



EDEXCEL INTERNATIONAL GCSE (9–1)

ENGLISH LITERATURE

Student Book

Greg Bevan, Samantha Brunner, James Christie, David Farnell, Fleur Frederick,
Shaun Gamble, Peter Inson, Robert O'Brien, Pam Taylor



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INTRODUCTION TO THE COURSE

This book has been written to help all students taking the Pearson Edexcel International GCSE (9–1) in English Literature (4ET1 – first examination June 2018). It is designed to enable them to achieve their full potential during the course and in the examination. It is written for both students and teachers. There are two routes for this International GCSE: Route 1 is assessed entirely through two examinations and Route 2 includes coursework instead of the second exam. 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 for developing your skills and techniques fully for the International GCSE in English Literature
- a helpful guide to your study of the selected texts
- a useful support in planning and writing the coursework and planning revision
- a helpful aid to your reading of the selected Section C poems from the Pearson Edexcel Anthology for International GCSE and qualifications in English Literature (Routes 1 and 2)
- a support in preparing for unseen texts (Route 1)
- a support in working on the coursework assignments (Route 2).

STUDENTS AND TEACHERS

The book goes through the requirements for English Literature, 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 examination. This book aims to give you confidence by improving your skills and techniques to the point where you know you can succeed.

KNOW YOUR TEXTS

It is very important to make sure that you have a really good grasp of the selected Drama and Prose texts (both routes) and Anthology poems (both routes). Every year, examiners read candidate answers that show that they do not understand, or have not prepared carefully, the texts that are set. Use the relevant sections from this book to strengthen your knowledge of the texts.

APPLY YOUR SKILLS

One question in Paper 1 (both routes) presents you with a poem you will not have seen before. This tests your ability to apply the reading skills you have learned during the course in the exam room. Only practice will bring success here.

KNOW AND APPLY PROPERLY YOUR TECHNICAL TERMS

As with other subjects, English Literature has a number of technical terms that you will need to use. It is important that you can use the correct term and that you can spell it. Refer to the subject vocabulary within the margins or the Glossary on pages 332–334 to help you. It is even more important that you know how to explain why a particular device is used, looking at the writer's intentions. In the 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 right terms will make your writing more fluent and concise.

Note that terms printed in bold type in the text will have a definition in the margin or in the Glossary so that you can check their meaning.

HINT

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

EXPLORE HOW TO 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.

PRESENTING YOUR WORK EFFECTIVELY

The way in which you set out your own writing is important for various reasons. Get into the habit of producing writing that is:

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

Such strengths in your writing will bring many advantages, both in the examination and afterwards.

- Examiners will form a positive impression of your work.
- They 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 need people who can write clearly, accurately and precisely.

HINT

Write out lists of technical terms in the Glossary and then try to find an example for each term.

KNOWING 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 many subjects. When you receive a piece of work back from your teacher, read it through and make sure you understand any comments or corrections.

- Keep a piece of paper at the front or back of your work file and write the correct spelling of words you have misspelled on it.
- Refer to this before handing in your work, to make sure you have not made the same mistakes.
- Take some time to learn the spellings and other points 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.
- Check what your coursework assignments are. (Route 2)

▼ MAKE NOTES!

- Write down key points from: teachers; books you read; class work; articles or worksheets.
- 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.

▼ KEEP UP!

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

▼ BE ORGANISED!

- Have clear systems.
- Present work neatly.
- Set yourself targets.
- Stick to deadlines.

HINT

Use a system such as different coloured cards or sticky notes to note 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 Literature specification. This Student Book covers both years of the course.

The course has been structured so that teaching and learning can take place in any order, both in the classroom and for 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 Literature. They build on and reinforce what students already know and develop essential skills that will allow them to succeed at this course. They can be taught as blocks at the start of the course or integrated into relevant sections of the texts being studied.

Learning objectives

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

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.

Stretch your thinking

Exercises to push able students beyond content covered in the course and stimulate further thought and discussion.

64 PAPER 1 READING POETRY

LEARNING OBJECTIVES

This lesson will help you to:

- analyse individual poems
- provide a general introduction to the process of reading and understanding poetry.

KEY POINT

There are two essential questions that you should ask when approaching any poem. Firstly, what does the poem mean and/or what feelings does it generate? Secondly, what techniques are used to communicate those meanings and feelings?

MAKING SENSE OF POETRY

The first thing to think about is what meaning you can take from the poem. What is the poem saying, if you had to summarise it? Sometimes the answer is fairly clear. Rudyard Kipling's 'If' – for example, is clearly talking about what it takes to be a good and successful man. Many poems, however, might express more than one meaning or contain hidden meanings. Other poems are based on the communication of feelings and sensations rather than an identifiable meaning. William Blake's 'The Tyger' is a good example of this. Your own personal response is important. How does the poem make you feel? What does it mean to you? Questioning your own thoughts and reactions is at the heart of analysing poetry and can make it an exciting and meaningful process.

ACTIVITY 1 A02 SKILLS CRITICAL THINKING, INTERPRETATION, COLLABORATION

DIFFERENT MEANINGS

Read 'Half-Caste' by John Agard. Discuss the poem in a small group. Make a list of all the meanings that you take from it, and another list of all the feelings and sensations that are part of your individual reactions to it.

FINDING EVIDENCE

When analysing poetry, your personal response will never be enough on its own. To succeed in the exam, you need to take the next step and ask how the poet communicates meaning and feelings. In other words, your personal response needs to be supported by evidence that you have noticed within the poem. There are several different dimensions that you should look at when finding this evidence. Many of these points are addressed in greater detail in the other sections in this unit. They include things like poetic imagery, rhythm and rhyme, poetic structure and form, and the poet's choice of language.

ACTIVITY 2 A02 SKILLS ANALYSIS, INTERPRETATION

EMOTIONS AND FEELINGS

Look at the first stanza of John Keats's 'La Belle Dame sans Merci':

O WHAT can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake,
And no birds sing.

Make a list of the feelings and meanings that you take from the stanza and then make a parallel list of the techniques that communicate them. Compare your list to the one provided below (don't read this list until you have completed your own).

PAPER 1 READING POETRY 65

MEANING/FEELING	TECHNIQUE
Feeling of melancholy and sadness	Use of long vowel sounds: lots of 'a's and 'u's and 'e's. 'O what can ail thee, knight-at-arms, / Alone and palely loitering!'
Feeling that things have gone wrong; the natural order has been disturbed	The use of words that suggest sickness and the decay of nature, such as 'withered', 'ail' and 'palely'. The final line is much shorter than the others and therefore disturbs the rhythm that has been established in the first three lines. This creates a feeling of strangeness and disturbance in the usual order of things.
Setting feels medieval/very old	The choice of archaic words that are not widely used today, such as 'hee', 'knight-at-arms' and 'sedge'.

HIDDEN MEANINGS AND FEELINGS

Another thing which will improve your answer in the exam is to look for meanings and feelings that are **implicit** and below the surface, as well as those which are more obvious.

'War Photographer' by Carol Ann Duffy is literally about a photographer developing photographs. However, you need to work harder to think about what Duffy might be trying to say through her descriptions of the photographer. Is the poem talking about the horrors of war, the psychological damage done to the photographer or the coldness of Western societies which only access war through newspapers? You need to argue in support of one of these interpretations by using evidence from the poem. If you can access implicit as well as explicit meaning in this way, it will help to improve the quality of your response.

ACTIVITY 3 A02 SKILLS CRITICAL THINKING, INTERPRETATION, COLLABORATION

EXPLICIT AND IMPLICIT MEANING

Working with a partner, pick one of the poems in the Anthology. One person writes down what they consider the explicit or literal meaning of the poem to be. The other person writes down any implicit meanings or ideas they can find. Compare what you have written. Do both pieces together produce a comprehensive description of the poem's meaning?

GENERAL VOCABULARY

implicit suggested or understood without being told directly

EXAM-STYLE QUESTION

A02 A03 SKILLS CRITICAL THINKING, ANALYSIS, ADAPTIVE LEARNING, CREATIVITY

HINT

Try to apply the methods you have used in the activities above to answer the question.

Discuss the representation of nature in John Keats's 'La Belle Dame sans Merci'.
In your answer, you should consider the poet's:

- descriptive skills
- choice of language
- use of structure and form.

Support your answer with examples from the poem. (30 marks)

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.

Exam-style questions

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

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.

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 work for anybody taking the coursework route. This is then supplemented by the Paper 3 chapter, which gives advice on this paper for those taking this route. For each section or text, information is supported 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 your knowledge and reinforce your learning. All Anthology texts are reproduced in full, with detailed analysis and questions for each text.

Hint
Useful support and advice addressing common mistakes or difficult content.

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**.

180 PAPER 1 MODERN PROSE

KEY POINT
In *The Joy Luck Club* no single character has a perspective which takes priority over the others. Instead, the reader is allowed to see all of the different perspectives of the characters, which are presented as equal and balanced. It is therefore the reader themselves who gains the kind of complete understanding of everything in the book, which is denied to the characters.

EXAM-STYLE QUESTIONS

AD1 AD4

SKILLS PROBLEM SOLVING, REASONING, INTERPRETATION

HINT
In the exam, you will have 45 minutes in which to write your essay. There will be a choice of two questions on the paper. Use these exam-style questions to practise exam technique and timing. Remember to consider language, form and structure and refer to the context of the novel in your response.

1 'Strongest wind cannot be seen'. How is strength presented in *The Joy Luck Club*? You must consider the context of the novel in your answer. **(40 marks)**

2 Discuss the importance of motherhood in the novel. You must consider the context of the novel in your answer. **(40 marks)**

3 'Then you must teach my daughter this same lesson. How to lose your innocence but not your hope.' Explore Tan's presentation of lessons and learning in *The Joy Luck Club*. You must consider the context of the novel in your answer. **(40 marks)**

4 Discuss Tan's use of structure in *The Joy Luck Club*. You must consider the context of the novel in your answer. **(40 marks)**

5 How is the gap between different cultures (in particular Chinese and American cultures) presented in *The Joy Luck Club*? You must consider the context of the novel in your answer. **(40 marks)**

5 By showing different generations and their experiences in both China and America, *The Joy Luck Club* is able to explore the differences between cultures and the difficulties this can cause to people ¹. Lena Su Chai, because she is half-Chinese and half-American, is shown to be stuck between different cultures and has a difficult life because of this ². She is tricked into believing she is in a fair and equal marriage, as is part of normal culture in America ³. However, she is badly treated and unhappy in her marriage, unable to properly identify with her Chinese identity as a Tiger due to the blurring of her cultural background. Other characters are much less confused and are able to cope better with this gap between cultures ⁴.

FURTHER READING
If you choose to read any of these works, you should compare and contrast them with the piece you have studied and how they add to your understanding of it. You should think about language, style, format, themes, plot, characters and context.

- *Amy Tan: A Critical Companion* (1998) edited by E.D. Huntley
- *Amy Tan* (1996) by Barbara Kramer
- *The Bonesetter's Daughter* (2001) by Amy Tan

PAPER 1 MODERN PROSE 181

THINGS FALL APART
CHINUA ACHEBE

BACKGROUND AND CONTEXT
Chinua Achebe was born in 1930 in the African country of Nigeria, which at the time of his birth was a colony under British rule. A member of the Igbo people of south-eastern Nigeria, Achebe was brought up with a mixture of traditional and European influences. His parents were converts to Christianity and while they respected Igbo traditions and raised him in its storytelling tradition (which would later heavily influence his writing), they also introduced him to Western literature. Achebe's exposure to Western literature was then further deepened through his elite English-language education. During colonial times, European novels about Africa tended to be escapist adventures depicting Africans as ignorant savages, and a growing resentment of this portrayal helped to fuel Achebe's decision to become a writer.

Achebe came to prominence thanks to the impact of his first novel, *Things Fall Apart* (1958). Written in English, it has been read and studied throughout the world and translated into 50 different languages. *Things Fall Apart* now stands as a leading work of post-colonial literature, which explores the colonial experience and its aftermath from the perspective of the colonised people. Set in the Igbo ('Ibo' in the novel) region during the years leading up to the establishment of British colonial rule in 1900, the story follows Okonkwo, a village leader and frightening warrior, whose life gradually unravels as change surrounds his homeland. It conveys the African view of colonialism that Achebe found so absent from European portrayals. Igbo proverbs and fables are incorporated into a narrative structure which is still familiar and easily approachable to readers of Western literature. Having now sold more than 8 million copies worldwide, prompted numerous critical studies and served as an inspiration for many African writers, *Things Fall Apart* is arguably the most important work of modern African literature.

DID YOU KNOW?
Achebe wrote *Things Fall Apart* as a response to a famous novel of 1899 by the Polish writer, Joseph Conrad, called *Heart of Darkness*. Conrad's novel is also about European colonialism in Africa, but Achebe thought that the representation of native African life was racist and overly simplified. Achebe did not want Conrad's views about colonialism to become dominant, so he wrote *Things Fall Apart* to provide what he thought was a more accurate portrait.

SUBJECT VOCABULARY
post-colonial literature literature written about countries and cultures which are, or had been, governed under colonisation, usually by European countries and Britain in particular; post-colonial writers often come from heavily colonised regions such as Africa, India or Ireland

Sources and adaptations / Other media / Further reading
When novels, plays or poetry have been adapted, some examples are listed to allow for a wider understanding of literary interpretations. Extra texts and supporting media are also suggested to encourage a wider understanding and promote a broader range of reading.

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

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

ASSESSMENT OVERVIEW

The following tables give an overview of the assessment for this course.

We recommend that you 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.

This section summarises the examination papers that can be taken. Paper 1 is the compulsory unit for all students taking Pearson Edexcel International GCSE (9–1) English Literature. Paper 2 is taken by those who choose the 100 per cent examination route (Route 1). Those International GCSE students who choose coursework take Paper 3 instead of Paper 2 (Route 2).

Route 1: 100 per cent written examination paper (Paper 1 and Paper 2).

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

ROUTE 1

▼ PAPER 1	▼ PERCENTAGE	▼ MARK	▼ TIME	▼ AVAILABILITY
POETRY AND MODERN PROSE Written examination paper Paper code 4ET1/01 Externally set and assessed by Pearson Edexcel Single tier of entry	60%	90	2 hours	January and June examination series First assessment June 2018
▼ PAPER 2	▼ PERCENTAGE	▼ MARK	▼ TIME	▼ AVAILABILITY
MODERN DRAMA AND LITERARY HERITAGE TEXTS Written examination paper Paper code 4ET1/02 Externally set and assessed by Pearson Edexcel Single tier of entry	40%	60	1 hour 30 minutes	January and June examination series First assessment June 2018

ROUTE 2

▼ PAPER 1	▼ PERCENTAGE	▼ MARK	▼ TIME	▼ AVAILABILITY
POETRY AND MODERN PROSE Written examination paper Paper code 4ET1/01 Externally set and assessed by Pearson Edexcel Single tier of entry	60%	90	2 hours	January and June examination series First assessment June 2018
▼ PAPER 3	▼ PERCENTAGE	▼ MARK	▼ TIME	▼ AVAILABILITY
MODERN DRAMA AND LITERARY HERITAGE TEXTS Coursework Paper code 4ET1/03 Two teacher-devised assignments, internally set and assessed, and externally moderated by Pearson Edexcel	40%	60	n/a	January and June examination series First assessment June 2018

ASSESSMENT OBJECTIVES AND WEIGHTINGS

▼ ASSESSMENT OBJECTIVE	▼ DESCRIPTION	▼ % IN INTERNATIONAL GCSE
A01	Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement	30%
A02	Analyse the language, form and structure used by a writer to create meanings and effects	40%
A03	Explore links and connections between texts	10%
A04	Show understanding of the relationships between texts and the contexts in which they were written	20%

RELATIONSHIP OF ASSESSMENT OBJECTIVES TO UNITS

UNIT NUMBER	ASSESSMENT OBJECTIVES			
	A01	A02	A03	A04
PAPER 1	13%	23%	10%	13%
PAPER 2 / PAPER 3	17%	17%	0%	7%
TOTAL FOR INTERNATIONAL GCSE	30%	40%	10%	20%

ASSESSMENT SUMMARY: ROUTE 1

PAPER 1	DESCRIPTION	MARKS	ASSESSMENT OBJECTIVES
POETRY AND MODERN PROSE Paper code 4ET1/01	Structure Paper 1 assesses 60% of the total English Literature qualification. There will be three sections on the paper. Students must answer the question in Section A, one question from a choice of two in Section B and one question from a choice of two on one set text in Section C.		Questions will test the following Assessment Objectives: AO1 – 13% AO2 – 23% AO3 – 10% AO4 – 13%
	Section A: Unseen Poetry Students will apply their knowledge of poetic form, content and meaning to an unseen poem. Students must: <ul style="list-style-type: none"> demonstrate understanding of how writers create literary effects using, for example, imagery, descriptive skills, language choice, tone and mood, structure and form understand and use appropriate literary terminology identify and use relevant examples from poems. 	20	
	Section B: Poetry Anthology Students will apply their knowledge of poetic form, content and meaning to compare poems. Students must: <ul style="list-style-type: none"> demonstrate understanding of how writers create literary effects using, for example, imagery, descriptive skills, language choice, tone and mood, structure and form understand and use appropriate literary terminology identify and use relevant examples from poems. 	30	
	Section C: Modern Prose Students will demonstrate their knowledge and understanding of their chosen prose text. Students should also understand the relationship between their prose text and the context within which it was written.	40	

	<p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their prose text ■ maintain a critical style ■ present an informed personal engagement ■ identify and use relevant examples from prose text ■ understand the influence of contextual factors on the interpretation of texts. 		
	<p>This is a single-tier examination paper and all questions cover the full ranges of grades from 9–1.</p> <p>The assessment duration is 2 hours.</p> <p>Closed book: texts are not allowed in the examination. However, students will be provided with the Anthology poems in the examination.</p>	The total number of marks available is 90	
▼ PAPER 2	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
MODERN DRAMA AND LITERARY HERITAGE TEXTS Paper code 4ET1/02	<p>Structure</p> <p>Paper 2 assesses 40% of the total English Literature qualification.</p> <p>There will be two sections on the paper.</p> <p>Students must answer one question from a choice of two on one set text in Section A and one question from a choice of two on one set text in Section B.</p>		Questions will test the following Assessment Objectives: AO1 – 17% AO2 – 17% AO4 – 7%
	<p>Section A: Modern Drama</p> <p>Students will demonstrate their knowledge and understanding of their drama text, including the ways in which writers use language, form and structure to create effects.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their drama text ■ maintain a critical style ■ present an informed personal engagement ■ understand how writers create literary effects ■ understand and use appropriate literary terminology ■ identify and use relevant examples from the play. 	30	
	<p>Section B: Literary Heritage Texts</p> <p>Students will demonstrate their knowledge and understanding of their text, including the ways in which writers use language, form and structure to create effects. Students should also understand the relationship between their text and the context in which it was written.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their heritage text ■ maintain a critical style ■ present an informed personal engagement ■ understand how writers create literary effects ■ understand and use appropriate literary terminology ■ understand the influence of contextual factors on the interpretation of texts ■ identify and use relevant examples from the text. 	30	

	<p>This is a single-tier examination paper and all questions cover the full ranges of grades from 9–1.</p> <p>The assessment duration is 1 hour 30 minutes.</p> <p>Open book: texts are allowed in the examination.</p>	<p>The total number of marks available is 60</p>	
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ASSESSMENT SUMMARY: ROUTE 2

▼ PAPER 1	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
<p>POETRY AND MODERN PROSE</p> <p>Paper code 4ET1/01</p>	<p>Structure</p> <p>Paper 1 assesses 60% of the total English Literature qualification.</p> <p>There will be three sections on the paper.</p> <p>Students must answer the question in Section A, one question from a choice of two in Section B and one question from a choice of two on one set text in Section C.</p>	n/a	<p>Questions will test the following Assessment Objectives:</p> <p>AO1 – 13%</p> <p>AO2 – 23%</p> <p>AO3 – 10%</p> <p>AO4 – 13%</p>
<p>Section A: Unseen Poetry</p> <p>Students will apply their knowledge of poetic form, content and meaning to an unseen poem.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate understanding of how writers create literary effects using, for example, imagery, descriptive skills, language choice, tone and mood, structure and form ■ understand and use appropriate literary terminology ■ identify and use relevant examples from poems. 	20		
<p>Section B: Poetry Anthology</p> <p>Students will apply their knowledge of poetic form, content and meaning to compare poems.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate understanding of how writers create literary effects using, for example, imagery, descriptive skills, language choice, tone and mood, structure and form ■ understand and use appropriate literary terminology ■ identify and use relevant examples from poems. 	30		
<p>Section C: Modern Prose</p> <p>Students will demonstrate their knowledge and understanding of their chosen prose text. Students should also understand the relationship between their prose text and the context within which it was written.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their prose text ■ maintain a critical style ■ present an informed personal engagement ■ identify and use relevant examples from prose text ■ understand the influence of contextual factors on the interpretation of texts. 	40		

	<p>This is a single-tier examination paper and all questions cover the full ranges of grades from 9–1.</p> <p>The assessment duration is 2 hours.</p> <p>Closed book: texts are not allowed in the examination. However, students will be provided with the Anthology poems in the examination.</p>	The total number of marks available is 90	
▼ PAPER 3	▼ DESCRIPTION	▼ MARKS	▼ ASSESSMENT OBJECTIVES
MODERN DRAMA AND LITERARY HERITAGE TEXTS Paper code 4ET1/03	<p>Structure</p> <p>Paper 3 coursework assesses 40% of the total English Literature qualification.</p> <p>The coursework option is open to centres that have been approved by Pearson Edexcel to conduct coursework.</p> <p>The assessment of Paper 3 is through two coursework assignments, internally set and assessed, and externally moderated by Pearson Edexcel.</p>	n/a	Questions will test the following Assessment Objectives: AO1 – 17% AO2 – 17% AO4 – 7%
	<p>Assignment A: Modern Drama</p> <p>Students will demonstrate their knowledge and understanding of their drama text, including the ways in which writers use language, form and structure to create effects.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their drama text ■ maintain a critical style ■ present an informed personal engagement ■ understand how writers create literary effects ■ understand and use appropriate literary terminology ■ identify and use relevant examples from the play. 	30	
	<p>Section B: Literary Heritage Texts</p> <p>Students will demonstrate their knowledge and understanding of their text, including the ways in which writers use language, form and structure to create effects. Students should also understand the relationship between their text and the context in which it was written.</p> <p>Students must:</p> <ul style="list-style-type: none"> ■ demonstrate a close understanding of their heritage text ■ maintain a critical style ■ present an informed personal engagement ■ understand how writers create literary effects ■ understand and use appropriate literary terminology ■ understand the influence of contextual factors on the interpretation of texts ■ identify and use relevant examples from the text. 	30	
	<p>This is a single-tier coursework paper and will cover the full ranges of grades from 9–1.</p> <p>There is no prescribed word length for responses to the coursework assignments. Typically, responses may be up to 1000 words, but there are no penalties for exceeding this guidance.</p>	The total number of marks available is 60	



READING SKILLS

Assessment Objective 1

Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement

Assessment Objective 2

Analyse the language, form and structure used by a writer to create meanings and effects

Assessment Objective 3

Explore links and connections between texts

Assessment Objective 4

Show understanding of the relationships between texts and the contexts in which they were written

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

The chapter is split into the following sections:

- Text analysis
- Use of language
- Fiction texts.

Throughout this course you will need to be able to meet the Assessment Objectives A01, A02, A03 and A04.

LEARNING OBJECTIVES

This lesson will help you to:

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



▲ Skimming and scanning are both important skills to use when reading texts.

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.

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 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 in order to pull out specific words, phrases or pieces of information. You may not be aware of it, but you scan through many different types of text in your daily life, from the television guide to the football results on a webpage.

WHEN SHOULD I SCAN?

- When consolidating information on theme or character.
- When locating a relevant quotation or section in a literature text.

SKIMMING AND SKIPPING

To skim effectively, you don't read everything – you must skip, too. What you read is more important than what you leave out. The following strategies for active reading will help you choose what to read and what to leave out.

- Highlight key points throughout the text.
- Look at each paragraph in turn and rephrase the main points in your own words.
- Underline any unfamiliar words. Can you use the context of the sentence to help you establish their meaning? If not, use a dictionary to help you.

SUBJECT VOCABULARY

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

chronological 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 flashbacks are in the form of the memories of characters in the present

STRATEGIES FOR SKIMMING

- Read the chapter names: this will help you to find the relevant part of the text.
- Read the **topic sentence** (this will often give you a good sense of the ideas and structure of the whole text).
- Read the first and last paragraphs.

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.
- Is it arranged in chapters or organised in sections of some kind? Is it **chronological** or does it use other devices such as **flashback**?
- Use your index finger to help you to identify key information, for example, a quotation about a particular character. Move your finger down the text at the same time as your eyes to help you to maintain focus.

ACTIVITY 1

SKILLS → CREATIVITY

▼ 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 a piece of paper.

STEP 3

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

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 page with all the words first.

STEP 7

Once you have finished the race, write a paragraph that uses all of 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 2

SKILLS → CRITICAL THINKING, ADAPTIVE LEARNING

▼ 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 a prose 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.

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.

SUBJECT VOCABULARY

infer read between the lines

EXPLICIT AND IMPLICIT IDEAS

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.

EXPLICIT MEANING

This picture shows a woman in a dress standing close to a man in a suit.



▲ A couple on their wedding day

IMPLICIT MEANING

You can infer that this is a wedding photo because you have experience of seeing this type of image and it being related to weddings.

LITERARY DETECTIVES

Sherlock Holmes is famous for deducing solutions to problems by inferring meaning from clues. Analysing a text is a similar process.

▼ FROM *THE RED-HEADED LEAGUE* BY ARTHUR CONAN DOYLE

I placed my revolver, cocked, upon the top of the wooden case behind which I crouched. Holmes shot the slide across the front of his lantern, and left us in pitch darkness - such an absolute darkness as I have never before experienced. The smell of hot metal remained to assure us that the light was still there, ready to flash out at a moment's notice. To me, with my nerves worked up to a pitch of expectancy, there was something depressing and subduing in the sudden gloom, and in the cold, dank air of the vault.

"They have but one retreat," whispered Holmes. "That is back through the house into Saxe-Coburg Square. I hope that you have done what I asked you, Jones?"

"I have an inspector and two officers waiting at the front door."

"Then we have stopped all the holes. And now we must be silent and wait."

ACTIVITY 1

SKILLS CRITICAL THINKING, ANALYSIS, COLLABORATION

▼ DEDUCING AND INFERRING

- 1 Reading the extract, what do you know explicitly? What can you infer based on the information given?
- 2 Select three sentences which sum up what happens in the extract. Compare your choices with a partner.
- 3 Discuss some of the ways in which Conan Doyle builds up tension, for example, by emphasising the darkness.

ACTIVITY 2

SKILLS CREATIVITY

▼ DETECTIVE STORIES

Follow the prompts below to construct your own Sherlock Holmes-style opening.

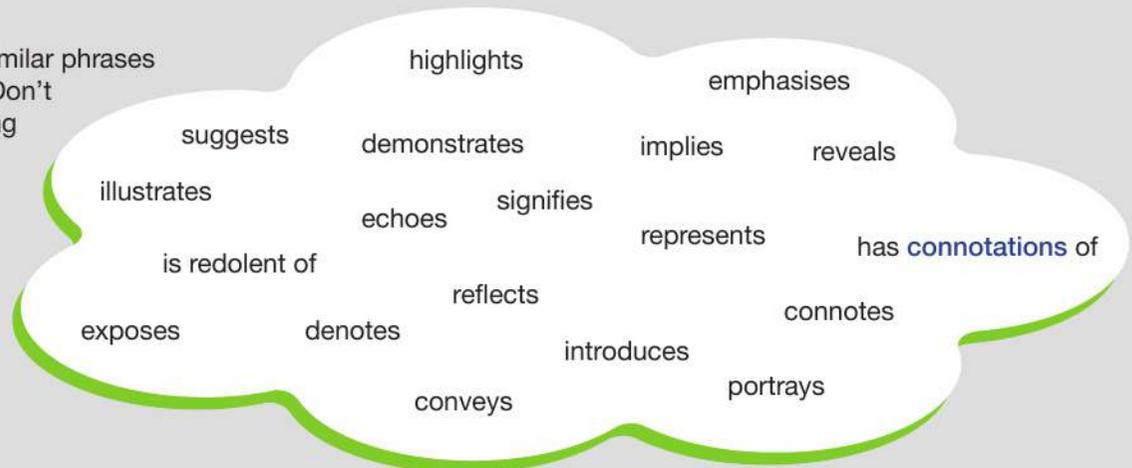
- The detective is at home alone or with their sidekick. What can you show about this character from the place in which they live?
- They look out of the window and see someone on the street – what can they tell about the person? Remember Holmes observes people very closely.
- The person rings the doorbell: it's a new client with a problem.
- The detective interviews the client, finding out as much about the case as they can. Make sure the client tells the story in an interesting way.
- The detective decides to take the case. The client leaves. The detective should briefly discuss the case with their sidekick. Remember to show character through **dialogue** – the sidekick should ask more questions.

SUBJECT VOCABULARY

dialogue conversation between two or more people
connotations ideas linked to a word; ideas that have become associated with a word

KEY VOCABULARY

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



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 your points in a clear and structured way. Writing is therefore organised 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

KEY POINT

Follow these four rules for excellent writing.

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

SUBJECT VOCABULARY

quotations words from a text
quotation marks punctuation to denote a quotation
direct speech exactly what someone has said

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

- State your basic **point** clearly and concisely. Your point should be relevant to the set task or question.
- Demonstrate how you can support your opening statement with reference to a specific part of the text you are writing about. **Quotations** can be used as **evidence** to support what you are saying and help 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 text.
- Add an **explanation**. The first step is to explain how your quotation supports the point you have made so that your reader knows why you have included it.

PERFECT PUNCTUATION

Short Literature 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:

‘This is how you would quote a longer piece of text, but do make sure that it is all relevant.’

PARAGRAPH SANDWICHES

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.

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.

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

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

ACTIVITY 1

SKILLS PROBLEM SOLVING, ANALYSIS, REASONING

▼ SUMMARISING WITH P-E-E

Read this 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 Literature studies, write your own question and P-E-E chain paragraph about a character or theme. The following questions will help you to construct a question based on your own reading.

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

Give your question and paragraph to a partner and check one another'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**: does it explore 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 fiction text critically
- build confidence in responding to a text
- understand how writers use language to influence their readers.

HINT

Annotating a text means taking notes to help explain and evaluate it. Use the following checklist to help you annotate a new text.

- Underline powerful verbs.
- Box given or factual information about character/setting.
- Circle adjectives.
- Squiggle under clues, hints and implied information.
- Next to the 'clues and hints' write a word or two in the margin to say what it hints at.
- Join up anything that seems to go together and add up to the same thing. Make a note of what it is in the margin.

Try to pick out:

- any interesting descriptive words or phrases
- comparisons or contrasts
- links or patterns in the language.
- unusual images
- words which carry suggested meanings
- anything else which you find interesting or effective.

EVALUATING A TEXT

This section will help you to improve your reading skills by learning how to approach a text critically.

ACTIVITY 1

SKILLS → CRITICAL THINKING, ANALYSIS, REASONING, INTERPRETATION

▼ FORMING OPINIONS ON A TEXT

Read these lines from *Private Peaceful* by Michael Morpurgo.

I see men running, staggering, falling.

I am coughing, retching, choking.

I have to breathe now. I can't run without breathing.

Half blinded by my mask I trip and fall, crashing my head against the trench wall, knocking myself half senseless.

I am on my hands and knees vomiting violently.

I wrench off my mask, gasping for good air.

- 1 What do you think the purpose of the writing is?
- 2 How does the writer use language to convey meaning and mood?
- 3 How do the varied sentence structures affect the mood?
- 4 What is the effect of the author using the present tense and a first-person narrator?

▼ FROM *PRIVATE PEACEFUL* BY MICHAEL MORPURGO

The gas is only feet away now. In a moment it will be on me, around me, in me. I crouch down hiding my face between my knees, hands over my helmet, praying it will float over my head, over the top of the trenches and seek out someone else. But it does not. It's all around me. I tell myself I will not breathe. I must not breathe. Through a yellow mist I see the trench filling up with it. It drifts into the dugouts, snaking into every nook and cranny, looking for me. It wants to seek us all out, to kill us all. Every one of us.

CREATING ATMOSPHERE

You can use P-E-E to show how Morpurgo creates atmosphere in the extract.

- **Point:** Morpurgo shows that the narrator is panicking as the gas approaches.
- **Evidence:** Tommo describes the 'yellow mist' as 'snaking into every nook and cranny' 'to kill us all'.
- **Explanation:** Morpurgo's choice of language is striking and unsettling. The verb 'snaking' creates unpleasant images of snakes that can get everywhere, killing everyone around Tommo.

RHETORICAL DEVICES

SUBJECT VOCABULARY

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

emotive language language that produces and 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 literary device where three things are linked or something is repeated three times in order to emphasise them and ensure they are memorable

Rhetorical devices are often used in texts which seek to present a particular point of view or opinion. Match the 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.

▼ FROM *PRIVATE PEACEFUL* BY MICHAEL MORPURGO

“They'll come marching through here burning your houses, killing your children, and yes, violating your women. They've beaten brave little Belgium, swallowed her up in one gulp. And now they've taken a fair slice of France too. I'm here to tell you unless we beat them at their own game, they'll gobble us up as well.” His eyes raked over us.

“Well? Do you want the Hun here? Do you?”

“No!” came the shout, and I was shouting along with them.

“Shall we knock the stuffing out of them then?”

“Yes!” we roared in unison.

The sergeant major nodded. “Good. Very Good. Then we shall need you.” He was pointing his stick now into the crowd, picking out the men. “You, and you, and you.” He was looking straight at me now, into my eyes. “And you too, my lad!”

Until that very moment it had honestly never occurred to me that what he was saying had anything to do with me. I had been an onlooker. No longer.

“Your king needs you. Your country needs you. And all the brace lads out in France need you too.” His face broke into a smile as he fingered his immaculate mustache. “And remember one thing, lads – and I can vouch for this – all the girls love a soldier.”

KEY POINT

When evaluating a text, you need to understand what the text is about and the points it makes. You need to understand how the language used helps to achieve this and be able to give examples. It is also important to give your personal response to a text.

ACTIVITY 2

SKILLS ANALYSIS, REASONING

▼ PERSUASIVE LANGUAGE

► Read the Sergeant-Major's speech. How does he persuade men to enlist into the army?

Work on your own and annotate the passage, considering the persuasive devices used and their effect. Then put your ideas into P-E-E format.

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, noun, pronoun, adjective, adverb, preposition, conjunction, interjection, determiners.

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 that is used before a noun in order to show which thing you mean

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:

- Books are made of ink, paper and glue.
(Noun, subject of sentence)
- Deborah waits patiently while Bridget books the tickets.
(Verb, its subject is Bridget)

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**.



▲ Laughter demonstrates her happiness.

HINT

Many verbs are 'doing' words and are used to describe actions, such as 'the boy kicked the ball'.

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.

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.

KEY POINT

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

ACTIVITY 2

SKILLS ANALYSIS

▼ COMPLETE THE SENTENCES

Write a suitable word in each gap in the following sentences. In the brackets write 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. (_____)

LEARNING OBJECTIVES

This lesson will help you to:

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

SUBJECT VOCABULARY

denotation what something actually is

CONNOTATIONS

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

ACTIVITY 1

SKILLS INTERPRETATION

▼ CONNOTATIONS OF IMAGES

Copy and complete the table, writing the **denotation** and the connotation (what it makes you think of) 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 say what the denotation and connotation of it are.

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

SKILLS

CRITICAL THINKING, PROBLEM SOLVING,
ANALYSIS, INTERPRETATION

old beggars under sacks This simile describing the soldiers as old beggars shows how much the war has affected them as they should be young and healthy men; calling their clothes sacks reinforces this and creates a sense of sympathy for them – this image is far removed from that of the heroic soldiers portrayed in propaganda.

Gas! GAS! Repetition of ‘gas’ combined with the exclamation marks and capital letters convey the soldiers’ fear and panic.

ecstasy of fumbling Suggests an inability for the soldiers to do simple tasks due to the panic; ecstasy here means loss of control rather than happiness and surprises the reader’s expectations as ecstasy usually has positive connotations.

DID YOU KNOW?

Wilfred Owen was a young soldier during the First World War (1914–18) and went on to become the most famous of the English poets who wrote about their horrifying experiences of life in the trenches. Owen was befriended and influenced by the poet, Siegfried Sassoon, whom he met at Craiglockhart Hospital where they had both been sent to recover. After being discharged, Owen died in battle on 4 November 1918, just a week before the end of the war.

KEY POINT

Writers use connotations 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.

▼ **‘DULCE ET DECORUM EST’ BY WILFRED OWEN**

Bent double, like **old beggars under sacks**,
 Knock-kneed, coughing like hags, we cursed through sludge,
 Till on the haunting flares we turned our backs,
 And towards our distant rest began to trudge. 5
 Men marched asleep. Many had lost their boots,
 But limped on, blood-shod. All went lame; all blind;
 Drunk with fatigue; deaf even to the hoots
 Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An **ecstasy of fumbling**
 Fitting the clumsy helmets just in time, 10
 But someone still was yelling out and stumbling
 And flound’ring like a man in fire or lime.—
 Dim through the misty panes and thick green light,
 As under a green sea, I saw him drowning.

In all my dreams before my helpless sight, 15
 He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face, 20
 His hanging face, like a devil’s sick of sin;
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues,—
 My friend, you would not tell with such high zest 25
 To children ardent for some desperate glory,
 The old Lie: *Dulce et decorum est*
Pro patria mori.

ACTIVITY 2

SKILLS CRITICAL THINKING, ANALYSIS, REASONING, INTERPRETATION

▼ **CONNOTATIONS OF WORDS**

Read the poem ‘Dulce et Decorum Est’.

- 1 What do you think the poem is about? Discuss with a partner.
- 2 Find out what the final two lines mean. Why do you think Owen chose the title of the poem?
- 3 How does the poem make you feel?
- 4 Individually, continue to annotate the poem. Pick out words and phrases that have strong connotations.
- 5 Write three paragraphs, giving examples, about how Owen presents the horrors of war in ‘Dulce et Decorum Est’.

LEARNING OBJECTIVES

This lesson will help you to:

- identify the main sentence types.

DIFFERENT SENTENCE TYPES

A sentence is a group of words that make sense on their own. 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 people to understand what you are trying to convey. A writer's use of sentence structure often helps to convey meaning in a text and it is important to be able to identify and comment on this.

TYPES OF SENTENCES

Sentences are the basis of communication.

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 someone **feels strongly** about something.

It's great!

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 built around a finite verb

A **simple sentence** contains a single subject, a verb and an object. It contains only a single **clause**.

The boy ate the chocolate.

Single sentences may contain other elements, but they only express one thing.

THE PARTS OF A CLAUSE

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 silver sports car

A sentence must contain the following elements.

- The **subject** identifies the topic of a clause, 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 sentences, the predicate is enclosed in brackets (), while the subject is highlighted.

Douglas (runs).

My hockey teacher and his dog (run around the school pitches every morning).

- The **verb** identifies the action of a clause, in other words, what happens.
- 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. To determine if a verb has a direct object, isolate the verb and make it into a question by placing 'whom?' or 'what?' after it. The answer, if there is one, is the direct object.

The lawyer drove a new silver sports car.

Her boyfriend gave her a bunch of flowers.

The second example also contains an indirect object: in this case the recipient of the direct object ('her'). To determine if a verb has an indirect object, isolate the verb and ask 'to whom?', 'to what?', 'for whom?', or 'for what?' after it. The answer, if there is one, is the indirect object.

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, depending on the context.

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. One clause can contain several instances:

Later, Oscar kicked the ball fiercely across the field.

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 pub.
- 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)



▲ Carry an umbrella in case of rain.

ACTIVITY 3

SKILLS ADAPTIVE LEARNING

▼ USING CONJUNCTIONS

Make these pairs of sentences into one sentence using a FANBOYS conjunction.

- 1 The lion looked fierce. It was tame.
- 2 I hurt my ankle. I fell off my bike.
- 3 It rained hard. I got soaked.

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

SUBORDINATE CLAUSES

KEY POINT

Understanding types and parts of sentences will help you to analyse language. Well-constructed sentences will ensure that your writing is clear and that meanings are conveyed properly.

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

HINT

Remember these points about punctuation in sentences:

- When you are writing, you need to use the right sentence punctuation. Using punctuation will show the person who is reading your writing where the sentences begin and end.
- A sentence must begin with a capital letter.
- A sentence must end with a full stop (.), a question mark (?), or an exclamation mark (!).
- Sometimes people confuse the punctuation to use at the end of a sentence. You can use commas (,), colons (:) or semicolons (;) in your writing, but they should never be used instead of a full stop.

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

ACTIVITY 4

SKILLS ANALYSIS

▼ MAIN AND SUBORDINATE CLAUSES

- 1 Find the main and the subordinate clauses in the following sentences.
 - a I fixed the car while you were polishing your nails.
 - b Pasha plays the violin, whereas his sister cannot.
 - c Wherever you travel, do not stray from the path.
 - d Rain falls if the clouds become heavy.
- 2 Write a good ending for each sentence.
 - a I will come with you if _____
 - b I can't help you unless _____
 - c I will make a cup of tea _____
 - d I climbed the mountain although _____

ACTIVITY 5

SKILLS ANALYSIS

▼ SIMPLE, COMPOUND OR COMPLEX?

Are the following sentences simple, compound or complex?

- 1 They stared longingly at the pictures which reminded them so much of home.
- 2 The cat slept and the children played outside in the white snow.
- 3 Although she has money, she buys few luxuries.
- 4 The tree swayed dangerously in the wind.
- 5 I studied the envelope cautiously and opened the letter.

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 EFFECTS

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

Little variety in sentence structure



Skilful control in the construction of varied sentence forms

EDINGLY OPENERS: VARYING SENTENCE STARTERS FOR IMPACT

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

HINT

Use a comma or exclamation mark after the opener.

► 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

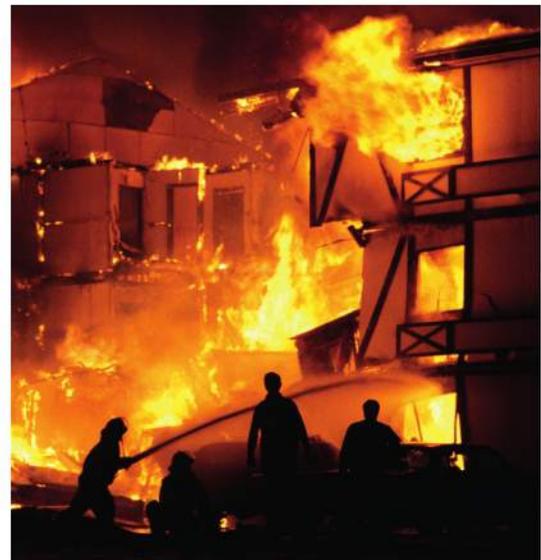
SKILLS CRITICAL THINKING, ANALYSIS, INTERPRETATION

▼ EXPLORING SENTENCE TYPES

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

Read the 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.



▲ A blazing building allows for a story full of suspense.