

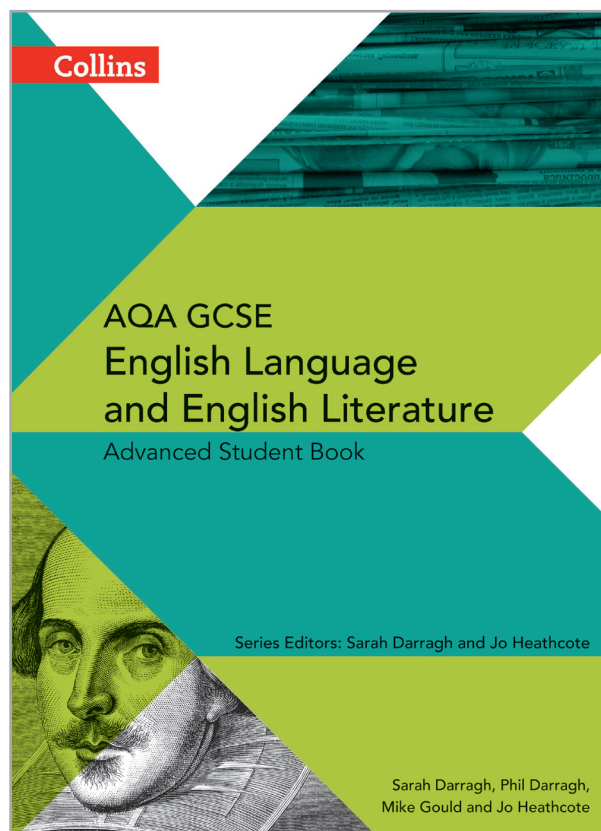
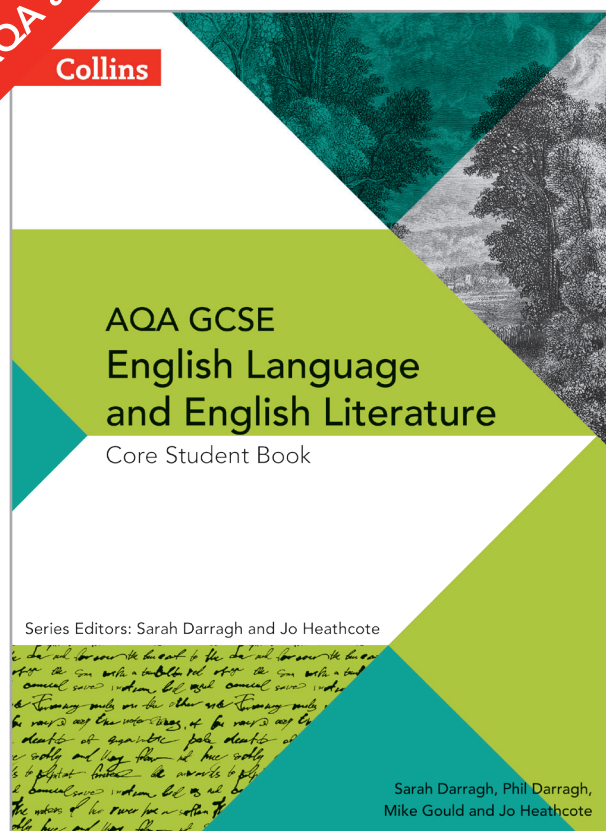
Collins

AQA GCSE English Language and English Literature

The Student Books have entered the AQA approval process.

Series editors: Sarah Darragh and Jo Heathcote

Authors: Phil Darragh, Sarah Darragh, Mike Gould and Jo Heathcote



Teach AQA's GCSEs in English Literature and English Language as one coherent course with Student Books that help students to apply the skills that underpin both qualifications.

Key changes to the GCSE specifications:

- The new English Language GCSE will encourage students to read a greater range of high-quality, more challenging extracts from literature, extended literary non-fiction, essays and journalism of the 19th, 20th and 21st centuries.
- The new English Literature GCSE will give students the opportunity to study a whole Shakespeare play, a whole nineteenth-century novel, a cluster of poems including Romantic poetry, and a modern text (novel, play or AQA's short story anthology).
- The removal of tiering and introduction of a new numerical grading system (from 1-9) means that question papers will be structured to support and challenge the full range of abilities.
- Students must be entered for GCSE Literature and GCSE Language to gain the double-weighted points for English in the English A–C and Progress 8 measures; the combined English GCSE will no longer exist.
- English Literature can now count as the 'English' result if a student's best result is achieved in this GCSE.
- There will be an increased emphasis on accurate and effective writing, in Standard English. There will be a greater focus on spelling, punctuation and grammar, including the use of vocabulary and different sentence structures.
- Reading and writing will be equally weighted in the new English Language GCSE. Speaking and listening (now called Spoken Language) will not count towards a student's final marks.
- Both English GCSEs will be assessed through terminal examinations. Controlled assessment has been abolished.

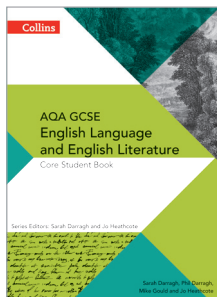
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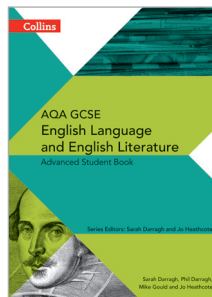
How is the course structured?

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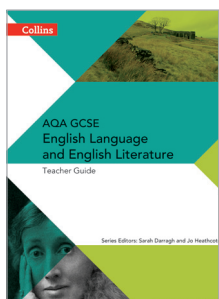


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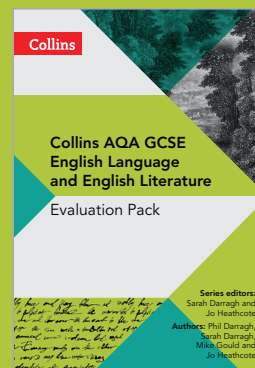
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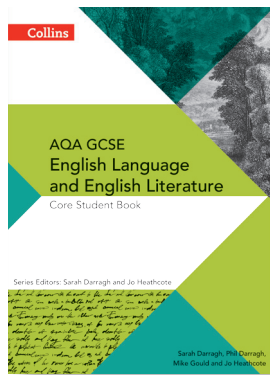
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The Core Student Book provides an excellent foundation in the skills and knowledge required for both courses.

Chapter 4 . Topic 1

Explain and comment on writers' use of language

- Learning objectives**
You will learn how to
- identify the overall viewpoint in a text
 - write about the effects of writers' language choices, linking them to the overall viewpoint.
- Assessment objective**
- English Language AO2

Why does it matter what words and phrases the writer chooses?

Getting you thinking

When reading a text for the first time, focus on these key questions. What is the writer's **viewpoint**? How does the writer want me to think or feel?

The writer's viewpoint will be communicated through his or her choice of language.

In *The Road to Wigan Pier*, George Orwell writes about a time of great change in the north of England following **industrialisation**.

- 1 What does Orwell describe in this extract?

As you travel northward your eye, accustomed to the South or East, does not notice much difference until you are beyond Birmingham. [...] It is only when you get a little further north, to the **pottery towns** and beyond, that you begin to encounter the real ugliness of industrialism – an ugliness so frightful and so arresting that you are obliged, as it were, to come to terms with it.

George Orwell, from *The Road to Wigan Pier*

- 2 What is Orwell's attitude to what he sees? Does he like it? Which words and phrases tell you this?

Explore the skills

Now you have worked out the main viewpoint of the text, you can begin to explore the ways in which Orwell communicates this to the reader.

In the next paragraph, Orwell describes what he sees when he visits a mining town.

Key terms

viewpoint: an attitude, opinion or point of view

Glossary

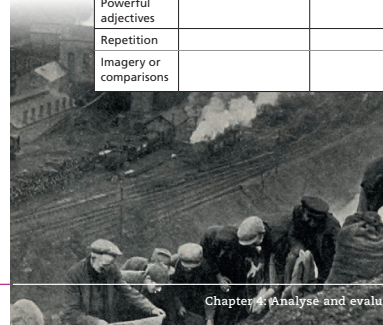
Industrialisation: the growth of the steel, coal, textiles and manufacturing industries in the late eighteenth and nineteenth centuries

pottery towns: towns like Stoke-on-Trent where pottery was manufactured

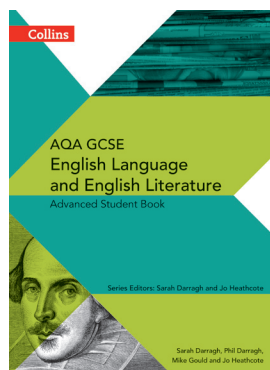
A slag-heap is at best a hideous thing, because it is so planless dumped on the earth, like the emptying of a giant's dust-bin. Other are frightful landscapes where your horizon is ringed complete underfoot is mud and ashes and over-head the steel cables where of country. Often the slag-heaps are on fire, and at night you can see this way and that, and also the slow-moving blue flames of sulphur of expiring and always spring out again. Even when a slag-heap is evil brown grass grows on it, and it retains its hummocky surface as a playground, looks like a choppy sea suddenly frozen; 'the centuries hence when the plough drives over the places where the slag-heaps will still be distinguishable from an aeroplane.

- 3 Read the paragraph again and find examples of Orwell's language choices to complete the second column of the table.

Language choice	Example(s)	Effect: how it makes me think and why
Adverbials	'underfoot' / 'over-head' / 'ringed completely round'	Create a feeling of claustrophobia because the slag-heaps are completely surrounded by the effects of industrialisation
References to colour		
Powerful adjectives		
Repetition		
Imagery or comparisons		



Chapter 4: Analyse and evaluate



AQA GCSE English Language and English Literature: Advanced Student Book

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Chapter 8

Writing creatively

What's it all about?

In this chapter, you will explore the techniques that make the very best creative writing, in the form of narratives or descriptions, come alive. You will look at how writers create convincing, compelling voices that draw us into their world. You will explore the ways in which writers address powerful ideas about the way we live, or our place in the world. You will also see how writers experiment with conventional techniques and styles of writing to give the reader unusual and surprising perspectives.

In this chapter, you will learn how to

- engage the reader through original forms of narration
- use imagery and symbolism to enhance narrative and descriptive power
- use structures to create memorable texts
- apply your skills to English Language and English Literature tasks.

English Language GCSE		
Which AOs are covered?	AOS Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.	AO6 Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
How will this be tested?	Questions will require you to apply what you have learned about the overall organisation of texts so that they are consciously crafted to create effects on readers. They will also require you to write for one of two purposes – to describe or to narrate – so you will need to show your ability to adapt, manipulate and craft language appropriately.	Questions will require you to think of original, compelling ways of expressing yourself through your choice of vocabulary and sentences. You will be expected to demonstrate a rich and ambitious vocabulary.



Chapter 8 . Topic 1

Engage the reader through original forms of narration

How can I engage the reader through narrative voices?

Getting you thinking

This is the opening to a story called 'Wreckage'.

Of course, being young, shiny and vibrant I did not expect. But then Spring is soon past, and Autumn soon upon us. I was birth in a factory on the other side of the world: Autumn the motorway when Suki lost control and I ended up on my highway, wondering why there were flames belching from staring at me from the side of the road, shaking uncontrollably the police lights. But through the tears, I saw it in her eyes

- 1 Who is narrating this?
- 2 What do we learn about the narrator and his/her relationship to the story?
- 3 In what way is the writer trying to engage the reader from the very start of the story?



4.1

and functionless. It is something just on the outskirts of the mining towns there, round by jagged grey mountains, and the tubs of dirt travel slowly across miles and miles, as they see the red rivulets of fire winding through the air, which always seem on the point of sinking, as it does ultimately, only an inch. One in the slums of Wigan, used for a 'flock mattress', it is called locally. Even when coal was once mined, the sites of ancient

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Key terms

Effect: how a writer's choice makes you feel or think; what it reminds you of; what it makes you picture

Adverbials: words or phrases used to modify a verb, adjective or adverb to tell you how, when, where something is happening



Illustrate writers' methods and effects 119

Chapter 4 . Topic 7

Reflecting on your progress

2 Read the following section of a response to this task. As you read, think about what the student has done well and what advice they might need in order to make more progress.

Response 1

This poem is written about a letter from the parent to the writer. I think that the writer has grown up and has left home and lives in a city for work.

awareness of the ideas in the poem

The writer uses imagery of ice and snow to make it seem that their relationship is cold at first, like 'ice' and 'snow'.

use of relevant quotation with simple explanation of the effect being created

The writer uses a semantic field of cold to create the effect. She uses 'cold', 'snow' and 'ice' and 'icy'. This makes the poem feel cold as if their relationship is cold. It starts in the third person with the speaker talking about her father as if she is describing him but then it changes half way through and she starts to use 'you' as if she is talking directly to her father.

correct use of a literary term with example and simple comment on effect created

At the end of the poem it says that they are talking to each other; 'our souls tap out messages'. This suggests that they are communicating or still the same and have a strong bond. The poet seems to be saying that the father and daughter are still close in some ways but not in others. They are not together any more but there is still a relationship and they still feel things for each other. We know this because of words like 'heartful'.

use of relevant quotation with simple explanation of what it might mean

clear focus on the meanings and ideas in the poem with a further clear use of direct quotation to support the point being made.

Comments on Response 1

The examples are well-chosen and explained, although they could have been more developed. The comments on the 'semantic field' are relevant, with appropriate examples from the poem. These comments could have been more developed, linking to the ideas and feelings in the poem. By the end of the response, there is a sense that the student is aware of the 'strong bond' between the parent and the writer, but again, this interpretation isn't particularly developed or clearly explained.

3 How could this sample response be improved? Using the middle rung of the Check your progress ladder at the end of

Check your progress:

- ▲ You understand the writer's ideas and can explain and comment in detail on how language techniques are used to communicate these to the reader
- ▲ You understand the writer's ideas and can clearly explain how language techniques are used to communicate them to the reader.
- ▲ You are aware of the writer's ideas and can identify some language techniques.

Help your students monitor their progress with checklists throughout the book.

Student Books

- **Help all students make good progress.** Each chapter follows the hierarchy of skills and knowledge in the mark schemes, so students have a clear sequence of learning. End-of-chapter 'Apply your skills' practice tasks, annotated answers and self-assessment guidance helps students understand how to improve their work.
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8.1

Explore the skills

Choosing an unusual narrative voice for a text can be one way of making what could be a dull tale come alive. For example, you could:

- give something inanimate, or not human, a voice
- make the narrator a 'phantom' or double of the main character in some way (for example, a voice from the dead, or a past self)
- make the narrator an observer or someone who does not appear to be central to the story
- place the narrator in an unusual situation or position from which 'normal' description is difficult
- use a combination of these ideas!

4 Which of the narrative perspectives above can you link to these short extracts? Jot down:

- who the narrator is
- what they are seeing or describing
- what makes them engaging or interesting as narrators.

a I'm not quite clear why things have changed between us. All I know is that my bowl isn't filled as regularly as it once was, and I'm as likely to get a slap as a pat on the back...

b For a moment, he wished he could rise out of his body, still and flat on the hospital bed and look down on the family as they inspected him. Of course, all he actually saw was the upper half of his father's face, a sweaty brow, and grey eyes peering, like marbles, through the porthole of his world.

c They met at my stall. That first day, she dropped her change and he picked it up. She smiled, they laughed nervously, and he pressed the fifty pence piece into her hands. They left in separate directions, but the next day they were here at the same time, chatting, exchanging looks. I was invisible.

d She doesn't know it yet, but one day she will be me. Now, she is a seven year old, proud of her brittle sandcastle, neither she, nor it, fully formed. I watch her, a phantom of the future, helpless to alter her choices, the cold tide coming in. Of course, you are there, too, observing her from the rocks at a distance, her best friend forever... or so she thinks.

5 Each of the above narratives suggests something about a relationship (or relationships). Write down:

- what the relationship is
- any clues given about its history or its future development.

Assessment objective

- English Language AOS
- English Language AOS6

Learning objectives

You will learn how to

- use a range of forms of narration to surprise and engage the reader
- deploy different techniques to write in a convincing voice or persona.

forms or

to die so young. For me the Spring was a bend on my side on a barren my body and Suki ably in the stutter of s. I was finished.

relationships?

er from the



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Series editors:

Sarah Darragh has worked in English education and assessment for over twenty years, and is an experienced teacher, trainer and writer of educational titles.



Jo Heathcote is a highly experienced English Language and Literature classroom practitioner. Jo is a practising teacher in Manchester who has published resources and delivered training in all aspects of the Key stage 4 curriculum.



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: Topic 4.1 Explain and comment on writers' use of language (pp. 110–13)
 - Worksheet: 4.1
 - PPT: 4.1
- Other Student Book topics
- 4.2 Explain and comment on writers' use of language techniques (pp. 114–17)
 - 4.3 Explain the way writers use language to create character (pp. 118–21)

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 (Topic 4.1, p. 110), 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 Topic 4.1, p. 111). 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; 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 (Topic 4.1 p. 113) 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 (Topic 4.1 p. 113) to help them start if necessary.

Core Student Book
CHAPTER 4

Core Student Book
CHAPTER 4

Big answer plenary

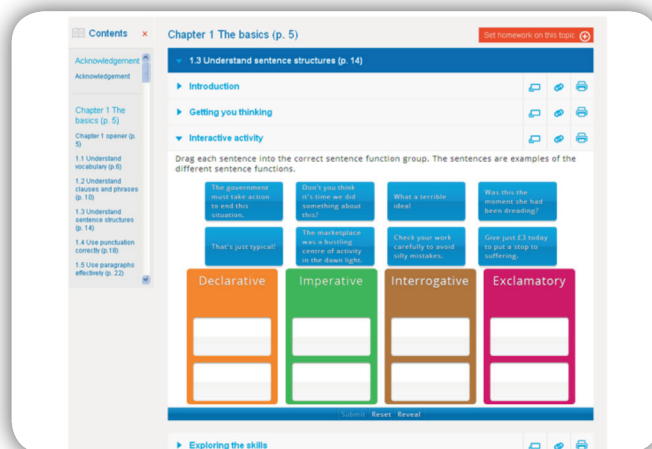


Ask students to use the **Check your progress** ladder at the end of the section to position their response on either Ladder 1, Ladder 2 or Ladder 3. When they have done this, they should share their work with a partner and ask the partner also to decide which ladder rung the work should be placed on.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

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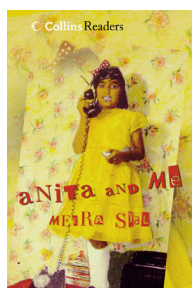
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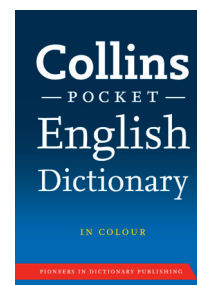
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