



EDEXCEL INTERNATIONAL GCSE (9–1)

# ENGLISH LANGUAGE B

Student Book

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



PEARSON EDEXCEL INTERNATIONAL  
GCSE (9–1)

# ENGLISH LANGUAGE B

Student Book

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

Published by Pearson Education Limited, 80 Strand, London, WC2R 0RL.

[www.pearsonglobalschools.com](http://www.pearsonglobalschools.com)

Copies of official specifications for all Pearson qualifications may be found on the website: <https://qualifications.pearson.com>

Text © Pearson Education Limited 2017

Edited by Fleur Frederick and Claire Smith

Designed by Cobalt id

Typeset by Tech-Set Ltd, Gateshead, UK

Original illustrations © Pearson Education Limited 2017

Cover design by Pearson Education Limited

Picture research by Ann Thomson

Cover photo/illustration © [gettyimages.co.uk](http://gettyimages.co.uk): Atsushi Hayakawa

The rights of Roger Addison, Samantha Brunner, David Foster, Peter Inson, Robert O'Brien and Pam Taylor to be identified as authors of this work have been asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

First published 2017

20 19 18 17

10 9 8 7 6 5 4 3

#### **British Library Cataloguing in Publication Data**

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

ISBN 978 0 435 18257 1

#### **Copyright notice**

All rights reserved. No part of this publication may be reproduced in any form or by any means (including photocopying or storing it in any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the copyright owner, except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of a licence issued by the Copyright Licensing Agency, Barnard's Inn, 86 Fetter Lane, London EC4A 1 ([www.cla.co.uk](http://www.cla.co.uk)). Applications for the copyright owner's written permission should be addressed to the publisher.

Printed in Slovakia by Neografia

#### **Endorsement Statement**

In order to ensure that this resource offers high-quality support for the associated Pearson qualification, it has been through a review process by the awarding body. This process confirms that this resource fully covers the teaching and learning content of the specification or part of a specification at which it is aimed. It also confirms that it demonstrates an appropriate balance between the development of subject skills, knowledge and understanding, in addition to preparation for assessment.

Endorsement does not cover any guidance on assessment activities or processes (e.g. practice questions or advice on how to answer assessment questions), included in the resource nor does it prescribe any particular approach to the teaching or delivery of a related course.

While the publishers have made every attempt to ensure that advice on the qualification and its assessment is accurate, the official specification and associated assessment guidance materials are the only authoritative source of information and should always be referred to for definitive guidance.

Pearson examiners have not contributed to any sections in this resource relevant to examination papers for which they have responsibility.

Examiners will not use endorsed resources as a source of material for any assessment set by Pearson. Endorsement of a resource does not mean that the resource is required to achieve this Pearson qualification, nor does it mean that it is the only suitable material available to support the qualification, and any resource lists produced by the awarding body shall include this and other appropriate resources.

<b>INTRODUCTION TO THE COURSE</b>	<b>VI</b>
<b>ABOUT THIS BOOK</b>	<b>VIII</b>
<b>ASSESSMENT OVERVIEW</b>	<b>X</b>
<b>01 READING SKILLS</b>	<b>2</b>
<b>02 WRITING SKILLS</b>	<b>24</b>
<b>03 PAPER 1: SECTION A</b>	<b>56</b>
<b>04 PAPER 1: SECTION B</b>	<b>138</b>
<b>05 PAPER 1: SECTION C</b>	<b>174</b>
<b>EXAM PREPARATION</b>	<b>198</b>
<b>GLOSSARY</b>	<b>202</b>
<b>INDEX</b>	<b>204</b>

## 2 READING SKILLS

### 4 TEXT ANALYSIS

- 4 ■ SKIMMING AND SCANNING
- 6 ■ EXPLICIT AND IMPLICIT MEANING
- 8 ■ POINT-EVIDENCE-EXPLAIN
- 10 ■ EVALUATING A TEXT

### 16 USE OF LANGUAGE

- 16 ■ WORD CLASSES
- 18 ■ CONNOTATIONS
- 20 ■ DIFFERENT SENTENCE TYPES
- 22 ■ SENTENCES FOR EFFECT

## 24 WRITING SKILLS

### 26 VOCABULARY

- 26 ■ CHOOSING THE RIGHT VOCABULARY
- 28 ■ VOCABULARY FOR EFFECT
- 30 ■ LANGUAGE FOR DIFFERENT EFFECTS
- 32 ■ WHY YOUR CHOICES MATTER

### 34 SENTENCES

- 34 ■ SENTENCE TYPES
- 36 ■ OPENING SENTENCES
- 38 ■ SENTENCES FOR EFFECT
- 40 ■ SENTENCE PURPOSE

### 42 STRUCTURE

- 42 ■ PRINCIPLES OF STRUCTURE
- 44 ■ PARAGRAPHING FOR EFFECT
- 46 ■ LINKING IDEAS

### 48 PUNCTUATION AND SPELLING

- 48 ■ ENDING A SENTENCE
- 49 ■ COMMAS
- 50 ■ APOSTROPHES
- 51 ■ COLONS, SEMI-COLONS, DASHES, BRACKETS, ELLIPSES
- 52 ■ COMMON SPELLING ERRORS
- 53 ■ IMPROVE YOUR WRITING
- 54 ■ PROOF-READING, CHECKING AND EDITING

## 56 PAPER 1: SECTION A

### 58 NON-FICTION TEXTS

- 58 ■ TYPES OF TEXT
- 80 ■ IDENTIFYING THE WRITER'S PERSPECTIVE
- 84 ■ AUDIENCE AND PURPOSE
- 86 ■ LANGUAGE FOR DIFFERENT EFFECTS
- 90 ■ FACT, OPINION AND EXPERT ADVICE
- 92 ■ THE STRUCTURE OF A TEXT
- 94 ■ UNSEEN TEXTS
- 96 ■ PUTTING IT INTO PRACTICE

### 100 COMPARING TEXTS

- 100 ■ IDENTIFYING KEY INFORMATION
- 102 ■ ANALYSING THE TEXTS
- 110 ■ SELECTING EVIDENCE
- 112 ■ COMPARISONS
- 120 ■ PUTTING IT INTO PRACTICE

### 124 UNSEEN TEXTS

- 124 ■ *THE GREAT RAILWAY BAZAAR* BY PAUL THEROUX
- 126 ■ 'NOTES FROM AN AUTHOR' BY PAUL ROSOLIE
- 128 ■ 'SPEECH TO THE UN GENERAL ASSEMBLY' BY MALALA YOUSAFZAI
- 129 ■ *I KNOW WHY THE CAGED BIRD SINGS* BY MAYA ANGELOU
- 130 ■ 'LOVELY PROM DRESS, ANGEL. YOUR CARRIAGE TO ABSURDITY AWAITS' BY INDIA KNIGHT

- 131 ■ 'WHY ALL THIS SELFIE OBSESSION?' BY GRACE DENT
- 132 ■ *TEENAGE KICKS* BY THE LAUREUS SPORT FOR GOOD FOUNDATION
- 133 ■ *THE SCHOOL FOOD PLAN* BY HENRY DIMBLEBY AND JOHN VINCENT
- 134 ■ 'REVIEW OF *GRAVITY*' BY ROBBIE COLLIN
- 135 ■ *THE MEN WHO STARE AT GOATS* BY JON RONSON
- 136 ■ 'MY FAMILY MOVED FROM PAKISTAN TO THE UK 40 YEARS AGO – HOW FAR WE'VE COME' BY SARFRAZ MANZOOR
- 137 ■ A LETTER BY W.E.B. DU BOIS

## 138 PAPER 1: SECTION B

### 140 TRANSACTIONAL WRITING

- 140 ■ AN INTRODUCTION TO TRANSACTIONAL WRITING
- 142 ■ WRITING FOR A PURPOSE: INFORM, EXPLAIN, REVIEW
- 146 ■ WRITING FOR A PURPOSE: ARGUE, PERSUADE, ADVISE
- 150 ■ WRITING FOR AN AUDIENCE
- 154 ■ FORM
- 160 ■ VOCABULARY FOR EFFECT
- 164 ■ SENTENCES FOR EFFECT
- 166 ■ OPENINGS AND CONCLUSIONS
- 168 ■ IDEAS AND PLANNING
- 170 ■ PUTTING IT INTO PRACTICE

## 174 PAPER 1: SECTION C

### 176 IMAGINATIVE WRITING

- 176 ■ AN INTRODUCTION TO IMAGINATIVE WRITING
- 178 ■ GENERATING IDEAS
- 180 ■ PLOT
- 182 ■ STRUCTURE
- 184 ■ NARRATION
- 186 ■ CHARACTERS
- 188 ■ MONOLOGUES AND DIALOGUES
- 190 ■ DESCRIPTIVE WRITING
- 192 ■ VOCABULARY FOR EFFECT
- 194 ■ SENTENCES FOR EFFECT
- 196 ■ PUTTING IT INTO PRACTICE

## 198 EXAM PREPARATION

## 202 GLOSSARY

## 204 INDEX

# INTRODUCTION TO THE COURSE

This book has been written to help all students taking the Pearson Edexcel International GCSE English Language B (4EB1) (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 B. 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 support in preparing for unseen passages
- a helpful guide to your study of transactional writing and imaginative writing.

This book will also assist you in planning your revision.

## STUDENTS AND TEACHERS

The book goes through the requirements for specification B, 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.

## READ WIDELY

It is very important to make sure that you have a really good grasp of many different types of non-fiction passages. Make sure that you read widely. 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 ability to analyse and compare 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 202–203 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.
- Be sure that you understand what you will be asked to do in the exam.

#### ▼ MAKE NOTES!

- Write down key points from: teachers; books you read; class work; articles or worksheets.
- For International GCSE Specification B: annotate the texts that you are given 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 B specification and covers both years of the course. The specification and sample assessment materials for English Language B 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 and Section A, Section B and Section C.

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

## 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.

## Key points

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

62 SECTION A NON-FICTION TEXTS

**ACTIVITY 3** A01 A02 SKILLS CRITICAL THINKING, ANALYSIS, INTERPRETATION

**IDENTIFYING TECHNIQUES IN OBITUARIES**

Obituaries are often sympathetic accounts of someone's achievements.

► How does the writer of the Mandela extract begin to influence the reader's sympathies?

► What makes these extracts more appropriate for obituaries than for biographies?

Copy and complete the following table, finding examples of the methods and techniques in the two extracts and commenting on their effect. Now identify some methods for yourself, remembering to back them up with evidence from the text and comment on their effect.

METHOD OR TECHNIQUE	EXAMPLE	COMMENT ON EFFECT
Formal register		
Focus on factual information		
Conciseness of writing		

**SUBJECT VOCABULARY**  
register the type or style of vocabulary used according to the situation

**SPEECHES**

Speeches can be given for many different reasons. Lawyers make speeches in court for the defence or the prosecution. People make speeches in debates or after formal dinners to entertain an audience. However, the most famous speeches are those made by politicians as part of campaigns. The purpose of such speeches is often to rally supporters and give listeners a sense of purpose and inspiration.

The following speech was made by the American civil rights campaigner, Martin Luther King Junior, who was later assassinated for his beliefs and his work on behalf of black Americans.

As you read the speech, think about how Martin Luther King shows his listeners that he is fighting for a better and fairer society in America, using techniques such as:

- repetition of key words
- repetition of the beginning of sentences
- reference to particular individuals
- use of geographical references (i.e. different parts of the United States)
- describing the difficulties black people have faced over the years
- the idea of bringing all people together
- the use of words from a patriotic song.



▲ Martin Luther King at the March on Washington rally in August 1963

SECTION A NON-FICTION TEXTS 63

**all men are created equal** A quotation from the US Declaration of Independence, written just before the start of the war against Great Britain.

**Georgia** Southern American slave-owning state before the American Civil War.

**colour of their skin but by the content of their character** Note the alliteration of the sound /k/ five times.

**let freedom ring** Part of a patriotic American song.

**New York** New York State, which is very large.

**Allegories** A range of hidden meanings.

**the old Negro spiritual** A traditional hymn-like song of the Afro-Caribbeans, many of which originated during the era of slavery.

**KEY POINT**

Look at the way an author has used the technical devices of language to persuade the reader of a certain viewpoint.

**HINT**

Although you will be given credit for knowing and identifying techniques, many more marks go to good explanations of their effects and of why they are used, than to mere technique-spotting.

**SUBJECT VOCABULARY**

**alliteration** the use of several words together that begin with the same sound or letter

**onomatopoeia** where a word sounds like the noise it makes

**simile** a description that says that an object is like an image

**metaphor** describing something by comparing it to an image which it resembles, in a way that says the object is the image personification when something which is not human is made to seem human by attributing human qualities to it

**emotive language** language that produces an emotional reaction

**'I HAVE A DREAM' BY MARTIN LUTHER KING AT WASHINGTON DC, AUGUST 1963**

I have a dream...

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today!

And this will be the day – this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing.  
Land where my fathers died, land of the Pilgrim's pride,  
From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.  
Let freedom ring from the mighty mountains of New York.  
Let freedom ring from the heightening Alleghenies of Pennsylvania...  
Let freedom ring from every hill and molehill of Mississippi.  
From every mountainside, let freedom ring.

And when this happens, when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!  
Thank God Almighty, we are free at last!

The art of persuasive writing and speaking is called **rhetoric**. Rhetorical devices include many techniques used in poetry, since they can make all kinds of writing more memorable. These techniques include **alliteration**, **onomatopoeia**, figurative language (**similes**, **metaphors** and **personification**), **emotive language** and word choices.

## 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.

## Hint

Useful support and advice addressing common mistakes or difficult content.

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 chapters on Sections A, B and C covers all of the content required by the course, mirroring the exam paper.

For each section, 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.

You can find more information about the English Language B 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.

**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.

196 SECTION C IMAGINATIVE WRITING

**LEARNING OBJECTIVES**  
This lesson will help you to:

- take greater control over your writing
- think about the use of the senses when writing
- make clear what you want to say about characters, actions and locations.

**PUTTING IT INTO PRACTICE**  
In the exam, you will need to demonstrate the following points in your imaginative writing.

- Ideas that are communicated effectively and imaginatively. This is what you will have to plan before you start.
- Writing that is clear and accurate. This is what you will have to check after you finish.

**EXAM-STYLE QUESTION**  
Write a story (true or imaginary) entitled 'An Unexpected Event'. (30 marks)

**A04**  
**A05**

**SKILLS** CRITICAL THINKING, ANALYSIS, CREATIVITY, INNOVATION

The condition is called fly-strike. A long, detailed description is followed by a short sentence to vary pace.

we sent the dogs round in wide sweeping paths. The vocabulary is fairly straight forward, but chosen precisely to create a vivid image.

Below us, to our left, we could hear the sea crashing into the rocks at the foot of the cliffs. Suddenly, from ahead of us, came the blare of a fog horn. Adding these sensory details makes the scene feel more real and also creates suspense.

Ahead of us the dogs were barking furiously now and we stepped forwards to see what was troubling them. The description of the clouds, and then the dogs barking 'furiously', increases tension.

Suddenly, the fog had surrounded us; damp and chill, it had been blown up behind us as the breeze had lifted. Use of a semicolon to link together descriptions of the fog is very effective.

**EXAMINER'S COMMENTS**  
This is a highly effective piece of imaginative writing. A vivid scene is created through precise use of vocabulary, which shows it's not always necessary to use lots of figurative language to describe effectively. The atmosphere becomes increasingly tense, showing the student has a good grasp of how to structure a piece of writing. There is a good balance of longer, more detailed sentences and short sentences for effect.

SECTION C IMAGINATIVE WRITING 197

**COMMENTARY**  
This is an explanation of how this sample answer was written. Try following this process in your own imaginative writing.

**PLANNING THE PLOT**  
The planning of this piece is focused on the fog surrounding the two characters who were caught unawares. The rounding up of the sheep provides a context, a background or explanation as to why the characters were on the sloping cliffs where fog was more of a danger, a sense of drama that could be used to a lesser or greater extent by the writer.

As the gathering of the sheep proceeds, the task becomes a distraction for the characters as they watch the sheep, rather than the weather behind them. As the drama develops you can feel the slope of the cliffs, see the dogs disappear from sight, somewhere ahead, then you hear the waves and the sudden burst of the fog horn. The reader's senses are used to create the drama.

**CHECKING**  
This is where you must read the passage aloud or, under exam conditions, imagine the sound of a voice reading it aloud. This is the most effective way of checking your writing. If the punctuation is poor, you will find yourself unable to read the passage fluently, and if there are lapses in the grammar then the sense of the writing will not be clear. If this happens, ask yourself, 'What is the subject of this sentence?' and 'What am I told about the subject?'. These questions should help you to clarify the sentence.

**EXAM-STYLE QUESTIONS**  
Write approximately 400 words on one of the following:

**EITHER**  
1 'Competing is good but winning is better.' Discuss. (30 marks)

**OR**  
2 Write a story (true or imaginary) entitled 'Victory'. (30 marks)

**OR**  
3 Describe a game that has made an impression on you. (30 marks)

Exchange your finished piece with a partner, then read each other's work and exchange comments. Try to suggest ways of improving each other's work rather than simply finding faults.

**SKILLS** CRITICAL THINKING, ANALYSIS, ADAPTIVE LEARNING, CREATIVITY

**KEY POINT**  
Engaging your audience is crucial. Remember that good writing usually involves something that the author wants to say. If the author wants something to be read, the reader must be given a reason to start and encouragement to keep reading.



▲ The reader's senses are used to create the drama

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

**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.

▼ PAPER 1	▼ PERCENTAGE	▼ MARKS	▼ TIME	▼ AVAILABILITY
<b>READING AND WRITING</b> Written exam paper Paper code 4EB1/01 Externally set and assessed by Pearson Edexcel Single tier of entry	100%	100	3 hours	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	32%
	A05	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation	18%

## RELATIONSHIP OF ASSESSMENT OBJECTIVES TO UNITS

▼ UNIT NUMBER	▼ ASSESSMENT OBJECTIVE				
	A01	A02	A03	A04	A05
PAPER 1	15%	20%	15%	32%	18%

## ASSESSMENT SUMMARY

▼ PAPER 1	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
<b>READING AND WRITING PAPER CODE 4EB1/01</b>	<p><b>Structure</b> Paper 1 assesses 100% of the total English Language B qualification. There will be three sections on the paper. Students must answer all questions in Section A, the question in Section B and one question from a choice of three in Section C.</p>		
	<p><b>Section A: Reading</b> Students will study and analyse selections from a range of non-fiction. Students must:</p> <ul style="list-style-type: none"> <li>■ develop skills to analyse how writers use linguistic and structural devices to achieve their effects</li> <li>■ explore links and connections between writers' ideas and perspectives.</li> </ul>	40	<p>Questions will test the following Assessment Objectives: AO1 – 5% AO2 – 20% AO3 – 15%</p>
	<p><b>Section B: Reading and Writing</b> Students will explore and develop transactional writing skills. Students must:</p> <ul style="list-style-type: none"> <li>■ develop transactional writing skills for a variety of purposes and audiences and to engage the reader</li> <li>■ use spelling, punctuation and grammar accurately.</li> </ul>	30	<p>Questions will test the following Assessment Objectives: AO1 – 10% AO4 – 12% AO5 – 8%</p>
	<p><b>Section C: Writing</b> Students will explore and develop discursive, narrative and descriptive writing skills. Students must:</p> <ul style="list-style-type: none"> <li>■ develop imaginative writing skills for a variety of purposes and audiences and to engage the reader</li> <li>■ use spelling, punctuation and grammar accurately.</li> </ul>	30	<p>Questions will test the following Assessment Objectives: AO4 – 20% AO5 – 10%</p>
	<p>This is a single-tier exam paper and all questions cover the full ranges of grades from 9–1. The assessment duration is 3 hours. 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 <b>100</b>	

# 金子君子

## 山約茶庄

清潔其風

神明之胃

免費品嘗

茶

本店經營 湖南各大名茶

經營項目  
安化黑茶  
古丈毛尖  
苗家神草  
七葉紋股藍  
黃金茶等  
茶具等

電話: 15307432396

DIY 染 現場制作  
中國非物質文化遺產  
苗族蠟染簡介  
蠟染的工艺流程  
蠟染的靈魂(冰紋)

蠟染

公館



# 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 B course. Working through these lessons and activities will help you to develop the reading skills that you will need for the exam.

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 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.

SUBJECT VOCABULARY

**narrator** a character that tells the story in a novel, play, poem or film  
**explicit** expressed in a way that is very clear and direct  
**implicit** suggested or understood without being stated directly

KEY VOCABULARY

SUBJECT VOCABULARY

**synonyms** words that share the same meanings as other words; for example, ‘quick’ might be a synonym for ‘fast’  
**connotations** ideas linked to words; ideas that have become associated with particular words

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 <b>connotations</b> 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 quoted a text  
**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.

## ACTIVITY 1

## SKILLS

PROBLEM SOLVING, ANALYSIS,  
REASONING

## ▼ SUMMARISING WITH P-E-E

Read this chain paragraph, summarising the extract from *The Men Who Stare at Goats* by Jon Ronson (page 135). 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.

This extract forms the opening scene of *The Men Who Stare at Goats* and serves to acquaint the reader with the mysterious character of Major General Albert Stubblebine. Ronson gives the scene an air of mystery by not explaining key statements, such as why going into the next office is something that Stubblebine ‘needs to do’ and that ‘frightens him’. The repetition of the words ‘the next office’ keeps drawing the reader’s attention to the fact that they do not know what is significant about the next office. Instead, Ronson describes the scene in a way that ensures that the reader comes to understand what is going on through reading about Stubblebine’s thoughts and actions, rather than being told by the narrator.

## ACTIVITY 2

## SKILLS

CRITICAL THINKING, PROBLEM SOLVING,  
ANALYSIS, INTERPRETATION

## ▼ WRITING P-E-E-RFECT PARAGRAPHS

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

- ▶ **What is the main theme of the text?**
- ▶ **What meaning is the writer trying to convey in the text?**
- ▶ **How does the opening set the scene for the text as a whole?**
- ▶ **Are there any characters in the text and, if so, how are they portrayed?**

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** 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 unprepared non-fiction reading passages. They 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 56–137.

### 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.