ‘magnifying glass’ idea and how they approached the first part of the lesson, selecting one particular word to comment on. Remind them of the **Big question** and how selecting a good detail to write about is dependent on how much they can say about the effectiveness of that detail.

If preferred, students could work in small groups or pairs on this part of the lesson.

Give extra challenge by drawing attention to the phraseology in the final paragraph. Notice how many words and phrases suggest that Matilda is merely observing her mother (‘tended to look’ / ‘looked’ / ‘appeared to be’), rather than trying to understand or empathise with her. Encourage students to think how this might suggest that the narrator’s perspective is biased or flawed.

Big answer plenary

Return to the **Big question** by asking for example of details students selected. Draw attention to the range of details used in the class. Were some particular details used more than others?

Ask students to pair up with a partner who used the same detail and read each other’s ideas. If there is time, students could then rewrite their response, using both their own and their partner’s ideas.

Ask students to use the **Check your progress** ladders at the end of the section to assess their own work and their partner’s.

4.4

Explain and comment on writers' use of structural features

Assessment objectives

English Language

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.

English Literature

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

GCSE examinations

- **English Language** Paper 1, Questions 2 and 3
- **English Language** Paper 2, Question 3
- **English Literature** Paper 2, Sections A and B

Differentiated learning outcomes

- **All students should aim to** identify one or more structural technique and attempt to explain its effect on the reader.
- **Most students should** identify the writer's purpose and viewpoint and clearly explain how a range of structural techniques help to demonstrate this purpose / viewpoint.
- **Some students could** select one or two particular structural features and present a detailed commentary on how they work to reinforce the writer's purpose and viewpoint.

Resources

- **Student Book:** pp. 128–31
- **Worksheet:** 4.4
- **PPT:** 4.4

Getting you thinking

Big question



Read the Big Question and ask for students' suggestions as to what *structure* means in this context. Students could either offer ideas verbally for collation on the board, or write their ideas as a list or in sentences. At this stage their suggestions may refer to aspects such as sentence length, paragraphs, starts and endings. You can return to the second part of the question – 'why is it important?' – at the end of the lesson.

Refer to the opening paragraph, which identifies some structural features, and make sure students have read the **Key term** *cohesion*. Identify the learning point: the actual words themselves are only one part of the way a writer creates meaning.



Display **PPT 4.4, slide 1** and ask students to complete **Q1** – the spider diagram – using the ideas in the Student Book (pp. 128–9) as well as those that have come out of the initial class discussion.

Explore the skills

Reiterate the main point from this section of the lesson, which is how structure can be used to shape understanding.



Have students complete **Q2** by reading the extract from *DNA* in pairs, in a variety of different ways. Allow at least five minutes for students to practise this, before asking for feedback on where the pace might be different, where the overlaps might be, and what might change in terms of mood by altering the pace at different moments.

Discuss **Q3** and ask students to suggest responses to this question. They should identify that it is Mark who has the information and Jan who is in the dark.

Allow students 10–15 minutes to complete **Q4a, Q4b, Q5** and **Q6**. This could be done independently or as discussion in pairs or groups.

When students feed back their ideas from this part of the lesson, it might be useful to draw their attention to the ways in which Kelly is creating a sense of tension.

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Also, highlight how the use of unresolved, unfinished questions creates a sense of mystery and invites the audience to want to know more about what has happened and what this conversation is about. You might also want to draw attention to the ways in which the unanswered questions suggest a shared knowledge between Jan and Mark.

Develop the skills



Display **PPT 4.4, slide 2** and read the extract from *A Walk in the Woods*. Read the **Key term** description of *structural features* and see if there are any ideas here that students could add to their spider diagram.

Give students ten minutes to complete **Q7**, either using **Worksheet 4.4** or copying and completing the table in the Student Book (p. 130).

Have students complete **Q8**. Ask them to look at how the final phrase ‘chronic depression’ is led up to. They may notice how the rest of the paragraph builds towards this as an inevitable consequence of the rest of the ailments being listed.

Q9a asks students to comment on the overall *tone* of the passage, and **Q9b** focuses attention on how the structural features add to the tone. Once students have established the gentle tone of humour and irony, they can then suggest which particular structural features create this. For example:

- The long list of unpronounceable diseases suggests the fear he has for this place.
- The short sentence ‘There is no known cure.’ in the centre of the paragraph reinforces the sense of danger.
- The list of symptoms further reiterates how focused he is on the dangers.

Give extra support by focusing on how the humour is created by the contrast between what should be feelings of excitement about this trip and Bryson’s actual obsessing about its potential dangers.

Give extra challenge by drawing attention to the use of dashes and how the pauses they create add even more humour to the passage, as the various lists lead up to the final, almost inevitable, ‘chronic depression’. What effect does this have on the reader’s impression of Bryson? Does he sound like an intrepid explorer?

Read the sample student response and annotations (Student Book p. 131). Draw attention to the ways this response deals with the writer’s purpose by identifying one structural technique (use of sentence structure), followed by explanations of two effects created by this feature. Then at the end the student links back to the writer’s purpose. Explain that this is important as it shows focus on the effect (from lesson 4.2) of the structural technique, rather than simply identifying it.

Apply the skills



Display **PPT 4.4, slide 3** which is the main task for this lesson. Give students 15 minutes to complete **Q9a** and **Q9b**, using their notes and the student response as a model for how to structure their answer.

Big answer plenary

Return to the **Big question** from the start of the lesson. The second part of the question asked students to think about why structure is important. Ask students to write a sentence explaining what they have learned from this lesson about the importance of structure in aiding meaning. They could use the scaffold: ‘*Structure refers to and it is important because*’

Ask students to use the **Check your progress** ladders to assess their written work and place themselves on one of the ladders for this task.

4.5

Explain and comment on writers' use of openings

Assessment objectives

English Language

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.

English Literature

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

GCSE examinations

- **English Language** Paper 1, Questions 2 and 3
- **English Language** Paper 2, Question 3
- **English Literature** Paper 1, Section B
- **English Literature** Paper 2, Section A

Differentiated learning outcomes

- **All students should aim to** identify one or more elements from the opening to a narrative and make straightforward comments on effect.
- **Most students should** infer some meaning from details in the opening to a text and use relevant examples to support their interpretations.
- **Some students could** interpret more subtle inferences a writer is making in the introduction to a text and use precise references to support their interpretations.

Resources

- **Student Book:** pp. 132–5
- **Worksheet:** 4.5
- **PPT:** 4.5

Getting you thinking

Big question



Read the **Big question**: *Why is the opening of a story important?* Ask for some verbal responses to this question, or allow a couple of minutes for students to write a sentence beginning with *'The opening of a story is really important because...'* before asking students to share with the class. Either collate ideas for reference later or ask students to make a note of the two or three ideas that they like the best.



Allow a few minutes for students to discuss **Q1** in pairs before feeding ideas back to the class.

Ask students to look at the seaside picture in the Student Book (p. 133) and to write down three words to describe the mood being suggested by this picture.



Now read the opening of 'The Way the Pit Works', either from the Student Book (p. 132) or on **PPT 4.5, slide 1**. Next, read the annotations on the sentence shown in the Student Book and draw attention to the fact that this student has found three separate things to infer from the one sentence.

Give students five minutes to complete **Q2b** independently.



Ask students to read the second paragraph of the story starting 'By eight o'clock...' (p. 133) and to complete **Q3**. They can either read from the Student Book or look at **PPT 4.5, slide 2**. **Slide 3** has a copy of the table, which you could show students before they read the second paragraph so as to give them an idea of what they will be looking for.



Q4a, 4b and **4c** could either be completed independently or through class discussion. It would be useful to draw out how the writer is creating quite an ominous mood and how there are hints in these opening paragraphs that the story is not going to end happily.

Explore the skills

Draw attention to the **Key term** *infer* and take a moment to clarify the difference between this term and *imply* – the easiest way for students to remember is that the writer ‘implies’ and the reader ‘infers’.



Read the opening few lines from *Jane Eyre* and discuss **Q5** as a class. You may want to collate the answers on the board.

Then ask students to complete **Q6**; they can copy the table in the Student Book (p. 134) or you can hand out copies of **Worksheet 4.5**. They can then use their ideas to answer **Q7**.

Develop the skills



Read the next section from *Jane Eyre*, either from the Student Book (p. 135) or from **PPT 4.5, slide 4**. When responding to **Q8**, you might want to draw attention to the vocabulary used – ‘mama’, ‘reclined’, ‘darlings’ – and how this suggests that Mrs Reed is a cloying, rather overprotective mother.

Q9 requires students to think carefully about the narrative perspective. For example, they could notice how Jane manages to imply criticism with the reference to the cousins ‘for the moment neither quarrelling nor crying’, and also how Jane focuses on her separateness or distance from the others.

Give extra support by focusing on the last few words. Do these emphasise the fact that Jane is neither ‘contented’ nor ‘happy’? Why might this be? Ask students to use this detail to write a sentence inferring that Jane is unhappy or discontented and suggest a possible reason why.

Give extra challenge by drawing attention to the ironic stance of the narrator and the oblique criticism of her aunt and cousins. How is the writer implying criticism of these characters?

Apply the skills

Ask students to complete **Q10**, using the table in **Worksheet 4.5** to add any further information about Mrs Reed and Jane. Students might notice how Jane challenges her aunt rather than merely accepting the censure, or how Mrs Reed does not approve of being challenged by a child. Some may also notice that Jane prefers solitude, and possibly link this to the idea that she will need to become independent and not reliant upon anyone.

The main task offers students the opportunity to put their notes and ideas into a short piece of writing. If preferred, this could be a longer task, possibly a homework activity.

Q11 also offers the opportunity for students to undertake an evaluative, comparative task if appropriate, by looking at the opening of *Jane Eyre* alongside ‘The Way the Pit Works’ and evaluating which opening might be the more effective and why.

Big answer plenary

Return to the **Big question** and ask students to share ideas about what they have learned about the opening of a story.

As a plenary task, invite students to write a sentence or two to a budding writer, giving advice on how to create an effective opening and explaining why this is a crucial element in a story.

Ask students to consider their written responses to **Q10** and **Q11** and decide which rung of the **Check your progress** ladder they feel most accurately describes their attainment.

4.6

Explain and comment on the ways writers create meanings and effects with structure and form

Assessment objectives

English Language

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

English Literature

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate

GCSE examinations

- **English Language** Paper 1, Questions 2 and 3
- **English Language** Paper 2, Question 3
- **English Literature** Paper 1, Section B
- **English Literature** Paper 2, Section A

Differentiated learning outcomes

- **All students should aim to** identify at least one structural feature and comment on the effect it creates, using the correct terminology.
- **Most students should** select some features of structure and form and be able to clearly explain the effects created by the writer, using the correct terminology.
- **Some students could** analyse two or more particular features of structure and form in detail, linking them precisely to the overall effect being created and using technical vocabulary as a precise shorthand to explain effects.

Resources

- **Student Book:** pp. 136–9
- **PPT:** 4.6

Getting you thinking

Big question



The **Big question** is designed to get students thinking about the differences between the two terms 'structure' and 'form'. It might be useful to spend a moment recapping on lesson 4.4 in terms of the different ways in which structure can be manipulated in order to influence meaning. Ask students to look again at their spider diagrams from that lesson.

Read the explanation of 'form' in the Student Book (p. 136) and ask students to complete **Q1**. One way of completing this task is to ask students to physically draw an example of each form first of all, then annotate it to describe the particular features that indicate which form it is.

Now read **Q2**; students could either do this question independently before feeding back, or the question could be used as stimulus for a short class discussion.

Explore the skills



Ask students to read the Shakespeare sonnet, either from the Student Book (p. 137) or from **PPT 4.6, slide 1**. Because the aim is to partly to be aware of the rhythm, it might be useful to ask students to work in pairs on this task, reading the poem aloud and noticing the rhythm as well as any other features of form, such as the sonnet's fourteen lines or the rhyme scheme.

Q3a and **Q3b** are short comprehension exercises. Students should work individually at first and then discuss their ideas with a partner.

Students can then work on **Q4**, either in their pairs or individually. Once they have answered all parts of the question, they can write a definition of a Shakespearean sonnet. Bear in mind that the support for this is in the Student Book so you may want to ensure they have the relevant page closed so they don't merely copy the information there.

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It might be useful to explain that there are other forms of sonnet: the Petrarchan sonnet is organised into two stanzas of eight and six lines respectively, rather than the Shakespearean sonnet with its structure of four–four–four–two lines.

The **Key terms** box explains *iambic pentameter*. Students could select a further line from the sonnet and mark it up in a similar way, showing where the stresses are.

Develop the skills

PPT



Read the poem 'Anne Hathaway', either from the Student Book (p. 138) or from **PPT 4.6, slide 2**. In order to contextualise the ideas in the poem, ensure that students read the explanation of 'second-best bed' and understand that Shakespeare could be said to be offering a very romantic message to his wife in this detail from his will.

Students should then complete **Q5** and **Q6**, either individually or in pairs. For **Q5** the main point is that she is describing the wonderful relationship she shared with Shakespeare. The key learning point from **Q6** is that there is clearly a warm, loving relationship being described here, and the choice of form is significant in that message to the reader.

Students might suggest that:

- the choice of form links the speaker closely with her husband's preferred method, showing a close bond between them
- sonnets are traditionally associated with love, again suggesting the bond of love between them.

Q7 gives students the opportunity to draw their ideas together. The key point is that the form of this poem is very significant. Ask students to keep referring back to the definition of a sonnet as they approach this question. Remind students of the importance of being able to explain the impact of, or rationale/reason for, a conscious choice, rather than merely identifying what it is.

Give extra support by showing students the strength of the rhyme in the final couplet and asking for a suggestion as to whether this means the love is strong or weak.

Give extra challenge by asking students to see what else they notice: is the rhyme scheme stronger in certain places than others? Might this suggest that hers is a 'version' of a sonnet rather than the genuine article?

Apply the skills

Students can now use their notes and ideas to complete the main task. This is an ideal opportunity to complete an extended homework task of around 300 words. The **Checklist for success** highlights the importance of linking comments about form and structure to the actual content and ideas of the poem.

Big answer plenary

Return to the **Big question** and ask students to see if they can now answer the question in one sentence. They will probably understand by now that there is a lot of crossover between the two terms, in that structure plays a part in, or helps to determine, form. Form generally refers to aspects such as genre, type, style and shape, whereas structure refers to particular cohesive features.

Finally, students should use the **Check your progress** ladders at the end of the section to assess their work and set themselves a target for improvement.

Apply your skills – Preparing to answer a question on writers' effects

Assessment objectives

English Language

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.

English Literature

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

GCSE examinations

- **English Language** Paper 1, Questions 2 and 3
- **English Language** Paper 2, Question 3
- **English Literature** Paper 1, Section B
- **English Literature** Paper 2, Section A

Differentiated learning outcomes

- **All students should aim to** identify the writer's ideas and viewpoint and select two or more features of language and structure for straightforward comment.
- **Most students should** be able to explain the writer's ideas and viewpoint clearly, selecting relevant material to comment on and explaining how this helps to present the ideas/viewpoint.
- **Some students could** infer meaning from a range of subtle clues, reading between the lines and using quite precise selection(s) of detail to support their interpretation of ideas and viewpoint.

Resources

- **Student Book:** pp. 140–51
- **Worksheet:** 4.7
- **PPT:** 4.7

Introduction

This 'Apply your skills' section is designed to enable students to draw together their learning from the chapter as a whole and undertake some examination-style independent assessments. This section may take about three lessons if the tasks themselves are completed in class.



Display **PPT 4.7, slide 1** and ask students to write a sentence in their own words explaining what skills they have to demonstrate for AO2.

Explain that AO2 refers to anything that the writer has done deliberately in order to make meaning; anything that shows understanding that the writer is 'the maker of the text' and as such, is making conscious decisions about particular words, particular techniques, particular structural features and the order in which they are used.

Responding to an English Language task about language



Have students complete **Q1**. Display **PPT 4.7, slide 2** and ask students to read the passage from *Bloodline*, using either the Student Book (pp. 140–2) or **Worksheet 4.7a**. At this stage they are gaining an overview of the extract. Encourage them to highlight, annotate and underline anything they notice. Remind students about what they have learned in previous lessons, in particular that making good selections of specific details that can be commented on in detail is very important when working with previously unseen material in examination conditions.



Alternatively, students could work in pairs or small groups, annotating the extract together.



Display **PPT 4.7, slide 3** and ask students to select three details from the extract that they feel they could comment on in detail.

At this stage, ask students to complete **Q2**, taking no more than ten minutes.

Students could then complete **Q3** and **Q4** by reading the two sample responses in the Student Book (pp. 143–5), and discuss the relative merits of the two responses. The mark schemes for GCSE English Language could be copied and given to students. For each response ask them to work up the descriptors like a ladder, answering yes or no as to whether they see the skills in place. For Response 1 they are likely to see Level 2 descriptors in place; for Response 2 they are likely to see Level 3 descriptors evident. Focusing on the descriptors will help students as they tackle **Q5**.

As a variation on **Q4**, Students could take one section from Response 1 and rewrite it, using the comments on Response 2 in order to improve it.

Responding to an English Language task about structure



Display **PPT 4.7, slide 4**, which is a copy of the second task (Student Book p. 145). This time, students can work independently to respond to this question on whole-text structure. Ask students to think about how they would approach the task (**Q6**) and draw attention to the **Checklist for success** from the Student Book (also on **PPT 4.7, slide 4**) and explain that this can be used to scaffold and organise their response.

When students have finished this task, read the two sample responses in the Student Book (pp. 146–8). **Q7–Q10** take students through this process and can be used to identify:

- one element of their own work that they are particularly pleased with
- one element of their own work that needs to be improved.

Responding to an English Literature task



Display **PPT 4.7, slide 5** and point out that even though this is referring to a very different genre of text, the skills required for reading are exactly the same.

Either read the poem (Student Book p. 148) with the class or allow around five minutes for independent reading. If using **Worksheet 4.7b**, students can mirror the activity from earlier in the lesson, annotating or highlighting any features they notice. This is a useful message as it reinforces the transferability of reading skills, and reminds students that the overall approach is the same regardless of form, genre or examination question.



The final task in this section is for students to write an independent response to the poem 'First Love'. Display **PPT 4.7, slide 6**, which is a copy of the task from the Student Book (p. 148).

If you prefer, ask students to read Response 1 and Response 2 in the Student Book (pp. 149–51) before they undertake their own response to this task. They could select one element of good practice and aim to incorporate it into their response. The GCSE English Literature mark scheme for Paper 2 Section B could be given to students to place the responses into the appropriate Level (Level 3 for Response 1, Level 4 for Response 2).

The two additional tasks on **Worksheet 4.7c–d** offer further opportunities for students to develop their skills. These could either be used as extension activities or for further consolidation and practice of the skills developed throughout Chapter 4.

Student Book **Q3&5** Use the table below to find examples of Orwell's use of language (in the second column) and to make notes about their effects (in the third column).

Language choice	Example(s)	Effect: how it makes me feel and why
Adverbials	underfoot overhead ringed completely round	Create a feeling of claustrophobia because they suggest people are completely surrounded by the effects of industrialisation
References to colour		
Powerful adjectives		
Repetition		
Imagery or comparisons		

Student Book Q7 How does the writer use language techniques to help persuade the reader to agree with her point of view?

Let's put the brakes on teen drivers and make them wait until they are older

A RECENT REPORT has recommended that the age for probationary driving licences be raised to 18.

Would you give a child a loaded gun? Loaded guns are unbelievably dangerous, and children's brains not yet capable of properly understanding danger, or heeding warnings. Of course you wouldn't.

But would you allow a 17 year old to drive a car? We've all been right behind it, for many years: or at least, no one I know has been out on the streets protesting about the threshold at which teenagers can apply for a provisional driving licence.

But now, at last, sanity is starting to prevail. A government report, by the Transport Research Laboratory, has recommended raising the age at which kids can learn to drive to 18. My 15-year-old daughter, who is counting the months until she's almost 17 (the application can go in three months before their birthday), will be devastated when she hears the news – and so will thousands of other teens, for whom getting a licence and learning to drive is seen as a rite of passage.

But I use the word 'kids' deliberately. Anyone who has older children – and I have two, aged 21 and 19 – knows they are really toddlers in an extraordinarily effective disguise. They look (especially if you don't currently have one) so adult! All grown-up! But – and there's an increasing amount of research to back this up – until they're at least 21, their brains are still in formation. They don't yet 'think' like adults; in particular, they don't connect 'actions' and 'consequences'. If you're a driver, you know how bad that could be.

And yet we give them the car keys; we sit beside them as they learn the difference between the accelerator and the brake; we applaud when they pass their driving test; we pay the extortionate insurance premiums for them.

And still we don't twig how bonkers it all is: unless your family is hit by tragedy when a teenager crashes, and suddenly it's all crystal clear. My husband's cousin crashed, fresh from her driving test. She survived for two years in a coma, but then she died. A young woman who would now be in her mid-30s, carried off way too soon, more by society's negligence than by her inexperience as a driver. And when it happens: wham. Not just the impact – which is immeasurable, because road traffic deaths blight families for decades after people assume they're 'over it' – but the madness of it all. Why did that child have a loaded gun?

Sometimes it's not only themselves they kill either: they take their siblings, their friends, with them.

Once you've been hit by a road traffic death – and my family has, as well as my husband's – you know it's impossible to overestimate its toll. And the terrible reality is that road deaths are the most common tragedy in all our lives; and teenagers, the people we should be protecting, are four times as likely to die in a road accident than as a result of drink or drugs. Four times! And here's betting you've heard far more about the dangers of drink and drugs.

Today's government report urges more than just rowing back on the age threshold. It suggests a lot of hand-holding, as you would do for a young child. A night-time curfew, unless they have an over-30 with them (what a delightful idea that is – my taxi beckons, after all those years when it's been the other way round), and a learner phase when they drive under supervision.

Some people will call it the nanny state. But I bet you this: none of them are people who've ever watched a teenage driver's coffin being lowered into the earth. It's not a sight you easily forget; and nor should it be.

Joanna Moorhead, *The Guardian*, 11 October 2013

How Dickens creates the character of Scrooge

Student Book **Q3** Read the extract from Charles Dickens's *A Christmas Carol*. Use the table below to list a range of different techniques that Dickens uses to create impressions of Scrooge.

Technique	Example	Connotation
Adjectives	grasping	Suggests harshness and desperation, as if money is something that Scrooge feels very passionately about
Imagery	a tight-fisted hand at the grindstone	
Narrator	Oh!	

Worksheet 4.4

Bryson's use of structural features in *A Walk in the Woods*

Student Book Q7 Use the table to find examples of Bryson's use of language in the extract from *A Walk in the Woods*. Use the third column to comment on the effects of some of these language techniques on the reader.

Structural feature	Example	Effect on reader
The list of possible diseases	Ehrlichia chafeenis, schistosomiasis, brucellosis, and shigella	So many technical terms – means he has read up on the diseases. Might suggest he is fixated with what he might catch and suggests he is afraid. However, it could also suggest he is determined to find out everything he can so he is prepared.
The use of short simple sentences that contain one idea		
The list of symptoms of Lyme disease		
The use of dashes		

Student Book **Q6** The table below gives some examples of inferences. See what you can add.

Detail	Quotation	Inference
Negative start	'no possibility of taking a walk'	First sentence negative, suggests life is hard or miserable?
Verbs	'wandering'	Suggests ...
Narrator	'we'	

Apply your skills: prose extract

- Student Book **Tasks** (a) *How does the writer's use of language create a picture of the boy's excitement?*
 (b) *This extract is from the opening to a novel. How has the writer used structure within the extract to interest the reader?*

The wide avenue with its big white-washed houses set well back in their own lush gardens was an insult. The plush white Lexus was an insult. Shadow knelt by the car's fuel tank, the perspiration glistening on his brow and arms. Like rain on dark glass, a drop of sweat ran down his left cheek, over his short muscular neck and into the cotton of his worn T-shirt. For a fifteen-year-old boy, Shadow was built big and solid. At his side were the tools of his trade: a rag, a can of gasoline. In his pocket was the means to a magical end: a box of matches.

[...]

Shadow drank the smell from the gas tank. Sheer bliss. The smell alone could transport him to paradise. Quickly, he stuffed the rag into the wound in the side of the car, letting a few inches hang out like a wick. To make sure there was enough food for the fire, Shadow splashed gasoline over the cloth and down the side of the car. Slowly, working his way backwards, away from the Lexus, he laid a trail of gasoline. In the warmth of the night, the fuel evaporated and filled the air with its sweet hungry smell. Twenty metres from the car, behind the shiny liquid fuse leading to the Lexus, Shadow stopped.

He was eager to see the greedy flames and yet he wanted to linger, to savour the moment that was about to make him important once more. He called it Shadowtime. His fingers gripped that little box, slowly extracted a match. Such a tiny thing, like an exclamation mark. One simple strike, a quick twist of the wrist, and the cleansing began with a graceful yellow plume like a candle in a church. Shadow's spine tingled, his heartbeat raced. He was about to see the most beautiful show on Earth. He dropped the lighted match and the eager fuel reached up and embraced Shadow's gift of life.

The seductive flame danced silently, slickly down the road towards the white car. The itchy yellow fingers clawed up the side of the Lexus, blistering the paint, and loitered for a few seconds on the wick before worming their way into the interior.

[...]

Fluttering yellow birds flew out into the darkness and sucked the oxygen from the night air. Some of the flames flashed beneath the Lexus and baked the car as if it were on a gas cooker. After a delicious delay, the windows blew out and the vehicle leapt a metre off the road in an exquisite explosion, engulfed by a fiery yellow sheath as if it were being carried to heaven by a host of shining angels. The flame shot upwards into the night, pushing aside the darkness, illuminating the sky. The shock wave rushed past Shadow, pushing him backwards and roaring in his ears. A split-second later, Shadow felt an extra ripple of unnatural heat wafting over him, sensing it most on his bare skin. He did not even blink. This is what he lived for. Forget school. This was what life was all about.

Only when he detected movement in the street was it time to retreat. At first, Shadow jogged backwards so that he could keep an eye on the still burning wreck, so he could keep the image on his retina for as long as possible. In the coming days he would replay it many times – until he ached for a different image. But the next one would also be that magnificent combination of yellow and black. Street-lamps at night, gold on skin, flame scavenging among charred ruins. For now, he could see it whenever he looked. The flickering flower was reflected in every window of every house and every parked car. It was like a dream that the whole world was on fire. Paradise.

Malcolm Rose, from *Bloodline*

Student Book **Task** *How does the writer present ideas about love in 'First Love'?*

First Love

I ne'er was struck before that hour
With love so sudden and so sweet,
Her face it bloomed like a sweet flower
And stole my heart away complete.
My face turned pale as deadly pale,
My legs refused to walk away,
And when she looked, what could I ail?
My life and all seemed turned to clay.

And then my blood rushed to my face
And took my eyesight quite away,
The trees and bushes round the place
Seemed midnight at noonday.
I could not see a single thing,
Words from my eyes did start—
They spoke as chords do from the string,
And blood burnt round my heart.

Are flowers the winter's choice?
Is love's bed always snow?
She seemed to hear my silent voice,
Not love's appeals to know.
I never saw so sweet a face
As that I stood before.
My heart has left its dwelling-place
And can return no more.

John Clare

**Responding to an English
Language task**

Read the extract and then answer the question that follows.

As he began the journey home, the silence was broken by a distant rumble of thunder and little avalanches of snow went swishing into the wide street. Professor Millward stood motionless, considering, analysing. Perhaps it was an atomic bomb, burning and blasting away the snow. His hopes revived and his disappointments of the night began to fade.

That momentary pause almost cost him his life. Out of a side street something huge and white moved suddenly into his field of vision. For a moment his mind refused to accept the reality of what he saw. Then the paralysis left him and he fumbled desperately for his futile revolver. Padding towards him, swinging its head from side to side, was a huge polar bear. He dropped his belongings and ran, floundering over the snow towards the nearest building. The entrance to an Underground station was only a few feet away. The temptation to look back was intolerable, for he could hear nothing to tell him how near his pursuer was. For one frightful moment the steel gates resisted his numbed fingers. Then they yielded reluctantly and he forced his way through a narrow gap. The monstrous shape reared in baffled fury against the gates but the metal did not yield. Then the bear dropped to the ground, grunted softly and padded away. It slashed once or twice at the fallen rucksack, scattering a few tins of food into the snow, and vanished as silently as it had come.

A very shaken Professor Millward reached the University three hours later, after moving in short bounds from one refuge to the next.

from *The Forgotten Enemy* by Arthur C Clarke

How does the writer's use of language create an atmosphere of tension and danger in this extract?

Checklist for success

A successful response should include:

- reference to particular words and phrases
- comments on the effects of language features and techniques
- comments on the effects of sentences and punctuation.

Responding to an English Literature task

Read the poem and then answer the question that follows.

Advice to a Teenage Daughter

You have found a new war-game
called Love.

Here on your dressing-table
stand arrayed

brave ranks of lipsticks
brandishing

swords of cherry pink and flame.

Behold the miniature armies
of little jars,

packed with the scented
dynamite of flowers.

See the dreaded tweezers;

tiny pots of manufactured moonlight,
stick-on-stars.

Beware my sweet;

conquest may seem easy

but you can't compete with football,

motor-cycles, cars,

cricket, computer games,

or a plate of chips.

Isobel Thrilling

How does the writer present ideas about growing up in 'Advice to a Teenage Daughter'?

Checklist for success

A successful response should:

- demonstrate your understanding of the ideas and feelings in the poem
- include some well-selected evidence to support your points
- analyse the effects of particular words, techniques and structural features, linking them to the ideas and feelings in the poem.