

GCSE English

Study Pack

HCUC

A merger between Uxbridge College and Harrow College

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Welcome to GCSE English

This pack has been put together with the intention of introducing you to AQA's GCSE English Language examination.

The GCSE course and exam is divided into two papers: Paper 1 (Explorations in Creative Writing and Reading) and Paper 2 (Writers' viewpoints and perspectives).

This booklet will introduce you to the different skills and topics you'll cover in your GCSE course. It will also help you to prepare for the start of your course.

Contents:

The sections in this pack are:

Section 1: Tackling an unseen text

Section 2: Analysing words, phrases and language features

Section 3: Commenting on the structure of a text

Section 4: Synthesising and comparing texts

Section 5: Descriptive and narrative writing

Section 6: Writing to present your viewpoint

We hope you enjoy the 'taster tasks' and we look forward to welcoming you to GCSE English at HCUC soon.

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Tackling an unseen text

This worksheet will support you in how to approach an unseen text in your exam.

1

Starting questions

When you first look at an unseen text, what do you **think** and what do you **NEED** to think?

Perhaps you thought about some of these questions?

- What genre of text is it?
- Who is writing?
- Is it fiction or non-fiction?
- Will I be able to analyse it?
- Will I understand it?

The **last** of the bullet points above is the most common thought or concern for many students; they see one word they do not know, and panic sets in.

2

Vocabulary

In the following short extract, there could be unfamiliar vocabulary. Let's see how you could overcome this.

Taster task:

Look at the words in the grid and **tick** the ones you **know**, or **think** you know. Try to **guess** the words you do not know/cannot guess.

Word:	Your guess:	Definition:
monotonous	boring tone	dull; boring; repetitive
wallow		
indulgent		
primeval		
versatile		
ancestral		

subtle		
municipal		
bucolic		

EXTRA QUESTION: Which of the words above is **not** an adjective?

Something to think about

Do you think you might use any of these words in your own writing?

Could these new words help you when you are **analysing** texts?

3

Reading

'The Magic of Water' by Laurie Lee

I discovered water at the age of four, at the mouth of our cottage pump. I remember it not as a thing for merely washing and scrubbing, but as a plaything with a brilliant life of its own. One could pump it in pure gulps out of the ground, and it came out sparkling like liquid sky. It broke or ran, or quivered in a jug, or weighted one's clothes with cold. I found you could drink it, draw with it, swim beetles across it, or fly it in bubbles in the air. You could bury your head in it, and open your eyes, and see the old bucket buckle, and hear your caught breath roar, and smell the sharp lime from the ground. It was a plaything of magic, which you could confine or scatter but never destroy.

Perhaps none of us loses that early passion for water, for we are bound to it by **ancestral** cords. The sight and sound of it cures our minds, and most of our pleasure seems to be ordered around it. When we **wallow** in our baths, is it just to get clean, I wonder, or is the pleasure something deeper than that, an **indulgent** return to the weightless peace of the womb, or to the warm shallow lapping of those **primeval** seas where all life is said to have begun?

Water has a thousand pleasures and a thousand faces, and it is the most **versatile** of all the elements. Fire is masculine, **monotonous**, blundering, crude; water is feminine and far more **subtle**. It can offer the heaped-up power of a murdering ocean, or the miniature frolic of a **municipal** fountain; the pitiless sledgehammer of an annihilating flood, or the **bucolic** vacancy of a summer duckpond. Water is the puddle just big enough for a small boy's boot, the thundering curtains of Niagara Falls, the star in a snowflake, the mist on a cobweb, the protective arm round an

ancient city. It is the sting on the lips from a hill-cold spring, the chisel that cut out the shape of Britain, the singing spout of a kettle, the last cry of a man in the desert.

Water is all things to all men, and most of them good. Most of all it is a great healer and pacifier. We do not go to the river to fight or make trouble, but to sit and gaze at it, or splash about. Man makes a special noise when he gets near water-you hear it at the seaside and in the bathroom- a kind of wordless, ageless, happy yell, the cry of a child in the arms of its mother.

Water is the great innocence left on earth, something which no one so far has spoiled. Our littered lands may stretch right to the coast, but no one has yet put a scar on the sea.

Taster task:

Read the first paragraph and think again about the questions from earlier:

- **Genre:** What genre of text is it?
- **Narrator:** Who is the narrator?
- **Fiction/non-fiction:** Is it fiction or non-fiction?
- **Analysis:** Will I be able to analyse it?
- **Comprehension:** Will I understand it?

Make notes here:

Reflection: *How confident do you feel approaching an unseen text?*



Analysing Language

This worksheet will support you to analyse a writer's use of words, phrases and language features by giving you clear steps of what you need to think about.

In the exam, you will face questions like the one below:

Look in detail at lines 1-13 of the source.

How does the writer use language to describe the woman's thoughts and feelings?

1

Exploring the text

Taster task: Read the text below. Think about the woman's thoughts. Underline any interesting words/phrases you come across.

'Lullaby' by Elizabeth Berridge

She had never been quite sure about it, but he was convinced.

'It's a great idea, a marvellous idea', he said, 'but of course if you don't want to come out with me when I'm on leave, just say so.'

So she had given in. She always did. Life with him was precarious; always had been. She had sudden terrible fears of him leaving her. Suddenly walking from the room, out of the house, knowing he had gone on to some other life and needed no one. 'It's being in the air so much, doing so much flying.' she thought. 'It must do something to you.' Hanging on to a cloud and never coming down – only of course you fell through a cloud.

When they had the child it was better, for a time. Then the juggling began. She could keep them both spinning equably, dexterously, for a time; father and son, son and father, but then her hand would become tired, the trick fail. This was such a time, so she said yes, and they went to a friend of his who had cashed in on the pre-war vanity of people who wanted their voices recorded.

'Only a few left,' he said. Wistfully he looked over the wax discs. 'Still, it was fun while it lasted. Did I tell you the story of the man who was too nervous to propose on the spot?'

'Yes,' he was told.

'Oh.' He was obviously disappointed, 'Well, what are you going to do?'

It was explained.

'Why, that's wonderful' he exclaimed. 'That's – come on, let's hear you.'

2

Identifying key language

Now you've read the text, think about the **impression** which the writer is trying to create of the woman's thoughts and feelings.

Taster task: What words, phrases or language features in the extract did you find surprising or effective?

Make notes here:

Taster task: How would you sum up the woman's feelings in these paragraphs in just one or two words?

Make notes here:

Taster task: Which parts of the extract show those thoughts and feelings most clearly?

Make notes here:

Taster task: Now look again at the quotations you highlighted and circle any words or phrases which show or suggest the woman's feelings. Annotate your chosen words or phrases to explain why you chose them.

Make notes here:

3

Thinking about the effect of language

When you think about an effect that the writer is using words, phrases or language features to create, you first need to ask yourself: **What is the writer's intention in this text? How are they trying to make me think or feel or react to their ideas?**

Taster task: Look back at the words, phrases and quotes you've selected from the text. What do you think the writer's intention is? Why do you think she has used these words and phrases?

Make notes here:

4

Analysis

You can analyse the writer's use of words, phrases and language features more closely by thinking about the ideas and **associations** that the writer's vocabulary choices create in the **reader's mind**. These are called **connotations**.

Taster task: Look back at the words, phrases and quotes you've selected from the text. Choose a couple of them and make some notes about what connotations are attached to these words.

Make notes here:

5

Your turn!

Taster task: Try and write a paragraph answering the above question. Use PEEZL to help you build your answer.

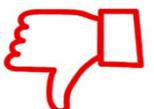
P
E
E
Z
L

Useful sentence starters:

The writer describes how the narrator feels.....

This suggests/This has connotations of/This creates the impression of/ This encourages the reader to feel....

Reflection: *How confident do you feel with analysing language?*



Commenting on Structure

This worksheet will help you comment on the whole structure of a text.

Here is an example of an exam style question that you could be asked to answer in Paper 1, Question 3:

This extract is taken from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you

(8 marks)

1

Making sense of the text

Taster task: Read the text below. Look up any words you are unfamiliar with in the dictionary.

The Woman in Black: Chapter 1

The entire story is told from Arthur Kipp's perspective, as seen here in the first chapter.

It was nine-thirty on Christmas Eve. As I crossed the long entrance hall of Monk's Piece on my way from the dining room, where we had just enjoyed the first of the happy, festive meals, toward the drawing room and the fire around which my family were now assembled, I paused and then, as I often do in the course of an evening, went to the front door, opened it and stepped outside.

I have always liked to take a breath of the evening, to smell the air, whether it is sweetly scented and balmy with the flowers of midsummer, pungent with the bonfires and leaf-mould of autumn, or crackling cold from frost and snow. I like to look about me at the sky above my head, whether there are moon and stars or utter blackness, and into the darkness ahead of me; I like to listen for the cries of nocturnal creatures and the moaning rise and fall of the wind, or the pattering of rain in the orchard trees, I enjoy the rush of air toward me up the hill from the flat pastures of the river valley.

Tonight, I smelled at once, and with a lightening heart, that there had been a change in the weather. All the previous week, we had had rain, chilling rain and a mist that lay low about the house and over the countryside. From the windows, the view stretched no farther than a yard or two down the garden. It was wretched weather, never seeming to come fully light, and raw, too. There had been no pleasure in walking, the visibility was too poor for any shooting and the dogs were permanently morose and muddy. Inside the house, the lamps were lit throughout the day and the walls of larder, outhouse and cellar oozed damp and smelled sour, the fires sputtered and smoked, burning dismally low.

My spirits have for many years now been excessively affected by the ways of the weather, and I confess that, had it not been for the air of cheerfulness and bustle that prevailed in the rest of the house, I should have been quite cast down in gloom and lethargy, unable to enjoy the flavour of life as I should like and irritated by my own susceptibility. But Esmé is merely stung by inclement weather into a spirited defiance, and so the preparations for our Christmas holiday had this year been more than usually extensive and vigorous.

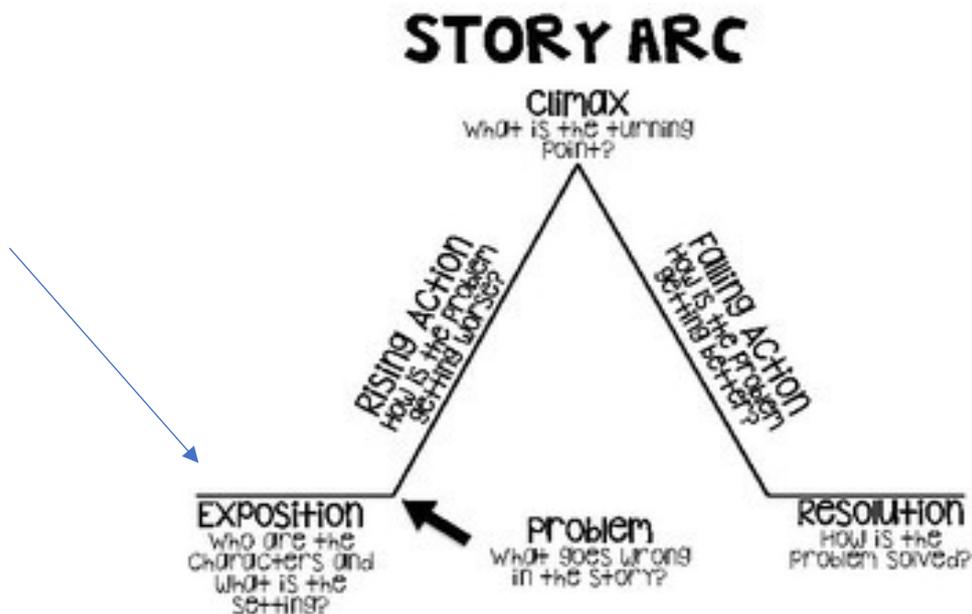
I took a step or two out from under the shadow of the house so that I could see around me in the moonlight. Monk's Piece stands at the summit of land that rises gently up for some four hundred feet from where the little River Nee traces its winding way in a north to south direction across this fertile, and sheltered, part of the country. Below us are pastures, interspersed with small clumps of mixed, broadleaf woodland. But at our backs for several square miles it is a quite different area of rough scrub and heathland, a patch of wildness in the midst of well-farmed country. We are but two miles from a good-sized village, seven from the principal market town, yet there is an air of remoteness and isolation which makes us feel ourselves to be much further from civilization.



2

Deciding the stage of the story

What stage of the narrative arc are we looking at in this text?



Unpicking the structure of the text

The way writers structure their text is a **deliberate method** used to keep readers **interested**.

Taster Task:

1. Refer to the source and write a couple of sentences about what happens during each section.
2. Write down any structural features you found in each section:

Section of text	What structural features did you find in each section?
Beginning	
Middle	
End	

3. Pick one structural feature you identified and explain why it would interest the reader

4

The writer's intentions

Taster Task: Look at the list of quotes and writer's intentions below. Draw a line to match the quote with the correct intention of the writer.

Quote		Writer's intention
<i>"It was nine-thirty on Christmas Eve. As I crossed the long entrance hall of Monk's Piece...where we had just enjoyed the first of the happy, festive meals..."</i>		To introduce a character who seems interesting enough to want to follow.
<i>"My spirits have for many years now been excessively affected by the ways of the weather..."</i>		To fool the reader into a false sense of security.
<i>"I have always liked to take a breath of the evening, to smell the air, whether it is sweetly scented and balmy with the flowers of midsummer..."</i>		To immerse the reader in the setting by inviting them on a sensory journey.

5

Commenting on the whole text structure

Below is a paragraph of a sample answer. Look at the boxes below and draw a line where the candidate has included them.

Analyses the impact of the structural feature

In the beginning of the extract, the writer uses a temporal reference to introduce the reader to the setting and create a positive yet intriguing atmosphere, "It was nine-thirty on Christmas Eve." The precision of "nine-thirty" makes the narrator seem trustworthy and also suggests that something memorable took place at this time, which is mysterious. On the other hand, "Christmas Eve" fools the reader into a false sense of security because this is an exciting time of year, full of expectation and warmth. The reader is left feeling conflicted by their excitement and suspicion, compelled to continue their journey through the setting and find out what happened during this memorable evening.

Identifies writer's intentions

Analyses the impact of the extract as the opening of the novel

Relevant references selected from the text

6

Your turn!

Write your own paragraph below:

Reflection: *How confident do you feel with writing about structure?*



Synthesising and comparing

This worksheet will support you in synthesising information and ideas from two texts and compare them.

The skills developed in this worksheet will help you identify explicit differences in two texts.

In the exam, you will be asked to tackle a question such as the one below:

0 2

You need to refer to **Source A** and **Source B** for this question.

Both sources describe the types of board used for surfing.

Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]

Top Tips

- Read through the text closely and highlight any key or main ideas
- Look at topic sentences as these may help summarise the information within a paragraph
- Look at the highlighted words and phrases and see if any of these are duplicated or can be linked together
- Try to combine the highlighted words/phrases into your own words
- Do not add any additional information/ideas or opinions.

1

Thinking about comparing and contrasting

Taster task: Look at these crisp packets. How are they similar? How are they different? Write down your ideas



One **difference** between the two crisps packets is the logo. Packet A has a **smaller logo** with 'TESCO' written on it in beige letters and looks quite simple. Packet B has a **larger logo** with 'WALKERS' written in white across a vibrant red banner that is wrapped around a golden sphere. The difference between the logos is that Packet A has a **much simpler logo** than Packet B, which stands out more to grab your attention.

2

How to use your own words

When answering question 2, you are summarising the differences. When summarising, you must use your **own words** to explain the differences or quotes you've selected.

The boy stretched his body full length, touching the wall at his head with his hands, and the bedfoot with his toes; then he sprung out, like a fish leaping from water. And it was cold, cold. He always dressed rapidly to try and conserve his night-warmth till the sun rose two hours later; but by the time he had on his clothes his hands were numbed and he could scarcely hold his shoes. These he could not put on for fear of waking his parents, who never came to know how early he rose. He imagined them turning in their beds, and he smiled scornfully.

From Sun on the Veld by Dorothy Lessing

Taster task: Read the extract. Summarise the boy's actions in your own words.

Write here:

3

How do I structure my answer?

This question is about:

- **Statement**
- **Quotation**
- **Inference**

Inference means what the quotation is telling the reader or suggesting. You are not analysing the writing or mentioning techniques.

4

Process for writing

1. Skim **read all of both sources** for information in response to the question
2. Find points of similarity / difference, depending **upon the question's demands**.
3. Using **quotations** to support you, explain what you think can be **inferred** from the similarities / differences.

Taster Task:

1. Read the two texts:

Text A is an extract from a cookery book published in 1855, *Soyer's Shilling Cookery for the People*. The writer, Alexis Soyer describes a visit to a house in St Giles, a poor area of London.

Text B is an extract from a restaurant review written in 2016.

Question:

2. Compare how the two writers convey their attitudes towards food and the people they are visiting. Use SQL to structure your answer.

Extract A:

Having but little confidence in what they would provide, I bought a quarter of a pound of ground coffee, intending giving them a lesson in how to make coffee. On my arrival, I was received like a princess in a fairy land. The little parlour was not only clean, but ornamented, at a cost of a few pence, with wall flowers from the neighbouring garden (the best in the world, Covent Garden), generously dispensing their perfume over pyramids of muffins and crumpets. Having cordially shaken hands with my host, I set cheerfully to work, and got hold of an old pitcher, but clean; in it I put the coffee and placed it close before the fire, begging the old lady to keep turning it round, and stirring it til the powder was hot. I then poured three quarts of boiling water, allowed it to stand for ten minutes, and then poured it out into the cups, with the best milk that could be got, and sugar.

Soyer's Shilling Cookery for the People, Alexis Soyer

Extract B:

I reserved our table three months ago. This might seem extreme. But if you're going to eat at a restaurant where the food is hand-picked from its very own walled-garden, I've discovered that a window seat is essential. I like to see precisely where my food has come from. And I'm convinced it makes the flavours more intense.

Besides, [restaurant name] has developed such a reputation for quality that if you don't get your booking in quick, you won't get a table at all.

It's the first time my dining companion has been here. She is suitably wowed by the winding lanes we walk down to reach the restaurant. (It seems too ironic to drive to an establishment where the food miles are practically zero.) And she's impressed by the view of the Mendips that greets us at the gate.

Before we go indoors, we wander through the walled-garden, admiring rows of velvety Cavolo Nero, feathered plumes of carrots, earthy globes of beets. This really is food at its freshest.

At the door we are welcomed by the most cheerful waiter I've ever met. His broad smile and enthusiastic discussion of the menu suggest that this is someone entirely suited to his work. I trust him immediately. In fact he makes me want to throw caution to the wind and I find myself forgoing choice completely and entrusting him to recommend a starter and a main.

'Are you feeling OK?' asks my companion.

'Don't worry,' I say. 'I'll choose my own dessert.'

Restaurant review, 2016

Write here:

How did you do?

Taster Task: Look at the model answer below. Why do you think makes this a good answer?

Both of these pieces depict a writer's first hand experience of visiting an establishment where food is served. In the cookery book extract from the 19th century, Soyer visits a house in a poor area of town. He has not been there before and admits early on that he has 'little confidence' in the quality of food he might be served. His initial attitude to his hosts is patronising; he intends 'giving them a lesson' in how to prepare coffee. In contrast, the reviewer visiting the restaurant books her table 'three months' in advance to ensure she gets 'a table at all'. Unlike Soyer, the reviewer expects high quality.

Both writers describe their surroundings with a sense of wonder and delight. Soyer tells us of a 'little parlour' that is clean and 'ornamented...with wall flowers from the neighbouring garden'. The reviewer is similarly impressed by the restaurant's 'very own walled-garden' where the food for the restaurant is grown. She claims this proximity of garden to restaurant 'makes the flavours more intense'. Her use of positive adjectives amplifies the sense of her enjoyment. Soyer is also impressed by the produce of the neighbouring garden (Covent Garden) and is delighted with the way the wall flowers are 'generously dispensing their perfume'.

Whereas Soyer visits the house in St Giles alone, the reviewer brings a companion and shows us her friend's reactions to her first visit to the restaurant. This use of a second person validates the reviewer's opinions, confirming that the restaurant and its surroundings are pleasing. The companion is 'wowed' and 'impressed' by the views. These verbs reinforce the reviewer's positive attitude to the place. Likewise Soyer is received 'generously', 'cordially' and he works 'cheerfully'. These adverbs reveal his amicable attitude to the people he meets.

In terms of the food, Soyer is delighted to be met by 'pyramids of muffins and crumpets'. Care has been taken in arranging the food and we feel that he is pleased by this. The reviewer is also pleased by the spectacle of food growing in the walled-garden. She is 'admiring' of the vegetables and uses lush language to describe them. The Cavolo Nero is 'velvety', the carrots are 'feathered' the beetroots are 'earthy globes'. This visual language creates a positive and enticing image and reveals a positive attitude to the food and the restaurant where it grows.

This answer is great because:

- The answer moves smoothly from one text to another throughout using comparative linking words and phrases such as 'both', 'whereas' and 'in contrast'
- It considers the attitudes of the writers, as well as the language employed
- It shows both the similarities and the differences between the texts
- It uses plenty of quotations, which are embedded into sentences, includes points about the text that are developed and linked to other point
- It structures the answer using SQL.

Reflection: *How confident do you feel with summary writing?*



Sources:

<https://www.bbc.co.uk/bitesize/guides/zppr9qt/revision/4>

Narrative and descriptive writing

This worksheet will support you in structuring ideas for your narrative and descriptive writing question. The taster tasks below will cover how to plan a story, how to create an engaging opening and ending.

In the exam, you will be asked to tackle writing tasks such as the one below:

Either: Describe a journey by bus as suggested by this picture:



Or: Write a story about two people from very different backgrounds

Top Tips

- You are rewarded for engaging and careful work. So write in an **exciting** manner and with accurate **SPaG**.
- Use a range of **literary techniques** for effect.
- **Planning** will ensure your work makes sense; checking will ensure you don't make mistakes. So use your time well.

1

Descriptive writing: plan

Engaging your reader from the very start of your descriptive piece is important. So how do you plan an exciting description? **Look at your picture carefully**



Box planning: This approach encourages you to think about how to focus your description on **specific details** within the image, **zooming in** on different details.

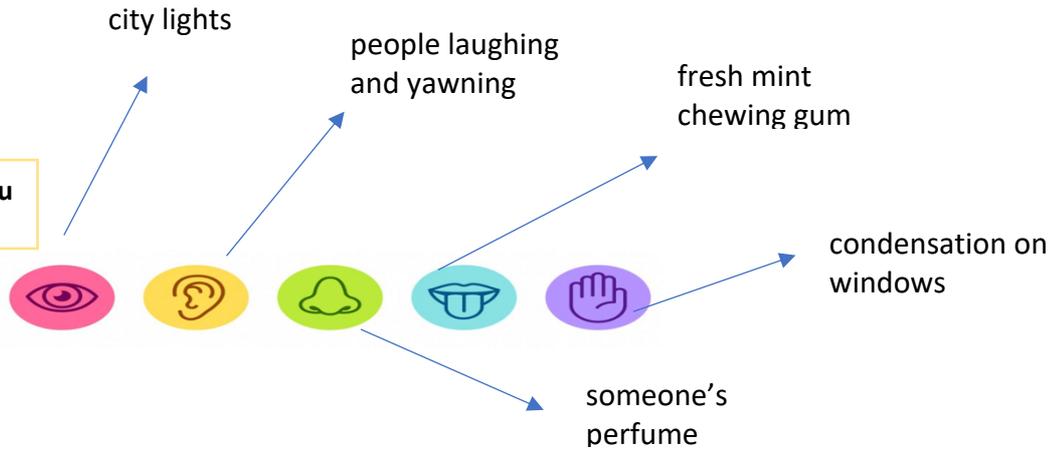


Senses: Using senses in your writing is a useful way of zooming in on details. Imagine you are in the picture yourself. Focus on the visual aspects of a scene, include sounds, smells, feelings and where appropriate, tastes, you can really bring your writing to life.



Example:

Taster task: using your senses, can you add any more to this list?



2

Structuring your description

When you have explored your picture, it is important to think about what you'll write in each paragraph of your description:

Paragraph 1 focus: E.g. atmosphere/emotions <i>Bus ride through central London after a long day at work.</i>	Paragraph 2 focus: E.g. describe inside the bus	Paragraph 3 focus: E.g. describe outside the window	Paragraph 4 focus: E.g. Choose a person to describe
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Taster task: can you think of any ideas of what to include in the paragraph planning boxes?

2

Starting to write (mindful of techniques and SPaG)

Now you've got some ideas and thought about the structure of your answer, you can begin writing. **Remember** to try and use language techniques to pull your reader in. **Remember** to proofread your work.

Taster task: the example answer below is about a girl who returns to the city through the power of her imagination, views a journey by bus as something magical...until reality hits.

- (1) Can you identify any language techniques? Highlight them on the text.**
- (2) Can you identify and correct the 6 SPaG mistakes? Correct them on the text.**
- (3) Reflect on the text. Think about these questions: what do you like about the text? what techniques has the writer used? are they effective? why?**

Through the haze of the window the city burned before her in a cacophony of neon lesser lights, blazing across the world of darkness like stars across a night sky.

Upon the Great stone and metal monoliths, the stars danced and flashed, swirled and sparkled in proud shades of red, green, yellow, blue; every colour that could be imagined was roaring in the silent symphony. These lights played and twinkled in her wide eyes. The city rose within her; a feeling long forgotten: one of wonder, beauty, adventure, one subdued by the monotony of life, one that had been sorely missed.

Sharing the will of those terrific, persistent stars, she tore her eyes away from the scene to look back, to reflect how she had ever come to live without this.

Around her she saw the same tired people, heads down, dead still, as if shackled by some unhappy master, but now she saw so much more. Their lives and dreams and meaning were unveiled through the eye of her vivid imagination. With this new found, childlike wonder, she saw movie stars, murderers secret aliens, as if gazing at them through a kaleidoscope. Herself, she saw as an astronaut, gliding past the bright, fiery suns in her spaceship.

3

Your turn!

Now you've learnt how to approach and explore your picture and have seen how to plan, try these steps with the picture below.



Reminder:
Language techniques checklist:

- Metaphor
- Onomatopoeia
- Simile
- Senses
- Alliteration
- Personification

<p>Paragraph 1 focus: E.g. Keys/Piano</p>	<p>Paragraph 2 focus: E.g. Music/atmosphere</p>	<p>Paragraph 3 focus: E.g. Hands/soldier</p>	<p>Paragraph 4 focus: E.g. Soldier/surroundings</p>
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1

Narrative writing

Reminder:

Write a story about two people from very different backgrounds

When writing a narrative, it is important to think about:

- the way this **story begins, develops and ends** (sequence/structure)
- the **characters** and how they develop.

so that a reader can follow your ideas. A strong structure will help keep your reader engaged.

2

Plan

One way to plot a narrative is to follow the **story mountain**. The outline of the mountain reflects the rise and fall in a story. This structure uses an opening that hooks the reader and sets the scene, followed by an introduction to the character's thoughts and feelings, a development of the storyline, a turning point and finally, a resolution.

Taster task: Think back to the last book you read- did the story follow a similar structure to the story mountain?

3

Example

Taster task: Read the beginning of story below. It is about two people from different backgrounds, whilst creating a setting and characters that are original.

He walked closer to the line, tousled thick hair flowing down her shoulders like a mane, golden eyes blinking owlshly as her head tilted in contemplation. Ebony skin littered with thick raised scars, shaped in whorls that danced over her shoulders and spilled onto her back whilst slowly creeping up her neck and face, glistened dimly in the scorching heat of the day. She shuffled a step closer, tattered furs that were used as clothes softly flapping against her skin as she moved. Her head tilted in the opposite direction: who are you? Her eyes – there was wildfire floating in her eyes – widened slightly. Curiosity? Or perhaps apprehension.

The other side of the line, a boy. Alabaster skin, milk hair – a strange sight in the Wildlands. He was ice, cold, unmoving, his eyes twitching ever so slightly as he drank in the girl in front of him. He held some sort of tablet in his hand, casting red rays of light that flickered across the ground. A black box was attached to a wide strip of material at his waist, occasionally letting out an eerie beep. The girl's eyes darted to it every time it did so, curiosity etching itself into every pore of her skin.

He took a step closer.

Taster task: Reflect. What do you think of the opening? What techniques do you see?

Taster task: Use the story mountain below to plan your own story about two people from different backgrounds.

1. The Beginning
Introduce the main characters and describe the setting. What will your opening sentence be?

2. The Build-Up
What things happen? What clues are there? What is said? How do you build up the excitement?

3. The Problem or Dilemma
Things might go wrong! Is there a mystery, or do terrible things happen? Are there any disagreements?

4. The Resolution
How are things going to be sorted out? Problems have to be solved, and people made happy again.

5. The Ending
Does the story end happily ever after? What have people learned? Have characters changed?

Taster Task: Using your plan, write the opening of your story. You need to introduce your two characters and introduce the setting of the scene.

Reflection: How confident do you feel with descriptive and narrative writing?



Sources:

GCSE English Language Hub schools network meeting booklet

<https://filestore.aqa.org.uk/resources/english/AQA-GCSE-ENG-LANG-HUB-SPR-18-BOOKLET.PDF>

Story mountain template: http://www.primaryresources.co.uk/english/pdfs/StoryMountain_TL.pdf

<https://www.tes.com/teaching-resource/aqa-language-paper-1-section-b-question-5-planning-sheet-12000826>

Structuring your ideas – writing to present a viewpoint

This worksheet will help you plan and sequence your ideas when tackling Paper 2 Question 5. This question is all about presenting your point of view, so being able to produce well-structured pieces of writing is really important.

You may get a question like the one below:

The Principal of Uxbridge College is considering putting CCTV cameras in all classrooms. This is thought to improve student behaviour and help to monitor the quality of the lessons they have.

Write a persuasive letter to the Principal sharing your views for OR against this proposal.

(24 marks for content and organisation 16 marks for technical accuracy) [40 marks]

1

What is your point of view (P.O.V)?

To get started, you need to decide whether you **agree** or **disagree** with the statement. From there, you might start to think about the points you will make to support your viewpoint.

Taster task: Write here whether you agree or disagree with the above statement:

.....

2

Identifying the GAP

Genre
Audience
Purpose

Genre refers to the type of text you have been asked to write. It will be either a letter, article, leaflet, speech or essay.

Audience refers to the sorts of people who are reading your text. When writing for a particular audience, think carefully about their age, profession and your relation to them.

Purpose refers to what your text is trying to do. I might be to: explain, instruct/advise, argue or persuade.

Once you have a clear idea of what type of text you will be writing, who you are writing for, and what your text is trying to do, you can begin to start getting your ideas together.

Taster task: - identify the GAP for the question above:

Write here:

Genre -

Audience -

Purpose -

3

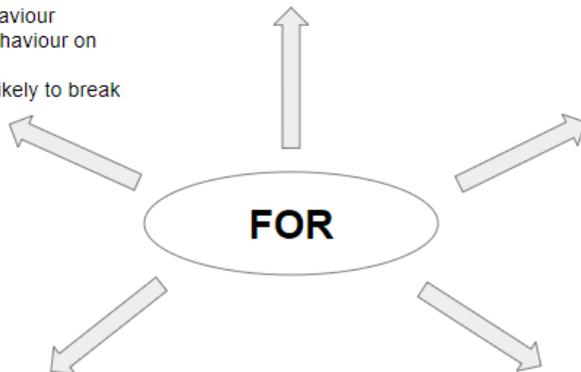
5 point plan

Now that we've figured out the GAP, you now need to think about 5 **points** you want to cover.

Taster task: - complete one of the plans below

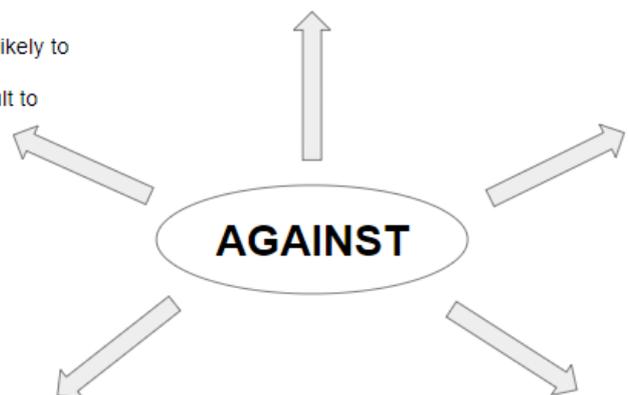
Improve student behaviour

- Evidence of behaviour on camera
- Students less likely to break rules



Invasion of privacy

- Students less likely to participate
- Makes it difficult to concentrate



4

DAFOREST

When writing to express your viewpoint, using **DAFOREST** techniques will help you to put together a really persuasive argument:

Direct address

Alliteration or anecdote

Facts or flattery

Opinions or opposing arguments

Repetition or rhetorical questions

Exaggeration or emotive language

Statistics

Three (rule of three)

Taster task: - Use your points from task 3 and attempt to use a technique from DAFOREST. An example has been given to help you.

Technique	Example
<i>Would you not feel on edge knowing that everything you say and do is being watched and listened to by someone you can't see?</i>	Rhetorical question

5

Your turn!

Using the advice in this worksheet, have a go at the question below:

“Public sector workers such as nurses and teachers deserve higher wages, not underworked and selfish footballers”. Write a letter to your local MP in which you persuade them to agree with your opinions on this statement.

(24 marks for content and organisation 16 marks for technical accuracy) **[40 marks]**

Remember to follow these steps:

1. Decide whether you agree or disagree with the statement
2. Find the GAP in the question
3. Produce a five-point plan
4. Begin to write your answer
5. Remember to use DAFOREST techniques.

Plan here:

Reflection: How confident do you feel writing to present your POV?



CONTACT US:

UXBRIDGE COLLEGE

Uxbridge Campus

Park Road,
Uxbridge,
Middlesex
UB8 1NQ

Hayes Campus

College Way,
Coldharbour Lane,
Hayes,
Middlesex
UB3 3BB

T +44 (0)1895 853333
www.uxbridgecollege.ac.uk

HARROW COLLEGE

Harrow-on-the-Hill Campus

Lowlands Road,
Harrow,
Middlesex
HA1 3AQ

Harrow Weald Campus

Brookshill,
Harrow Weald,
Middlesex
HA3 6RR

T +44 (0) 020 8909 6000
www.harrow.ac.uk



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