



EDEXCEL INTERNATIONAL GCSE (9–1)

ENGLISH LANGUAGE A

Student Book

Roger Addison, Samantha Brunner, David Foster, Peter Inson, Robert O'Brien,
Pam Taylor, Manjari Tennakoon



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INTRODUCTION TO THE COURSE

This book has been written to help all students taking the Pearson Edexcel International GCSE English Language A (4EA1) (first examination June 2018). It is designed to enable them to achieve their full potential during the course and in the exam. It is written for both students and teachers. There are two specifications for the International GCSE course, English Language A (4EA1) and English Language B (4EB1).

This book is written to support specification A. Specification A of the International GCSE has two routes: one assessed entirely through exams and one that includes coursework. This book will prepare students for all aspects of the course.

STUDENTS

How will this book support you? We hope you will find it:

- useful in terms of developing your skills and techniques fully for the Pearson Edexcel International GCSE in English Language
- a helpful guide to your study of the selected texts from the Pearson Edexcel Anthology for the International GCSE
- a support in preparing for unseen passages.

This book will also assist you in writing your coursework and planning your revision.

STUDENTS AND TEACHERS

The book goes through the requirements for specification A, with explanations, suggestions and questions. It also includes a large number of practical activities and examples. These are for practice and will also help you to appreciate how really good answers are written and structured.

HINT

Remember to plan your work. The sooner you organise yourself and your ideas, the easier you will find your preparation for every section of the exam! This book aims to give you confidence by improving your skills and techniques.

KNOW YOUR TEXTS

It is very important to make sure that you have a really good grasp of the selected fiction and non-fiction passages and poems from Section A and Section B of the Anthology. Every year, examiners read International GCSE scripts in which the candidates write in a way that shows that they do not understand, or have not prepared carefully for, the texts that are set. Use the relevant sections from this book to strengthen your knowledge of the texts.

USE YOUR SOURCES

An important part of Paper 1 is the test of your ability to think quickly when confronted with unfamiliar (unseen) prose passages, to show that you have understood and responded to these passages, and that you can base your own writing on the ideas that you have met in these passages. Work through the 'Types of text' section in order to ensure that you are ready to read and analyse a variety of unseen passages in Paper 1.

KNOW AND APPLY YOUR TECHNICAL TERMS

Like other subjects, English has a number of technical terms which you may need to use. It is important that you know how to use the correct term and that you can spell it. Refer to the subject vocabulary within the margins of this book or the Glossary on pages 330–331 to help you. Even more importantly, you need to know how to explain why a particular device is used by looking at the writer's intentions. In your exams, you will always be given credit for explaining the effects of a word or phrase, whether or not you use the technical terms, but accurate use of the correct terms will make your writing more fluent and concise.

HINT

Make lists of technical terms and write out what you think they mean, then check your definitions against the glossary at the back of the book or the subject vocabulary in the margins.

IMPROVE THE STRUCTURE AND ORGANISATION OF YOUR ANSWERS

Look closely at the model answers that are given at various points throughout this book. This will help you to write detailed, successful responses.

PRESENT YOUR WORK EFFECTIVELY

The way in which you set out your own writing is important. You should practise producing writing that is:

- neat, regular and clear
- correctly punctuated
- spelled accurately
- set out in clear paragraphs.

Doing this will give you the following benefits.

- Examiners will form a positive impression of your work.
- Examiners will be able to read your answer easily; they will not be able to do so if your handwriting is poor or if it is not written in proper sentences.
- How you write, as well as what you write, will be considered when your work is marked.
- Good writing is useful for applications for jobs or college courses.
- Many jobs require the ability to write clearly, accurately and precisely.

KNOW YOUR OWN STRENGTHS AND WEAKNESSES

It is an excellent idea to keep a checklist of your most common errors in spelling, punctuation and grammar, since these are assessed in all specifications. When you receive a piece of work back from your teacher, read it through and make sure that you understand any comments or corrections.

- Keep a sheet of paper at the front or back of your folder, on which you can write out the correct spelling of words you have misspelled.
- Refer to this before handing in your work to make sure you have not made the same mistakes as before.
- Take some time to learn the spellings on your list.

▼ REMEMBER!

- Make the best use of lesson time.
- Make sure you know what you have to do in class.
- Be sure you understand what the homework is.
- If you are doing the coursework route, check what your coursework assignments are.

▼ MAKE NOTES!

- Write down key points from: teachers; books you read; class work; articles or worksheets.
- For International GCSE Specification A or the Certificate: annotate your copy of the Anthology carefully.
- Add points missed onto the end of your homework or practice questions when they are returned to you.

▼ SEEK HELP!

- Ask teachers to explain if you are unsure.
- Discuss with friends.
- Look things up using dictionaries, encyclopaedias and the internet.

▼ TAKE PART!

- Ask questions in class.
- Answer questions in class.
- Contribute to discussions.
- Be fully involved in group work. Don't let others do all the talking!

▼ KEEP UP!

- Hand in your work on time.
- Keep files or exercise books up to date.
- Make sure you do not get behind with your homework.
- Do not leave work unfinished. It is always difficult to remember what has been missed unless you amend it at the time.
- Check off completed work in your records.

▼ BE ORGANISED!

- Have a clear filing system for your work.
- Present your work neatly.
- Set yourself targets.
- Stick to deadlines.

HINT

Use a system such as different coloured cards or sticky notes to write down the **key points** on each text.

ABOUT THIS BOOK

This book is written for students following the Pearson Edexcel International GCSE (9–1) English Language A specification and covers both years of the course. The specification and sample assessment materials for English Language A can be found on the Pearson Qualifications website.

The course has been structured so that teaching and learning can take place in any order, both in the classroom and in any independent learning. The book contains five chapters: Reading Skills, Writing Skills, Paper 1, Paper 2 and Paper 3.

The Reading Skills and Writing Skills chapters cover fundamental areas of these two key areas of English Language.

Key points

Easy to understand, core points to be taken away from sections or texts.

Pearson Progression

Sample student answers have been given a **Pearson Step** from 1 to 12. This tells you how well the response has met the criteria in the **Pearson Progression Map**.

Exam-style questions

Questions tailored to the Pearson Edexcel specification to allow for practice and development of exam writing technique.

94 PAPER 1 NON-FICTION TEXTS

LEARNING OBJECTIVES

This lesson will help you to:

- prepare for answering non-fiction exam questions.

KEY POINT

To ensure the most efficient use of time, a direct approach to answering the question is usually best, rather than spending a long time getting to your main points.

PUTTING IT INTO PRACTICE

The passages you will be given for Paper 1 are likely to be between 800 and 1400 words long, or at least 60 lines in length. The following example is shorter than this, but you can use it to practise your reading, planning and writing skills in preparation for the exam. Read the unseen passage and answer the questions that follow. One of the questions also requires you to consider *Beyond the Sky and the Earth* from the Anthology. Aim to complete all five questions from Section A in 90 minutes.

FROM THE HUNGRY CYCLIST BY TOM KEVILL-DAVIES

Sheltering from torrential rain in a dirty roadside hamlet just north of Quito, I surveyed my options for dinner. A few limp limbed chickens did another turn in their mechanical rotisserie; a plate of worn-out **humitas**, a sweet tamale, waited for that unlucky customer to save them from another night under the heat lamps; a bored teenager with too much hair-gel prodded and probed a row of disturbingly red hotdog sausages. Not at all tempted by the usual suspects that made up the options in these small Ecuadorian towns, I began to wonder if my hunger could hold out until breakfast.

But hello! What's this?

At the end of the street, sheltering from the rain under a tatty umbrella, an old lady was fanning frantically at the coals of her small grill. I took a seat on the cold steps of the grocery store from which she served, and watched her work while a steady stream of customers pulled in from the rain.

I ordered a bowl of grilled chicken **gizzards**, served on a heap of sweet corn and fried kernels of salted maize and it was immediately clear that she knew what she was doing. As the evening passed by the buses, trucks and pick-ups splashed through the rain filled potholes of the main street. We didn't talk much, but that seemed normal here in Ecuador, but from what little was said, and my persistent interest in the secret of her gibbles, it was obvious we enjoyed a common love of food, and it wasn't long before our conversation turned to Cuy. I expressed my dismay at having only found this traditional dish strung up like **freshly run over roadkill** in front of the tourist restaurants en route from Otavalo to Quito, and my keenness to see how these rodents were prepared at home. I was invited for lunch the next day.

Cuy, **conejillo de Indias** – Indian rabbits, or guinea pigs as we know them in the pet shop – have been an important food source in Peru and Ecuador since pre-Inca times. Fifteen centuries later, they still remain an Andean delicacy, and on average Peruvians and Ecuadorians gobble down twenty-two million of these tasty rodents every year. Most Andean households keep cuy at home in the same way that we might keep chickens. Considered a speciality, they are mostly saved for special occasions. Rather like a bottle of champagne or perhaps

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EXAM-STYLE QUESTIONS

A01 SKILLS ANALYSIS

A01 SKILLS CRITICAL THINKING, INTERPRETATION

A01 SKILLS CRITICAL THINKING, ANALYSIS, INTERPRETATION

A02 SKILLS CRITICAL THINKING, ANALYSIS, REASONING, INTERPRETATION

A03 SKILLS CRITICAL THINKING, ANALYSIS, INTERPRETATION, DECISION MAKING

HINT

Use connectives that help you make comparisons. For example, 'Both travellers are exploring new places, but whereas Zeppa ... , Kevill-Davies ...'

95 PAPER 1 NON-FICTION TEXTS

conejillo de Indias What is the effect of using this Spanish phrase?

delicacy A much-prized dish.

Ferrero Rocher Italian chocolates wrapped in gold foil.

a box of **Ferrero Rocher**, a mating pair of guinea pigs are a typical house warming gift for a newlywed couple. Playing an integral role in Andean religious and ceremonial practices, as well as providing dinner, cuy are also used in the traditional medicine of the region. A live cuy is rubbed over the body of someone sick. The cuy's squeaking indicates the diseased area of the human sick.

EXAM-STYLE QUESTIONS

The following questions are based on Text One: *The Hungry Cyclist* and Text Two: *Beyond the Sky and the Earth: A Journey into Bhutan*.

Text One: The Hungry Cyclist

1 From the last two paragraphs, select **two** words or phrases that describe the uses of Cuy. (2 marks)

2 Look again at the first paragraph. **In your own words**, explain what the writer's thoughts and feelings are before he finds the lady who was grilling chicken. (4 marks)

3 From the fourth paragraph, describe the writer's impressions of Ecuadorian cuisine. You may support your points with **brief** quotations. (5 marks)

Text Two: Beyond the Sky and the Earth: A Journey into Bhutan

4 How does the writer create an interesting and engaging atmosphere and sense of place? You should support your answer with close reference to the passage, including **brief** quotations. (12 marks)

Question 5 is based on both The Hungry Cyclist and Beyond the Sky and the Earth.

5 Compare how the writers present their ideas and perspectives about their experiences. Support your answer with detailed examples from both texts, including **brief** quotations. (22 marks)

Remind yourself of the passage from Beyond the Sky and the Earth (pages 134–136).

he seems to understand that her food is good quality when the 'steady stream of customers pulled in from the rain'. The student has used inference here to surmise what the writer thinks of Ecuadorian cuisine. Remember to link all ideas to the question.

She serves quite humble food such as 'chicken gizzards', but it's clear that it tastes good. The final point again uses inference, and links back to the question. Remember, you need to make five points to achieve five marks.

The writer is intrigued by the old lady cooking further down the street; he seems to understand that her food is good quality when the 'steady stream of customers pulled in from the rain'. The writer is interested in what the locals eat, rather than what is offered to tourists. The old lady is described as fanning the coals 'frantically' on a simple outside grill; the writer seems fascinated by the authenticity of this. He watches her work and is clearly impressed as he remarks that 'it was immediately clear that she knew what she was doing'. She serves quite humble food such as 'chicken gizzards', but it's clear that it tastes good as the writer asks her about the recipe afterwards, which shows his interest in genuine Ecuadorian cooking.



▲ A street scene in Quito, Ecuador

Hint

Useful support and advice addressing common mistakes or difficult content.

Student answers

Higher- and lower-level written answers annotated with marker comments to encourage understanding of the marking criteria.

They build on and reinforce what students already know and develop essential skills that will allow them to succeed on this course. These chapters can be used to teach these reading and writing skills in blocks at the start of the course or integrated into relevant sections of the texts being studied.

The Paper 1 and Paper 2 chapters cover all of the content required by the course, mirroring the two exam papers for those taking this route. The information in the Paper 2 chapter will also help students taking the coursework route to prepare to complete their assignments. This is also supplemented by the Paper 3 chapter, which gives advice for those taking this coursework paper.

For each section or Anthology text, information is interspersed with activities in order to put learning into practice and exam-style questions to help you prepare and practise for the exam. Other features help to expand students' knowledge and reinforce their learning. All Anthology texts are reproduced in full, with detailed analysis and questions for each text.

You can find more information about the English Language A course, including the Specification and the Sample Assessment Materials, on the Pearson Edexcel website.

Learning objectives
Chapters and Units are carefully tailored to address key assessment objectives central to the course

Activities
A wide range of varied activities to encourage understanding and embed understanding as an individual, as well as in larger groups to establish cross-peer learning and communication.

220 PAPER 2 READING SKILLS: FICTION TEXTS

LEARNING OBJECTIVES
This lesson will help you to:

- select and interpret information, ideas and perspectives
- comment on the language used.

SUBJECT VOCABULARY
first person written from the perspective of one person – that is, using 'I'; this differs from the second person, which directly addresses the reader ('you'), and the third person ('he', 'she' and 'it')

third person using the third person – that is, 'he', 'she' and 'it'; this differs from the first person ('I') and the second person, which directly addresses the reader ('you')

CONSIDERING NARRATIVE VOICE

When thinking about the narrative voice, consider these questions.

- Does the writer tell the story from a narrator's point of view?
- Does the writer give the reader several different points of view?
- What tone is used? For example, is it urgent, anxious, relaxed, excited?
- Do you get a sense of the narrator as a character? What details of their lives are suggested?
- Is the narrator writing the story about themselves?
- Can the reader trust the narrator? Are there any clues that you should not believe everything that they say?
- Is a setting and time period established? What kinds of words are used for this?

DID YOU KNOW?
Second-person narration speaks directly to the reader, usually referring to them as 'you'. This technique is not used very often but can make the reader feel part of the story as it invites involvement or agreement with the narrator.

ACTIVITY 1 A01 SKILLS CRITICAL THINKING, REASONING

FIRST- AND THIRD-PERSON NARRATION:

Whether a text is narrated in the first person or in the third person can have an impact on how a reader feels about the text. For example, a first-person narrative is more personal and a third-person narrative is more detached. Draw up a list of other differences between them.

FROM THE SALT ROAD BY JANE JOHNSON

When I was a child, I had a wigwag in our back garden: a circle of thin yellow cotton draped over a bamboo pole and pegged to the lawn. Every time my parents argued, that was where I went. I would lie on my stomach with my fingers in my ears and shake so hard at the red animals printed on its bright decorative border that after a while they began to dance and run, until I wasn't in the garden any more but out on the plains, wearing a fringed deerskin tunic and feathers in the hair, just like the braves in the films I watched every Saturday morning in the cinema down the road.

Even at an early age I found it preferable to be outside in my little tent rather than inside the house. The tent was my space. It was as large as

PAPER 2 READING SKILLS: FICTION TEXTS 221

grandeur Grandness.

Georgian British style of architecture during the period 1714–1811.

archaeologists Scientists who study the past by looking at historical objects and sites.

unbiddable Will not be told what to do.

oddly attenuated Strangely long and thin.

mannequins Models or dummies.

KEY POINT
The narrative voice in a text is another key part of a text. The tone can help set the mood and atmosphere and the choice of first- or third-person narration can help shape how events are reported.

ACTIVITY 2 A01 SKILLS CRITICAL THINKING

ANALYSING A NARRATIVE VOICE

Re-read the extract from *The Salt Road* by Jane Johnson. Highlight any information the reader is given about the narrator in the passage. Then construct a P-E-E paragraph to answer the following question.

▶ What sense of the narrator's home life is suggested in this passage?



▲ Narrative voices can be used to direct focus and attention

Did you know?
Interesting facts to encourage wider thought and understanding around course texts.

Subject vocabulary and General vocabulary
Useful words and phrases are colour coded within the main text and picked out in the margin with concise and simple definitions. These will support understanding of key subject terms and support students whose first language is not English.

Skills
Each activity and set of questions has been assigned with the key skills gained from undertaking them, allowing for a strong focus on particular academic qualities.

ASSESSMENT OVERVIEW

The following tables give an overview of the assessment for this course. You should study this information closely to help ensure that you are fully prepared for this course and know exactly what to expect in each part of the assessment.

There are two alternative routes that can be taken:

Route 1: 100% written exam papers (Paper 1 and Paper 2).

Route 2: 60% written examination paper and 40% internally assessed coursework (Paper 1 and Paper 3).

Paper 1 is the compulsory unit for all students taking International GCSE English Language A. Paper 2 is taken by those opting for the 100% exam route (Route 1). Those International GCSE students who opt for coursework take Paper 3 instead of Paper 2 (Route 2).

ROUTE 1

▼ PAPER 1	▼ PERCENTAGE	▼ MARKS	▼ TIME	▼ AVAILABILITY
NON-FICTION TEXTS AND TRANSACTIONAL WRITING Written exam paper Paper code 4EA1/01 Externally set and assessed by Pearson Edexcel Single tier of entry	60%	90	2 hours 15 minutes	January and June exam series First assessment June 2018
▼ PAPER 2	▼ PERCENTAGE	▼ MARKS	▼ TIME	▼ AVAILABILITY
POETRY AND PROSE TEXTS AND IMAGINATIVE WRITING Written exam paper Paper code 4EA1/02 Externally set and assessed by Pearson Edexcel Single tier of entry	40%	60	1 hour 30 minutes	January and June exam series First assessment June 2018

ROUTE 2

▼ PAPER 1	▼ PERCENTAGE	▼ MARKS	▼ TIME	▼ AVAILABILITY
NON-FICTION AND TRANSACTIONAL WRITING Written exam paper Paper code 4EA1/01 Externally set and assessed by Pearson Edexcel Single tier of entry	60%	90	2 hours 15 minutes	January and June exam series First assessment June 2018
▼ PAPER 3	▼ PERCENTAGE	▼ MARKS	▼ TIME	▼ AVAILABILITY
POETRY AND PROSE TEXTS AND IMAGINATIVE WRITING Coursework Paper code 4EA1/03 Two teacher-devised assignments, internally set and assessed, and externally moderated by Pearson Edexcel	40%	60	n/a	January and June exam series First assessment June 2018

ASSESSMENT OBJECTIVES AND WEIGHTINGS

▼ SECTION	▼ ASSESSMENT OBJECTIVE	▼ DESCRIPTION	▼ % IN INTERNATIONAL GCSE
READING	A01	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives	15%
	A02	Understand and analyse how writers use linguistic and structural devices to achieve their effects	20%
	A03	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed	15%
WRITING	A04	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences	30%
	A05	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation	20%

RELATIONSHIP OF ASSESSMENT OBJECTIVES TO UNITS

▼ UNIT NUMBER	▼ ASSESSMENT OBJECTIVE				
	A01	A02	A03	A04	A05
PAPER 1	7%	8%	15%	18%	12%
PAPER 2 / PAPER 3	8%	12%	0%	12%	8%
TOTAL FOR INTERNATIONAL GCSE	15%	20%	15%	30%	20%

ASSESSMENT SUMMARY: ROUTE 1

▼ PAPER 1	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
NON-FICTION TEXTS AND TRANSACTIONAL WRITING PAPER CODE 4EA1/01	<p>Structure Paper 1 assesses 60% of the total English Language A qualification. There will be two sections on the paper. Students must answer all questions in Section A and one question from a choice of two in Section B.</p>		
	<p>Section A: Non-fiction texts Students will study and analyse selections from a range of non-fiction. Students must:</p> <ul style="list-style-type: none"> develop skills to analyse how writers use linguistic and structural devices to achieve their effects explore links and connections between writers' ideas and perspectives. 	45	Questions will test the following Assessment Objectives: AO1 – 7% AO2 – 8% AO3 – 15%
	<p>Section B: Transactional Writing Students will explore and develop transactional writing skills. Students must:</p> <ul style="list-style-type: none"> develop transactional writing skills for a variety of purposes and audiences use spelling, punctuation and grammar accurately. 	45	Questions will test the following Assessment Objectives: AO4 – 18% AO5 – 12%
	<p>This is a single-tier exam paper and all questions cover the full ranges of grades from 9–1. The assessment duration is 2 hours 15 minutes. Closed book: texts are not allowed in the examination. However, students will be provided with any relevant extracts in the examination.</p>	The total number of marks available is 90	
▼ PAPER 2	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
POETRY AND PROSE TEXTS AND IMAGINATIVE WRITING PAPER CODE 4EA1/02	<p>Structure Paper 2 assesses 40% of the total English Language A qualification. There will be two sections on the paper. Students must answer the question in Section A and one question from a choice of three in Section B.</p>		
	<p>Section A: Poetry and Prose Texts from the Pearson Edexcel International GCSE English Anthology Students will study and analyse selections from a range of fictional poetry and prose texts. Students must:</p> <ul style="list-style-type: none"> develop skills to analyse how writers use linguistic and structural devices to achieve their effects. 	30	Questions will test the following Assessment Objectives: AO1 – 8% AO2 – 12%
	<p>Section B: Imaginative Writing Students will explore and develop imaginative writing skills. Students must:</p> <ul style="list-style-type: none"> develop imaginative writing skills to engage the reader use spelling, punctuation and grammar accurately. 	30	Questions will test the following Assessment Objectives: AO4 – 12% AO5 – 8%
	<p>This is a single-tier exam paper and all questions cover the full ranges of grades from 9–1. The assessment duration is 1 hour 30 minutes. Closed book: texts are not allowed in the exam. However, students will be provided with any relevant extracts in the exam.</p>	The total number of marks available is 60	

ASSESSMENT SUMMARY: ROUTE 2

▼ PAPER 1	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
NON-FICTION TEXTS AND TRANSACTIONAL WRITING PAPER CODE 4EA1/01	<p>Structure Paper 1 assesses 60% of the total English Language A qualification. There will be two sections on the paper. Students must answer all questions in Section A and one question from a choice of two in Section B.</p>		
	<p>Section A: Non-fiction texts Students will study and analyse selections from a range of non-fiction. Students must:</p> <ul style="list-style-type: none"> ■ develop skills to analyse how writers use linguistic and structural devices to achieve their effects ■ explore links and connections between writers' ideas and perspectives. 	45	Questions will test the following Assessment Objectives: AO1 – 7% AO2 – 8% AO3 – 15%
	<p>Section B: Transactional Writing Students will explore and develop transactional writing skills. Students must:</p> <ul style="list-style-type: none"> ■ develop transactional writing skills for a variety of purposes and audiences ■ use spelling, punctuation and grammar accurately. 	45	Questions will test the following Assessment Objectives: AO4 – 18% AO5 – 12%
	<p>This is a single-tier exam paper and all questions cover the full ranges of grades from 9–1. The assessment duration is 2 hours 15 minutes. Closed book: texts are not allowed in the exam. However, students will be provided with any relevant extracts in the exam.</p>	The total number of marks available is 90	
▼ PAPER 3	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
POETRY AND PROSE TEXTS AND IMAGINATIVE WRITING PAPER CODE 4EA1/03	<p>Structure Paper 3 coursework assesses 40% of the total English Language A qualification. The assessment of the component is through two coursework assignments, internally set and assessed, and externally moderated by Pearson.</p>		
	<p>Section A: Poetry and Prose Texts from the <i>Pearson Edexcel International GCSE English Anthology</i> Students will study and analyse selections from a range of fictional poetry and prose texts. Students must:</p> <ul style="list-style-type: none"> ■ develop skills to analyse how writers use linguistic and structural devices to achieve their effects. 	30	Questions will test the following Assessment Objectives: AO1 – 8% AO2 – 12%
	<p>Section B: Imaginative Writing Students will explore and develop imaginative writing skills. Students must:</p> <ul style="list-style-type: none"> ■ develop imaginative writing skills to engage the reader ■ use spelling, punctuation and grammar accurately. 	30	Questions will test the following Assessment Objectives: AO4 – 12% AO5 – 8%
	<p>This is a single-tier coursework assignment and will cover the full ranges of grades from 9–1. There is no prescribed word length for the coursework paper. Typically the task may be up to 1000 words, but there are no penalties for exceeding this guidance.</p>	The total number of marks available is 60	

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READING SKILLS

Assessment Objective 1

Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives

Assessment Objective 2

Understand and analyse how writers use linguistic and structural devices to achieve their effects

Assessment Objective 3

Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed

This chapter focuses on some core reading skills that you can apply to all parts of the English Language A course. Working through these lessons and activities will help you to develop the reading skills that you will need for the exams and coursework assignments.

The chapter is split into the following sections:

- Text analysis
- Use of language.

In the reading sections of your exams you will need to be able to meet the Assessment Objectives A01, A02 and A03.

LEARNING OBJECTIVES

This lesson will help you to:

- understand the main ideas that a writer is communicating
- summarise the key points of a text quickly
- build confidence in independent reading.

KEY POINT

Skimming and scanning are important reading techniques. Skimming is reading quickly to get a general sense of a text. Scanning involves looking through a text for specific information.

HINT

To skim effectively, you don't read everything. What you read is more important than what you skip. Try to:

- highlight key points
- rephrase the main point of each paragraph in your own words
- underline any unfamiliar words.

SKIMMING AND SCANNING

It can be difficult to know where to start when approaching a text for the first time. You need a methodical approach that allows you to understand the main ideas that are being communicated.

Skimming and scanning are two important reading techniques. They are often confused with one another, but they are very different skills. However, both help you to achieve the same aim: to read more quickly and effectively.

SKIMMING

Skimming is useful when you want to quickly get a general idea of what a text is about. When you skim, you read through the text three to four times faster than when you read each word in order to get a sense of the topic, ideas and information being conveyed.

WHEN SHOULD I SKIM?

- When you have a lot to read in a short space of time.
- When revising topics to identify key information.
- When locating a passage in a text.
- When finding relevant material when planning an essay.

SCANNING

Scanning refers to reading through material to find specific information. When you scan, you run your eyes over the information in a text and pull out specific words, phrases or pieces of information. You may not realise that you scan through different texts every day, from television guides to football results.

WHEN SHOULD I SCAN?

- When looking for specific pieces of information quickly.
- When locating a relevant quotation or section in a literature text.

ACTIVITY 1

SKILLS → DECISION MAKING

▼ SKIMMING OR SCANNING?

Read the following examples and identify which describes the process of skimming and which describes scanning.

- 1 You flick through a financial report to find a particular set of data.
- 2 You quickly go through a 20-page report in a few minutes to determine the overall subject, tone and a few key points.
- 3 You pick up a newspaper at a coffee shop, look over the first few pages and gather some general information about the events happening in the world.

SUBJECT VOCABULARY

topic sentence the first sentence in a paragraph, often used to explain the key idea

chronologically organised in linear time

flashback when the narrator of a story jumps out of the present in order to describe an event which happened in the past (often in the form of memories)

STRATEGIES FOR SKIMMING

- Read the **topic sentence**. This will give you a good sense of the ideas and structure of the whole text.
- Read the first and last paragraphs.
- Use chapter names, headings and subheadings as a guide.

STRATEGIES FOR SCANNING

- For scanning to be successful, be sure of your purpose. Think about what information you are looking for before you begin to scan the text.
- Consider how the text is structured. Is it arranged alphabetically, by category, **chronologically** or does it use other devices such as **flashback**?
- Use your index finger to help you, such as when scanning a timetable for a train time. Move your finger down the text at the same time as your eyes to help you to maintain focus.

ACTIVITY 2

SKILLS → CREATIVITY, INNOVATION

▼ SKIMMING AND SCANNING RACE

► How fast are you at finding the information you need?

You need a dictionary, a pen, a piece of paper and a partner. Follow the instructions below carefully.

STEP 1

Open the dictionary at any page.

STEP 2

Write down the page number in the margin of the piece of paper.

STEP 3

Close your eyes and place your finger somewhere on the page of the dictionary.

STEP 4

See what word you have chosen. Write down its (first) definition, but NOT the word itself.

STEP 5

Repeat steps 1–4 until you have ten definitions on your page.

STEP 6

Now swap pieces of paper with your partner. See who can complete the written list with all the words first.

STEP 7

Now write a paragraph that is as short as possible and that uses all your partner's words.

HINT

Use your own words in a summary wherever possible. Simply repeating sentences from the original text does not show that you have understood what the writer is communicating.

ACTIVITY 3

SKILLS → INITIATIVE

▼ SUMMARISING INFORMATION

Once you are confident that you understand the text, you need to be able to summarise the key points that the writer makes. A good summary phrases these points in a **concise** and **clear** style. Choose an extract and write a summary of it.

LEARNING OBJECTIVES

This lesson will help you to:

- interpret the information and ideas in a text
- read between the lines to work out what the text implies.

SUBJECT VOCABULARY

infer read between the lines

KEY POINT

Explicit meaning is where the writer explains their ideas.

Implicit meaning is where the writer implies their ideas; you have to **infer** and **imagine** based on what you know.

EXPLICIT AND IMPLICIT MEANING

To be a good reader, you need to understand both what a text tells you directly, or explicitly, and to **infer** based on what you think the writer indirectly, or implicitly, suggests in their text. This may be about the writer's views, character or theme.



▲ A couple on their wedding day.

EXPLICIT MEANING

The picture shows a woman in a dress holding flowers and standing close to a man in a suit.

IMPLICIT MEANING

You may be able to **infer** that this is a wedding photograph because you have experience of seeing this type of image being related to weddings.

▼ AN EXTRACT FROM *A WALK IN THE WOODS* BY BILL BRYSON

We hiked till five and camped beside a tranquil spring in a small, grassy clearing in the trees just off the trail. Because it was our first day back on the trail, we were flush for food, including perishables like cheese and bread that had to be eaten before they went off or were shaken to bits in our packs, so we rather gorged ourselves, then sat around smoking and chatting idly until persistent and numerous midgelike creatures (no-see-ums, as they are universally known along the trail) drove us into our tents. It was perfect sleeping weather, cool enough to need a bag but warm enough that you could sleep in your underwear, and I was looking forward to a long night's snooze – indeed was enjoying a long night's snooze – when, at some indeterminate dark hour, there was a sound nearby that made my eyes fly open. Normally, I slept through everything – through thunderstorms, through Katz's snoring and noisy midnight pees – so something big enough or distinctive enough to wake me was unusual. There was a sound of undergrowth being disturbed – a click of breaking branches, a weighty pushing through low foliage – and then a kind of large, vaguely irritable snuffling noise.

Bear!

I sat bolt upright. Instantly every neuron in my brain was awake and dashing around frantically, like ants when you disturb their nest. I reached instinctively for my knife, then realized I had left it in my pack, just outside the tent. Nocturnal defense had ceased to be a concern after many successive nights of tranquil woodland repose. There was another noise, quite near.

“Stephen, you awake?” I whispered.

“Yup,” he replied in a weary but normal voice.

“What was that?”

“How the hell should I know?”

“It sounded big.”

“Everything sounds big in the woods.”

This was true. Once a skunk had come plodding through our camp and it had sounded like a stegosaurus.

ACTIVITY 1

SKILLS CRITICAL THINKING, ANALYSIS, INTERPRETATION

▼ INFERRING FROM A TEXT

Read the extract from *A Walk In the Woods* by Bill Bryson. In pairs, choose a paragraph each and consider the following questions.

- ▶ **What does the narrator tell you about his thoughts and feelings?**
- ▶ **Which words and phrases allow you to infer his thoughts and feelings?**

Draw a table with two columns, one for each question, and pick out the key words and phrases from your paragraph which convey explicit and implicit meaning.

KEY VOCABULARY

SUBJECT VOCABULARY

synonyms words that share the same meaning as other words; for example, 'quick' might be a synonym for 'fast'
connotations ideas linked to a word; ideas that have become associated with a word

Writers use a lot of similar phrases to convey meaning. Don't just use 'shows'; using some of these **synonyms** could improve your writing.

- | | | |
|------------------------------|----------------|--------------|
| ■ highlights | ■ conveys | ■ implies |
| ■ suggests | ■ introduces | ■ represents |
| ■ is redolent of | ■ portrays | ■ reveals |
| ■ has connotations of | ■ demonstrates | ■ infers |
| ■ exposes | ■ emphasises | ■ connotes. |
| ■ denotes | ■ signifies | |
| ■ illustrates | ■ reflects | |

LEARNING OBJECTIVES

This lesson will help you to:

- organise your ideas and structure your writing clearly and with direction.

POINT-EVIDENCE-EXPLAIN (P-E-E)

When writing, it is important to express points in a clear and structured way, so you should organise your writing into paragraphs. Each paragraph should be self-contained and make sense on its own. It should be constructed of a group of sentences which all link to the same idea, theme or topic.

MAKING THE PERFECT POINT

HINT

A quotation does not have to be **direct speech**: you can quote evidence from a science journal or a famous play in the same way.

SUBJECT VOCABULARY

quotations words from a text
quotation marks punctuation marks used to indicate where you have
direct speech words spoken by a character in a novel, play or poem
diction the writer's choice of words

The P-E-E chain stands for **Point-Evidence-Explain**. This is the order in which you should organise the information in each paragraph that you write.

- 1 State your basic **point** clearly and concisely. Your point should be relevant to the task or question that you have been set.
- 2 Demonstrate how you can support your opening statement with reference to a specific part of the text that you are writing about. **Quotations** can be used as **evidence** to support what you are saying and to help you to make your point. Try to select words or phrases from the text that precisely support your point and keep them as brief as possible. Use inverted commas, also known as **quotation marks**, to indicate where you have used words directly from another text.
- 3 Add an **explanation**. The first step is to explain how your quotation supports the point that you have made so that your reader knows why you have included it. In English Language, it is often useful to consider the use of language, going into some detail about the writer's choice of words (this is also known as **diction**) and considering any linguistic devices or techniques which have been used.

PERFECT PUNCTUATION

Short quotations of a single line or part of a line should be incorporated within quotation marks as part of the running text of your essay, 'just like this'. Quotations of two or more full lines should be indented from the main body of the text and introduced by a colon, like this:

'this is how you would quote a longer piece of text, but make sure that it is all relevant.'

PARAGRAPH SANDWICHES

You can think of your paragraph like a sandwich or burger, with three separate parts.

Top bun: opening topic sentence. Introduces the paragraph and your main idea.

Fillings: supporting sentences. This is the main part. Describe and explain your main point, using quotations and evidence to complement and support it.

Bottom bun: closing sentence. A concluding sentence to bring everything together



KEY POINT

Follow these four rules for excellent writing:

- 1 Structure: ideas must be clearly expressed and logically sequenced.
- 2 Paragraphs: paragraphs should be well constructed and follow on from one another. Quotations should be correctly presented.
- 3 Vocabulary: use a wide range of key vocabulary with precision.
- 4 Spelling, punctuation and grammar: maintain accuracy throughout.

SUBJECT VOCABULARY

protagonist the main character

ACTIVITY 1

SKILLS PROBLEM SOLVING, ANALYSIS, REASONING

▼ SUMMARISING WITH P-E-E

Read this chain paragraph, summarising the novel *Of Mice and Men* by John Steinbeck. Copy the paragraph and colour code or label each part of the P-E-E chain. Each part of the chain may be more than one sentence.

Set in the Great Depression of the 1930s, the novel tells of the close friendship between two farm workers, George and Lennie: 'I got you to look after me, and you got me to look after you'. The other men on the ranch are described as 'the loneliest guys in the world' and George and Lennie are proud of the fact that they have each other. The repetition of the second person pronoun 'you' here emphasises the close and reciprocal bond between the men. George and Lennie often repeat this line to one another when they are talking about their dreams for the future and Lennie is always excited when George reaffirms their friendship in this way. Their friendship gives them hope and joy in a desolate world.

ACTIVITY 2

SKILLS CRITICAL THINKING, PROBLEM SOLVING, ANALYSIS, INTERPRETATION

▼ P-E-E-RFECT LITERATURE PARAGRAPHS

Using a set text from your English Language studies, write your own question and P-E-E chain paragraph about a character or theme. The following questions are examples to help you to construct a question based on your own reading.

- ▶ How is the **protagonist** portrayed in the text?
- ▶ What is the main theme of the text?
- ▶ What is the author trying to convey through the text?
- ▶ How does the opening set the scene for the text?

Give your question and paragraph to a partner and check each other's work. Consider the following questions and clearly label examples of each within the paragraph.

Does the paragraph include the following?

- A **point**?
- Some **evidence**: a quotation or example?
- an **Explanation**: an exploration of the quotation and what it shows?
This may include:
 - some comment on the **language or literary devices** used
 - some understanding of the **writer's attitude**
 - a **personal response** to the characters or themes of a text.

LEARNING OBJECTIVES

This lesson will help you to:

- approach a non-fiction text critically
- recognise fact and opinion and follow an argument
- build confidence in responding to a text
- understand how writers use language to influence their readers.

EVALUATING A TEXT

This section will help you to prepare for **Paper 1 Section A**, which will test your reading and critical skills. There will be questions on both a prepared and an unprepared non-fiction reading passage. This will be drawn from a range of contemporary non-fiction, including autobiography, travel writing, reportage, media articles, letters, diary entries and opinion pieces. You will find additional information on this section of the exam on pages 58-95.

EVALUATING A TEXT: A GUIDE

SUBJECT VOCABULARY

rhetorical device using language in a certain way to achieve an effect

When you read a text, you form an opinion. Understanding how writers present ideas is key to understanding how texts work. You need to be aware of a variety of ways in which writers use language to influence their readers.

The devices used tend to be linked to the purpose of the text. So a text that tries to persuade a reader of a particular opinion will use **rhetorical devices**, while a text that describes another country is likely to use a wide range of descriptive and figurative devices to establish a vivid sense of place.

When you read a new piece of non-fiction, you should first try to understand what points are being made.

▼ 'IT'S SO OVER: COOL CYBERKIDS ABANDON SOCIAL NETWORKING SITES' FROM THE GUARDIAN

From uncles wearing skinny jeans to mothers investing in ra-ra skirts and fathers nodding awkwardly along to the latest grime record, the older generation has long known that the surest way to kill a youth trend is to adopt it as its own. The cyberworld, it seems, is no exception.

The proliferation of parents and teachers trawling the pages of Facebook trying to poke old schoolfriends and lovers, and traversing the outer reaches of MySpace is causing an adolescent exodus from the social networking sites, according to research from the media regulator Ofcom.

The sites, once the virtual streetcorners, pubs and clubs for millions of 15- to 24-year-olds, have now been over-run by 25- to 34-year-olds whose presence is driving their younger peers away.

Although their love of being online shows no sign of abating, the percentage of 15- to 24-year-olds who have a profile on a social networking site has dropped for the first time – from 55% at the start of last year to 50% this year. In contrast, 46% of 25- to 34-year-olds are now regularly checking up on sites such as Facebook compared with 40% last year.

Overall, 30% of British adults have a social networking profile, against 21% in 2007 when Ofcom first did the research. Half the UK's online population have a Facebook profile and spend an average of nearly six hours a month on the site compared with four hours in May 2008.

“There is nothing to suggest overall usage of the internet among 15-to 24-year-olds is going down,” said Peter Phillips, the regulator’s head of strategy. “Data suggests they are spending less time on social networking sites.”

James Thickett, director of market research at Ofcom, said that while older people seemed to be embracing social networking sites, Facebook and MySpace remained immensely popular with children under 16.

“Clearly take-up among under 16-year-olds is very high ... so we cannot say for certain whether this is people in a certain age group who are not setting up social networking profiles or whether it’s a population shift which is reflecting people getting older and having a social networking profile that they set up two years ago,” he said. “The main point is the profile of social networking users is getting older.”

The arrival of the 25- to 34-year-old age group, meanwhile, also appears to be behind the explosion in usage of Twitter.

ACTIVITY 1

SKILLS

CRITICAL THINKING, ANALYSIS,
CREATIVITY, INNOVATION

▼ RECOGNISING FACT AND OPINION AND FOLLOWING AN ARGUMENT

Read the article taken from *The Guardian* newspaper. Complete two lists: one listing the facts used in this article and one listing the opinions. How do the use of the facts and opinions influence you?

Next, pull out the key arguments of this article and re-write each point in your own words. Summarise the article in five or six key points.

▼ ‘SOCIAL WEBSITES HARM CHILDREN’S BRAINS’ FROM *MAIL ONLINE*

Social networking websites are causing alarming changes in the brains of young users, an eminent scientist has warned.

Sites such as Facebook, Twitter and Bebo are said to shorten attention spans, encourage instant gratification and make young people more self-centred.

The claims from neuroscientist Susan Greenfield will make disturbing reading for the millions whose social lives depend on logging on to their favourite websites each day.

But they will strike a chord with parents and teachers who complain that many youngsters lack the ability to communicate or concentrate away from their screens.

More than 150 million use Facebook to keep in touch with friends, share photographs and videos and post regular updates of their movements and thoughts.

A further six million have signed up to Twitter, the ‘micro-blogging’ service that lets users circulate text messages about themselves.

But while the sites are popular – and extremely profitable – a growing number of psychologists and neuroscientists believe they may be doing more harm than good.

Baroness Greenfield, an Oxford University neuroscientist and director of the Royal Institution, believes repeated exposure could effectively ‘rewire’ the brain.

Computer games and fast-paced TV shows were also a factor, she said.

‘We know how small babies need constant reassurance that they exist,’ she told the Mail yesterday.

‘My fear is that these technologies are infantilising the brain into the state of small children who are attracted by buzzing noises and bright lights, who have a small attention span and who live for the moment.’

Her comments echoed those she made during a House of Lords debate earlier this month. Then she argued that exposure to computer games, instant messaging, chat rooms and social networking sites could leave a generation with poor attention spans.

‘I often wonder whether real conversation in real time may eventually give way to these sanitised and easier screen dialogues, in much the same way as killing, skinning and butchering an animal to eat has been replaced by the convenience of packages of meat on the supermarket shelf,’ she said.

Lady Greenfield told the Lords a teacher of 30 years had told her she had noticed a sharp decline in the ability of her pupils to understand others.

‘It is hard to see how living this way on a daily basis will not result in brains, or rather minds, different from those of previous generations,’ she said.

She pointed out that autistic people, who usually find it hard to communicate, were particularly comfortable using computers.

‘Of course, we do not know whether the current increase in autism is due more to increased awareness and diagnosis of autism, or whether it can – if there is a true increase – be in any way linked to an increased prevalence among people of spending time in screen relationships. Surely it is a point worth considering,’ she added.

Psychologists have also argued that digital technology is changing the way we think. They point out that students no longer need to plan essays before starting to write – thanks to word processors they can edit as they go along. Satellite navigation systems have negated the need to decipher maps.

A study by the Broadcaster Audience Research Board found teenagers now spend seven-and-a-half hours a day in front of a screen.

Educational psychologist Jane Healy believes children should be kept away from computer games until they are seven. Most games only trigger the ‘flight or fight’ region of the brain, rather than the vital areas responsible for reasoning.

Sue Palmer, author of *Toxic Childhood*, said: ‘We are seeing children’s brain development damaged because they don’t engage in the activity they have engaged in for millennia.’

‘I’m not against technology and computers. But before they start social networking, they need to learn to make real relationships with people.’

ACTIVITY 2

SKILLS

REASONING, INTERPRETATION,
DECISION MAKING

▼ DIFFERING WRITING SKILLS

Read the article ‘Social websites harm children’s brains’, from *Mail Online*. Analyse it using the same steps as in Activity 1. What are the similarities and differences in the way that the two articles present ideas?

HOW WRITERS USE LANGUAGE TO INFLUENCE THEIR READERS

SUBJECT VOCABULARY

bias not fair; a particular point of view influenced by one’s own or someone else’s opinions
emotive language language that stirs emotion in the reader

Once you have established the main ideas being communicated in a piece of non-fiction, you should consider whether the article is showing an opinion or **bias**. Look out for the following:

- use of biased language
- use of **emotive language**
- stating of opinion as fact
- use of quotations or the reported views of others
- use of unsupported claims
- the given facts
- an argument.

ACTIVITY 3

SKILLS

ANALYSIS, INTERPRETATION, COLLABORATION,
INTERPERSONAL SKILLS

▼ PICKING OUT KEY INFORMATION AND RECOGNISING BIAS

Look back at the two articles from *The Guardian* and *Mail Online* again. In groups, answer the following questions, carefully considering how language has been used.

- 1 What view of teenagers are given and what are the main arguments raised in each article?
- 2 How are facts and opinions used in each article?
- 3 How is scientific research used to put across the main points of view in each article?
- 4 What linguistic devices have been used to present the point of view more powerfully in each article?



▲ They need 'a warm, dry, comfortable place for snoozing'.

SUBJECT VOCABULARY

emotive language language that produces an emotional reaction
personal pronoun a word used instead of a noun, such as 'I', 'you' or 'they'
repetition saying the same thing more than once to highlight its importance
rule of three where three things are linked or something is repeated three times in order to emphasise them and ensure they are memorable
hyperbole exaggerating for effect
direct address using second person pronouns 'you' or 'your'
imperative verbs verbs that give an instruction or command
rhetorical questions questions that are asked to make a point rather than to get an answer

ACTIVITY 4

SKILLS ANALYSIS

▼ **RHETORICAL DEVICES**

Rhetorical devices are often used in texts that seek to present a particular point of view or opinion. Match the following rhetorical devices with the correct example sentence.

- Emotive language** Kittens need a warm, dry, comfortable place for snoozing.
- Personal pronouns** These vulnerable, weak kittens need our help.
- Repetition** Over 100,000,000 cats need re-homing every week.
- Rule of three** You can help us make a difference; all we need is £2 a month.
- Hyperbole** Every year the number of cats on the streets increases, every year it is up to us to rescue them.

ACTIVITY 5

SKILLS PROBLEM SOLVING, ADAPTIVE LEARNING, INNOVATION

▼ **WRITING PERSUASIVELY**

Write a letter to persuade an organisation to ban the use of animal fur in its products. Include the following rhetorical devices in your letter:

- **direct address**
- **rule of three**
- **emotive language**
- **imperative verbs**
- **repetition**
- **rhetorical questions.**

Your letter must be at least three paragraphs long and should follow all the conventions of a normal letter.

ACTIVITY 6

SKILLS CRITICAL THINKING, ANALYSIS, REASONING, INTERPRETATION

▼ **ANALYSING IDEAS**

Read the following article, 'Myth of the Teenager' by Lucy Maddox, and answer the question.

► **How does Lucy Maddox present teenagers in this article?**

Your answer should:

- reflect on audience and purpose (that is, how and why language has been used for effect)
- show a detailed understanding of the article and the points that the writer is making
- identify a wide variety of devices used by the writer and analyse the effect in as much detail as possible
- use appropriate terminology throughout.

After answering the question, write a one-paragraph summary in which you say how your understanding of the topic has developed or changed as a result of reading this article. What impact has it had on you and why?

GENERAL VOCABULARY

ASBOs court orders used in the UK to restrict anti-social behaviour

hug a hoodie a slogan used to make fun of British politicians who attempt to engage with disaffected young people

stigmatised unfairly discriminated against or disapproved of

vilified discussed or described in a very negative way

SUBJECT VOCABULARY

stereotypes fixed and generalised ideas about particular types of people or groups

syntax the way in which words and phrases are arranged into sentences

'MYTH OF THE TEENAGER', BY LUCY MADDOX

Teenagers often get a bad press. There are easy stories to be mined here: **ASBOs**, underage drinking, “**hug a hoodie**,” drug use—even, recently, the teenager who drugged her parents to access the internet.

These are not new **stereotypes**. As a shepherd in Shakespeare’s *A Winter’s Tale* puts it, “I would there were no age between 10 and three-and-20, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancients, stealing, fighting.” Change the **syntax**, and this description could easily fit in many newspapers today.

Are the stereotypes fair? Is the idea of wild adolescence rooted in evidence? There are two sorts of arguments. On the one hand, neuroscientific evidence seems increasingly to suggest that this is a true developmental phase of its own—teenagers behave differently because their brains are different. On the other, some argue that teenagers behave differently because they are learning to handle so many new situations, and if we hold stereotypical ideas about their behaviour, we risk underestimating them.

Take the latter argument first. Philip Graham, a professor of psychiatry who has written extensively on what he perceives to be a misconception, believes that although hormonal and physical changes are occurring, most teenagers are not risky or moody. Graham sees teenagers as a **stigmatised** group, often highly competent yet treated as if they were not. He argues that teenagers need to be acknowledged as potentially productive members of society and that the more independence and respect they are given, the more they will rise to the challenge.

“Once young people reach the age of 14, their competence in cognitive tasks and their sexual maturity make it more helpful to think of them as young adults,” says Graham. “Media coverage is almost uniformly negative. Adolescence is a word used to describe undesirable behaviour in older adults. Young people of 14, 15 or 16 are thought to be risk-takers... they are people who are experimenting. They are doing things for the first time and they make mistakes. Would you call a toddler who is learning to walk and who falls over all the time a risk-taker? These people are just beginning something.”

Graham places less importance on the conclusions of research into risk-taking and on adolescent brain changes – “Not to say there are not a small minority who do take dangerous risks but I think the results have been over-generalised to justify the stereotype.”

Instead, Graham argues that the way teenagers make decisions is related to encountering situations they haven’t dealt with before. “If they are moving into new types of social situation they do need more help with that.” He likens it to learning to drive, something you need expert help with at any age.

However, neuroscientific evidence suggests a basis for the teenage stereotype. Sarah-Jayne Blakemore, a professor at University College London, has specialised in researching the adolescent brain using a variety of techniques, including functional brain scanning. Although also concerned that teenagers can be **vilified** in the media, Blakemore rejects the idea that adolescence is entirely a social construct: “If you look throughout history at the descriptions of adolescence they are similar, and also in different cultures. Of course this is not to say that all adolescents are the same, but there is quite a lot of evidence that during this period of life there’s an increase in risk-taking, peer influence

GENERAL VOCABULARY

inhibiting preventing or restraining someone or something

autonomy the ability to make independent decisions about yourself

bolshy British slang meaning argumentative or uncooperative

disincentive a factor that persuades someone not to do something



▲ Adolescents often struggle to find their own identity.

and self-consciousness.” Blakemore’s research suggests that during the teenage years the brain is still developing the capacity for certain sophisticated skills, including problem-solving, social skills and impulse control.

Blakemore and other researchers describe a gradual development of brain areas related to planning, **inhibiting** inappropriate behaviour and understanding other points of view. They also suggest a less linear development of the system in the brain that recognises and responds to rewards. “Teenagers tend to be more self-conscious,” said Blakemore. “They show more risk-taking when their peers are present.” Their social brain is changing and so is their ability to plan, inhibit impulses and make decisions.

“Research by Laurence Steinberg at Temple University in the US has shown that adolescents tend not to take into account future consequences of actions. For example, if you offer them a choice between having £10 now and £100 in six months, whilst adults tend to wait for the larger amount, most adolescents are more likely to go for the lower value now. Life in the future doesn’t hold so much importance.”

It might make sense, then, that a teenager trying to decide whether to tell a lie in order to go out, or to try an illegal drug, might be influenced more by the reward of the night out or the novel experience, or peer congratulation, than by longer-term negative consequences. “It’s not that teenagers don’t understand the risks,” says Blakemore. “It’s just that for some teenagers, in the moment, this understanding goes out of the window.”

Despite their different views, both academics conclude that teenagers could benefit from being treated according to their development. Graham suggests friendly advice-giving. It is important to “recognise their desire for **autonomy**,” he says. “They want to do more than they can. We should treat them differently because they are inexperienced... and first experiences are important. A bad experience can put you off something for a long time.”

He does not advocate tolerating too much difficult behaviour, though: “Adolescents are influenced by the stereotype as well. If they expect to get away with being ‘**bolshy**’ for example... I don’t think we should be particularly tolerant of bad behaviour in adolescence.”

Blakemore thinks that we should adjust the way we try to motivate teenagers: “Anti-smoking campaigns, for example, might be more effective if they used short-term social negatives like bad breath as a **disincentive**, rather than longer-term health consequences. And we perhaps expect too much. “We expect them to act like adults but their brains aren’t yet completely like an adult brain. Maybe we should be more understanding. Teaching adolescents about how their brains develop might be helpful.”

Whether you attribute adolescent differences in decision-making to brain development or lack of experience, educational aims could include the handling of social dilemmas. Parents might be able to help by being explicit about the pros and cons of a situation, considering other people’s views or negotiating in a transparent way. We should also bear in mind that teenagers are often uniquely affected by economic and political challenges such as high unemployment levels.

In my view, adolescence is a tricky time, where individuals often struggle to find their own identity in the face of a sometimes hostile outside world, whilst needing peer support. Both Blakemore and Graham are more phlegmatic. “Every time’s a tricky time,” says Graham. “You try being my age.”

LEARNING OBJECTIVES

This lesson will help you to:

- identify the main parts of speech
- consolidate your understanding of the function of each.

WORD CLASSES

Words may be divided into groups called parts of speech. Words are classified as one of nine parts of speech:

- | | |
|-------------|----------------|
| ■ verb | ■ preposition |
| ■ noun | ■ conjunction |
| ■ pronoun | ■ interjection |
| ■ adjective | ■ determiners. |
| ■ adverb | |

PARTS OF SPEECH

SUBJECT VOCABULARY

verb a word that describes actions

noun a word that represents a person, place, object or quality

pronoun a word that is used instead of a noun

adjective a word that describes a noun or pronoun

adverb a word that describes a verb or an adjective

preposition a word that is used before a noun or pronoun to show time, place or direction

conjunction a word that joins parts of a sentence

interjection a word used to express a strong feeling

determiner a word used before a noun in order to show which thing is being referred to

Each part of speech signifies how the word is used, not what a word is. This means that the same word can be a noun in one sentence and a verb or adjective in the next. For example, the word 'book' in the following sentences.

- Books are made of ink, paper and glue.
(In this case, 'books' is a noun and is the subject of the sentence.)
 - Deborah waits patiently while Bridget books the tickets.
(In this case, 'books' is a verb and the subject of the sentence is Bridget.)
- If you were asked to describe the following photograph, you might say, 'The happy lady was laughing'.



▲ The sentence 'The happy lady was laughing' contains a noun, verb and adjective.

This sentence is made up of different parts of speech.

This is a **noun**. It is a **naming word**.

This is a **verb**. It is a word that describes **actions**.

The happy lady was laughing.

This is an **adjective**. It is a **describing word**. It tells you more about the **noun**.

ACTIVITY 1

SKILLS ANALYSIS

▼ IDENTIFYING PARTS OF SPEECH

In the following sentences, circle the adjectives, tick the nouns and underline the verbs.

- 1 I tripped over the uneven floor.
- 2 The silly boy crashed his new bike.
- 3 When the old lady reached her house, she sat down.
- 4 We saw wild horses in the forest.
- 5 The large crowd cheered as the skilful player scored.
- 6 The giggling girls annoyed the teacher.
- 7 A prickly hedgehog snuffled in the dry leaves.
- 8 The lazy man was sleeping under the tall tree.

KEY POINT

All words are divided into nine classes, known as parts of speech.

PROPER NOUNS

Nouns that name particular things are called proper nouns and begin with capital letters. The names of people and places, days of the week, brand names, company names and titles of films are all proper nouns, e.g. Yara, France, Thursday, Google, Ford, *Avatar*.

PREPOSITIONS

A preposition tells you the position of one thing in relation to another.

Altamash hid **behind** the tree.

You cross **over** a bridge.

ACTIVITY 2

SKILLS ANALYSIS

▼ USING PARTS OF SPEECH

Write a suitable word in the gap in each of the following sentences. In the brackets after each sentence, write down what part of speech it is.

- 1 Sam put the _____ suitcase on the floor. (_____)
- 2 Athens is the capital of _____. (_____)
- 3 The mountaineers _____ to the summit.
(_____)
- 4 The children sang loudly at the _____. (_____)
- 5 The cat's _____ was soft and silky. (_____)
- 6 The helicopter _____ over the motorway.
(_____)

HINT

Many verbs are 'doing' words and are used to describe actions, such as 'the boy **kicked** the ball'. Some verbs are 'being' words: 'The girl **is** muddy.'

LEARNING OBJECTIVES

This lesson will help you to:

- explore and develop your interpretations of language
- considering the associations that words hold and how they can be used to create meaning in a text.

SUBJECT VOCABULARY

denotation what something is

KEY POINT

Words and images can have a range of connotations that influence meaning and interpretation.

CONNOTATIONS

Connotations are the associations and ideas which a particular word or image suggests to a reader. It is important to consider the connotations implied by a text in order to explore its effects in detail.

ACTIVITY 1

SKILLS INTERPRETATION

▼ CONNOTATIONS OF IMAGES

Copy and complete the table, writing down the **denotation** and the connotation for each image. On a piece of paper, draw your own example of a sign or image. Ask a partner to look at your image and identify its denotation and connotation.

▼ IMAGE/SIGN	▼ DENOTATION	▼ CONNOTATION
	Skull and crossbones	Pirates, poison, danger
		
		

ACTIVITY 2

SKILLS ANALYSIS, INTERPRETATION

▼ CONNOTATIONS OF WORDS

Your local newspaper runs a weekly column called 'Why I love...', in which a guest writer is asked to write a short article to inform readers of a personal interest. Read the following extract, from a piece called 'Why I love reading', and consider the connotations of the highlighted words, and then answer the question.

I love reading because I love getting to know new characters. They become friends: I inhabit their lives while I read and when I finish that book, I take a part of them with me. Reading gives me an escape from reality: it's my magic carpet that I can fly on whenever I choose, soaring off on adventures all over the world, from past to present, over the vast terrains of human history. I can see all of the colours of life as I go. They say you never read the same book twice: reading a new book makes me feel slightly new myself because I know something different; I've experienced something more. Reading makes me a bigger, better, smarter version of myself.

► What ideas and attitudes to reading are suggested in the extract?

Copy and complete the following table, considering the connotations of the highlighted words and phrases used in the extract. Then choose another quotation from the extract and consider its connotation.

▼ PHRASE	▼ CONNOTATION
'new characters... become friends'	By describing characters as 'friends', the writer demonstrates the emotional connection they feel with books and the companionship they get from reading.
'it's my magic carpet'	The metaphor describes reading as a 'magic carpet'. This has connotations of adventure and implies the fantastic experiences that the writer enjoys in reading books. The 'magic carpet' also has connotations of freedom and flight: books give this reader the wings to explore worlds which might otherwise be inaccessible to them.
'Reading makes me a bigger, better, smarter version of myself.'	

KEY POINT

Connotations are how writers are able to convey their ideas to readers. Inferring information from a text is a critical skill in understanding what message and ideas the author wants to convey to readers.

ACTIVITY 3

SKILLS PROBLEM SOLVING, ADAPTIVE LEARNING

▼ CREATING YOUR OWN CONNOTATIONS

Using the extract 'Why I love reading' as a model, write two paragraphs of your own, entitled 'Why I love...' and 'Why I hate...'. Choose something that you will enjoy writing about: it can be anything from motorbikes to a particular website. Use bias, emotive language and connotations to create a positive or negative description of your chosen subjects. You may choose to use similes, metaphors and other figurative language to help you to do this.

LEARNING OBJECTIVES

This lesson will help you to:

- identify the main sentence types.

DIFFERENT SENTENCE TYPES

A sentence is a group of words that are put together in such a way as to mean something. It is a basic component of communication. Clumsy sentence structure leads to writing that is grammatically incorrect. Poor sentence structure will also prevent your ideas flowing in a coherent and logical way and make it much more difficult for the reader to understand what you are trying to convey. A writer's use of sentence structure often helps to convey meaning in a text. It is important to be able to identify and comment on this in the reading sections of the exam.

TYPES OF SENTENCES

'Friend, car, France holiday' is not a sentence as it doesn't make sense. 'I am driving my friend to France for a holiday' is a sentence. You can understand what it means as it makes sense on its own. Sentences come in different forms.

- A **declarative** (or statement) **conveys** information.
My car is red.
- An **interrogative** (or question) **asks** for information.
Does it go fast?
- An **imperative** (or command) **tells** someone to do something.
Get in.
- An **exclamation** shows that someone **feels strongly** about something.
It's great!

HINT

Remember the conjunctions that you can use to create a compound sentence by using the acronym FANBOYS: For, And, Nor, But, Or, Yet, So.

ACTIVITY 1

SKILLS ANALYSIS

▼ SENTENCE TYPES

Match the sentences with the sentence types.

- | | |
|----------------------------|-------------|
| 1 The door is open. | statement |
| 2 Go and have a wash. | question |
| 3 What a lovely surprise! | command |
| 4 Have you seen my shorts? | exclamation |

SIMPLE SENTENCES

SUBJECT VOCABULARY

clause a group of words that make up part of a sentence

A **simple sentence** contains a single subject, a verb and an object. This is also known as a **clause**.

The boy ate the chocolate.

Simple sentences may contain other elements or parts of a clause, but they only express one thing.

PARTS OF A CLAUSE

SUBJECT VOCABULARY

predicate the parts of a sentence that are not the subject, containing the verb and providing information about the subject

HINT

To determine the subject of a sentence, first isolate the verb and then make a question by placing 'who?' or 'what?' before it. The answer is the subject of the sentence.

A sentence must contain the following parts.

- The **subject** identifies the topic of a clause or, in other words, what it is about. Every complete sentence contains two parts: a subject and a **predicate**. The subject is what or whom the sentence is about, and the predicate tells you something about the subject. In the following sentence, the predicate is enclosed in brackets (), while the subject is **in bold**.

My hockey teacher and his dog (go running every morning).

- The **verb** identifies the action of a clause or, in other words, what happens.

Her boyfriend **gave** her a bunch of flowers.

- The **object** identifies who or what is directly affected by the action of the verb. This is always a noun or pronoun. Two kinds of objects follow verbs: direct and indirect objects. 'Her boyfriend gave her a bunch of flowers', contains a direct object ('Her boyfriend') and an indirect object: in this case the recipient of the direct object ('her').

Not all verbs are followed by objects:

After work, David usually **walks** home.

Verbs that take objects are known as **transitive** verbs. Verbs not followed by objects are called **intransitive** verbs. Some verbs can be both.

A sentence may also contain the following components.

- The **complement** gives extra information about the subject or object.
- The **adverbial** gives additional information about a situation: when, where and how it happened.



▲ 'Last week, Peggy redecorated the kitchen.'

ACTIVITY 2

SKILLS ANALYSIS

▼ PARTS OF A SENTENCE

Find the subject, verb and object in the following sentences. Can you find any adverbials as well?

- 1 Last week, Peggy redecorated the kitchen.
- 2 Are you hungry yet?
- 3 Martin, be quiet.
- 4 Tuesday was very rainy and cold.

COMPOUND SENTENCES

A compound sentence consists of two simple sentences (clauses) joined by a **conjunction**. A conjunction is a joining word. It may be used to join two sentences together.

It was raining. I put up my umbrella. (two sentences)

It was raining so I put up my umbrella. (one sentence with a conjunction)

SUBORDINATE CLAUSES

Subordinate clauses are often present in a sentence. They are called subordinate as they are second to the main action in the sentence; they are additional information that the sentence doesn't need to function.

After his Dad gave him some pocket money, Andrew went to the cinema.

'After his Dad gave him some pocket money' is a subordinate clause. Anything between commas, dashes or brackets would be subordinate clauses too.

COMPLEX SENTENCES

A **complex sentence** contains a main sentence and one or more subordinate clauses that contribute to the meaning of the statement.

LEARNING OBJECTIVES

This lesson will help you to:

- use a full range of sentence structures
- control and vary sentence structure for effect in your writing.

SENTENCES FOR EFFECT

When sentence structure is repetitive and boring, writing is less interesting to read. Learning how to use sentence structure for effect will help you to engage your reader.

If writing contains little variety in sentence structure, it will be less interesting for the reader than if it contains a variety of sentence types that are handled well.

Little variety in sentence structure



Skilful control in the construction of varied sentence forms

EDINGLY OPENERS: VARYING SENTENCE STARTERS FOR IMPACT

HINT

Use a comma or exclamation mark after the opener.

EDINGLY openers consist of words ending in -ED (verbs), -ING (verbs) and -LY (adverbs). They can be an engaging way to begin sentences.

► How could you change these sentences using this technique?

- 1 I walked through the dark alley and suddenly a hand reached out and grabbed my shoulder.
- 2 I was breathing deeply as I crept through the deep, dark wood.
- 3 I was trapped and could not see a way out.

ACTIVITY 1

SKILLS

CRITICAL THINKING, ANALYSIS, INTERPRETATION

▼ EXPLORING SENTENCE TYPES

What is suspense? How do writers build suspense? Why do readers like a good mystery? What do you expect from a suspense story?

Read the following extract and see how many sentence types you can identify. Does it create a sense of suspense?

The window shattered, sending glass cascading in all directions. Flames exploded into the room. I ducked, keeping my body as low as I could, desperately trying to avoid the smoke that was rapidly streaming across the ceiling. I scanned the room for other exits and was glad to see a small window on the far wall. The smoke was getting denser and started to expand, the cloud reaching down from the ceiling to the floor. My brain shouted, 'Move!' Frozen. Taking a deep breath of clean air, possibly my last, I pushed away from the wall to safety. As I struggled to open the window, I felt my heart pounding. My lungs screamed for air. The smoke descended and I worked blind, my eyes stinging. I pulled frantically at the catches, felt them give and tumbled out onto the ground below. I felt the heat escaping from the open window above and started to crawl slowly away.



▲ The sentence 'Grasping the handle, she turned it slowly' helps to build suspense.

KEY POINT

Sentence structure can be used for particular effect. For example, short, simple sentences can be used to build suspense or a sense of actions, whilst longer, complex sentences may be helpful in creating a layered character

ACTIVITY 2

SKILLS ANALYSIS, INTERPRETATION, DECISION MAKING

▼ **CREATING SUSPENSE**

Compare the two extracts below and consider how effectively each has created a feeling of suspense. The first is written using short simple sentences and the second uses long complex sentences. Compare the two passages and then copy out and add to the table that follows, writing down the effects of using each type of sentence.

EXTRACT 1

Running. Faster. Faster. She grabbed the handle and turned it. Pushing the door open, she moved inside. No one was there. She turned and fled in the opposite direction.

EXTRACT 2

Jane stood in the doorway collecting her thoughts, delaying her decision until the last possible moment. As she plucked up her courage, she studied the door in front of her. It was crafted from an ancient-looking wood, the handle a simple metal ring. Jane glanced down at her shaking hand as she stretched out to turn the handle. She took two deep breaths, brushing her fringe from her pale face with nervous fingers. She stood a while, thoughts racing through her mind. Then, at last, she was ready. Grasping the handle, she turned it slowly; pushing the heavy door in front of her, she stepped into the hallway.

▼ **SHORT, SIMPLE SENTENCES**

Develop tension

▼ **COMPLEX, LONGER SENTENCES**

Give a detailed picture of the action

ACTIVITY 3

SKILLS INTERPRETATION, ADAPTIVE LEARNING

▼ **ADAPTING SENTENCE TYPES FOR EFFECT**

Re-write the following extract as three sentences. What is the effect?

Ryan stood as still as stone, listening intently, but the faint rustling continued from inside the bedroom, so putting his good eye to the keyhole, he peered into the dimly lit room.

Re-write the following extract as five sentences. What is the effect?

He squinted through the gloom of the interior, which was quite deserted, with a single candle burning near the altar, thinking that it was sad to see an empty church on Christmas Eve, but, shrugging the thought away, he began a careful inspection of the places where the statue might have been concealed.