GCSE

WJEC GCSE English Language and Literature (Single and Double Award)

Approved by Qualifications Wales

Guidance for Teaching

For Year 10 cohort starting September 2026 onwards First Award 2028

Version 3 - October 2026



This Qualifications Wales regulated qualification is not available to centres in England.

Made for Wales.
Ready for the world.

WJEC would like to thank the students and teachers of Fitzalan High School, Cardiff and Llanwern High School, Newport for their participation in the creation of these covers.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Updated glossary of key terms.	211-218
3	Updates for Year 10 cohort starting September 2026 onwards	

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Introduction

The WJEC GCSE English Language and Literature has been approved by Qualifications Wales and is available to all centres in Wales. It will be awarded for the first time in Summer 2027, using grades A* to G.

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of WJEC GCSE English Language and Literature. The Guidance for Teaching is **not intended as a comprehensive reference**, but as support for teachers to develop stimulating and exciting courses tailored to the needs and skills of their learners. The guide offers possible classroom activities and links to useful resources (including our own, freely available digital materials) to provide ideas for immersive and engaging lessons.

Additional ways that WJEC offers support:

- sample assessment materials and mark schemes
- professional learning events
- Principal reports on each unit
- direct access to the subject officer
- free online resources
- Exam Results Analysis
- Online Examination Review.

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Qualification Structure and Summary of Assessment

WJEC GCSE English Language and Literature consists of four units for Single Award and six units for Double Award. Units 1, 2 and 3 are common to both pathways. The Single Award and the Double Award pose the same level of demand; grading will be consistent across both qualifications. Neither qualification contains tiering. There is no order in which the units should be taught.

Common Units
Unit 1: Context and Meaning **Written Examination: Duration 1 hour 30 minutes** **30% of the Single Award, 15% of the Double Award** **60 marks**
Section A: questions requiring objective, short and restricted responses and one analytical comparative essay based on one poem from the WJEC Anthology and one unseen poem. Section B: extended response question (one from a choice of two) – creative literary or non-fiction writing.
Unit 2: Belonging **Non-examination assessment**: **Duration 2 hours** **20% of the Single Award, 10% of the Double Award** **30 marks**
Choice of tasks set by WJECThe taskismarked by centres, moderated by WJEC. The written essay is based on the study of a prose text selected from a comprehensive longlist of suggested texts. Learners will use a range of linguistic and literary approaches to demonstrate their knowledge and understanding of the whole text, exploring the theme of **Belonging** through the study of character(s) and setting.
Unit 3: Influence and Power **Non-examination assessment**: **Duration 6 – 10 minutes** **20% of the Single Award, 10% of the Double Award** **32 marks**
WJEC will provide a choice from two selected themes as the discussion stimuli for the task. Learners must discuss how Influence and Power is presented in at least two linked texts from the anthology, one of which will be prescribed by WJEC. The task is marked by centres and moderated by WJEC.

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Single Award	Double Award
Unit 4a (Single Award): Motivations Written Examination: Duration 1 hour 30 minutes **30% of the qualification** **60 marks**	**Unit 4b (Double Award): Motivations** Written Examination: Duration 1 hour 30 minutes **20% of the qualification** **60 marks**
Section A: questions requiring objective responses, short and extended responses based on the text selected for study. Section B: extended response question (one from a choice of two), creative literary writing.	Section A: questions requiring objective responses, short and extended responses based on the text selected for study. Section B: extended response question (one from a choice of two), creative literary writing.
	Unit 5: Continuity and Change Non-examination assessment: Duration 3 hours and 4 – 6 minutes **20% of the qualification** **60 marks**
	The assessment will comprise two tasks. Choice of tasks set by WJEC for Task A. For Task B, learners have a free choice of the theme of the presentation. Both tasks marked by centred, moderated by WJEC. Task A is an extended response based on the study of a whole play by Shakespeare. Task B is an individually researched presentation. The presentation should be linked to a theme or issue of the learners' choice.
	Unit 6: Connections Written Examination Duration 1 hour 30 minutes **25% of the qualification** **80 marks**
	Section A: questions requiring objective responses, short and extended responses based on two texts from the WJEC non-fiction anthology and one unseen text. Section B: extended response question (choice of one from two), non-fiction writing.

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Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

AO1
Understanding and response

i. Understand and respond critically to a range of written texts and speech, selecting and evaluating relevant points to illustrate and support interpretations and develop ideas.
ii. Make comparisons and explain links within and between both written texts and spoken communication, synthesising and summarising information, ideas and themes as appropriate.
iii. Explain how language, structure and form contribute to the presentation of information, ideas and themes in written texts and speech and how these have an impact on the reader/viewer/listener.
iv. Understand written texts and speech in their social, cultural and historical contexts and how these may inform different viewpoints and perspectives.

AO2
Communication and expression

i. Communicate clearly, effectively and imaginatively, using forms, vocabulary and techniques to engage the reader/viewer/listener.
ii. Adapt communication by selecting register, vocabulary and techniques appropriate to different contexts and audiences.
iii. Organise communication using a variety of linguistic and structural features to support cohesion and overall coherence.
iv. Use a range of sentence structures for clarity, purpose and effect, with appropriate grammar and syntax, and, in written communication, accurate punctuation and spelling.

The tables below show the weighting of each assessment objective for each unit and for the qualification as a whole.

Single Award

	AO1	AO2	Total
Unit 1	21%	9%	30%
Unit 2	15%	5%	20%
Unit 3	6%	14%	20%
Unit 4a	15%	15%	30%
Unit 4b	-	-	
Unit 5	-	-	
Unit 6	-	-	
Overall weighting	**57%**	**43%**	**100%**

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Double Award

	AO1	AO2	Total
Unit 1	10.5%	4.5%	15%
Unit 2	7%	3%	10%
Unit 3	3%	7%	10%
Unit 4a	-	-	-
Unit 4b	10%	10%	20%
Unit 5	10%	10%	20%
Unit 6	12.5%	12.5%	25%
Overall weighting	**53%**	**47%**	**100%**

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Possible Course Plans

Double Award: Option 1 (2026/2027)

Term	Year 1	Year 2
AU1	**Unit 2: Belonging** Text: Novel • understanding fictional prose • essay writing skills / developing extended responses • drafting / re-drafting / planning. *Unit 2 NEA (Essay)*	**Unit 5: Continuity and Change** Text: Shakespeare play • understanding Shakespeare • essay writing skills/ developing extended responses • drafting/ re-drafting/ planning. *Unit 5 NEA Task A (Essay)*
AU2	**Unit 3 and 5: Research and Oracy Skills** Texts: stimuli texts as required • speaking for purpose • organising and structuring spoken ideas • discussion vs presentation • using notes effectively • validity/ reliability in texts. *Unit 5 NEA Task B (IRP)*	**Unit 6: Connections (Revision)** Text: Non-fiction anthology • engaging with unseen texts • making comparisons • essays for exams. *Unit 6 Connections (Autumn Series)*
SP1	**Unit 4b: Motivations** Text: Prose / play study • understanding written texts • engaging with 'motivations' and the representation of characters, relationships and communities.	**Unit 1: Context and Meaning** Text: Poetry anthology • understanding/ responding critically to a range of poetry - seen and unseen • comparison skills • writing skills.
SP2	**Unit 4b/1/6: Writing for Audience and Purpose** Texts: stimuli texts as required • descriptive techniques • creating characters • organising writing.	**Unit 1: Context and Meaning** Text: Poetry anthology/ unseen poems • understanding/ responding critically to a range of poetry - seen and unseen • comparison skills • writing skills.
SU1	**Unit 6 Connections** Text: Non-fiction anthology • engaging with unseen texts • making comparisons • spoken language conventions. *Unit 4b Exam (Summer Series)*	**Exam Skills/ Revision** Texts: As appropriate for summer entries/re-sits.
SU 2	**Unit 3 Influence and Power** Text: Non-fiction anthology • understanding non-fiction texts • oracy skills • planning and organising work. *Unit 3 NEA Task (Group Discussion)*	**Exam skills/ Revision** *Unit 1 Exam (Summer Series)*

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Entry	*Unit 2 (24 March)* *Unit 4b (Summer)*	*Unit 6 (Autumn)* *Unit 3 (5 May)* *Unit 5 (24 March)* *Unit 1 (Summer)*

Double Award Option 2 (2026/2027)

Term	Year 1	Year 2
AU1	**Unit 5: Continuity and Change** Text: Shakespeare play • understanding Shakespeare • essay writing skills/ developing extended responses • drafting/ re-drafting/ planning. *Unit 5 NEA Task A (Essay)*	**Unit 4b: Motivations** Text: Prose / play • understanding written texts • considering the representation of characters, relationships and communities • engaging with 'motivations'.
AU2	**Unit 5: Continuity and Change** Texts: stimuli texts as required • speaking for purpose • organising and structuring spoken ideas • discussion vs presentation • using notes effectively • validity/ reliability in texts. *Unit 5 NEA Task B (IRP)*	**Unit 4b: Motivations** Text: Prose / play study • understanding written texts • consider the representation of characters, relationships and communities • engaging with 'motivations'. *Unit 4b exam (Autumn Series)*
SP1	**Unit 2 Belonging** Text: Novel • understanding narrative fictional prose • essay writing skills / developing extended responses • drafting / re-drafting / planning. *Unit 2 NEA (Essay)*	**Unit 6 Connections** Text: Non-fiction anthology • engaging with unseen texts • making comparisons • spoken Language conventions • essays for exams.
SP2	**Unit 3 Influence and Power** Text: Non-fiction anthology • understanding non-fiction texts • oracy skills • planning and organising work. *Unit 3 NEA (Group discussion)*	**Unit 6 Connections** Text: Non-fiction anthology • engaging with unseen texts • making comparisons • spoken Language conventions.
SU1	**Unit 1: Context and Meaning** Text: Poetry anthology + • understanding/ responding critically to a range of poetry - seen and unseen • comparison skills • writing skills.	**Unit 1/6 Writing Preparation** Texts: stimuli texts as required • descriptive techniques • creating characters • organising writing.

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SU2	**Unit 1: Context and Meaning** Text: Poetry anthology + • understanding/ responding critically to a range of poetry - seen and unseen • comparison skills • writing skills.	**Revision/ Exam Technique (Unit 1/ Unit 6)** • approaching unseen texts • comparison skills.
Entry	*Unit 2 (24 March)* *Unit 3 (5 May)* *Unit 5 (24 March)*	*Unit 4b (Autumn)* *Unit 1 (Summer))* *Unit 6 (Summer)*

Single Award (2026/2027)

Term	Year 1	Year 2
AU1	**Unit 2: Belonging** Text: Novel • understanding narrative fictional prose • essay writing skills / developing extended responses • drafting / re-drafting / planning.	**Unit 4a: Motivations** Text: Prose / play study • understanding written texts • consider the representation of characters, relationships and communities • engaging with 'motivations'.
AU2	**Unit 2: Belonging** Text: Novel • understanding narrative fictional prose • essay writing skills / developing extended responses • drafting / re-drafting / planning.	**Unit 4a: Motivations** Text: Prose / play study • understanding written texts • consider the representation of characters, relationships and communities • engaging with 'motivations'. *Unit 4a Exam (Autumn Series)*
SP1	**Unit 3 Influence and Power** Text: Non-fiction anthology • understanding non-fiction texts • oracy skills • planning and organising work.	**Unit 1: Context and Meaning** Text: Poetry anthology • understand and respond critically to a range of poetry • unseen Poetry • comparison skills • writing skills.
SP2	**Unit 3 Influence and Power** Text: Non-fiction anthology • understanding non-fiction texts • oracy skills • planning and organising work. *Unit 3 NEA Task (Group Discussion)*	**Unit 1: Context and Meaning** Text: Poetry anthology • understand and respond critically to a range of poetry • unseen Poetry • comparison skills • writing skills.

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SU1	**Unit 1/ 4a Writing Skills** Texts: stimuli texts as required • descriptive techniques • creating characters • organising writing • non-fiction v fiction writing • essay writing skills.	**Exam Skills/ Revision** Texts: as appropriate for entries
SU2	**Unit 4a: Motivations** Text: Prose / play study • understanding written texts • consider the representation of characters, relationships and communities • engaging with 'motivations'.	**Exam Skills/ Revision** Texts: as appropriate for entries
Entry	*Unit 2 (24 March)* *Unit 3 (5 May)*	*Unit 4a (Autumn)* *Unit 1 (Summer)*

Single Award (Exceptional Circumstances - One Year)

Term	Year 1
AU1	**Unit 1: Context and Meaning** Text: Poetry anthology • understand and respond critically to a range of poetry • unseen Poetry • comparison skills • writing skills. *Unit 1 Exam (Autumn Series)*
AU2	**Unit 3 Influence and Power** Text: Non-fiction anthology • oracy skills • understanding non-fiction texts • engaging with non-continuous texts • adapting speech for purpose • planning and organising work. *Unit 3 NEA Task (Group Discussion)*
SP1	**Unit 2: Belonging** Text: Novel • understanding narrative fictional prose • essay writing skills / developing extended responses • drafting / re-drafting / planning. *Unit 2 NEA Task (Essay)*
SP2	**Unit 4a: Motivations** Text: Prose / play study • understanding written texts • consider the representation of characters, relationships and communities • engaging with 'motivations'. *Unit 4a Mock Exam*

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SU1	**Unit 4b/1/: Writing for Audience and Purpose** Texts: stimuli texts as required • descriptive techniques • creating characters • organising writing. *Unit 1/ Unit 4a (Summer Entry)*
SU2	**Exam Revision**
Entry	*Unit 1 (Autumn)* *Unit 2 (Summer)* *Unit 3 (Summer)* *Unit 4a (Summer)*

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Creation of Meaning

Section 1: How Speakers Create Meaning

Spoken Language Conventions

Most of us use the spoken mode more frequently than a written mode. We speak in a range of situations to different audiences; we speak for a range of purposes and in a range of registers – making choices in every spoken interaction we engage with. We are all experts but don't realise it. The study of spoken language aims to make us more aware of the choices we and other speakers make, the effects they have, and the reasons we make them.

Learners following the new GCSE English Language and Literature specification must engage with the key conventions of spoken language in order to understand how meaning is communicated in speech. This guide outlines broad principles about what to cover, how to cover it, and the kinds of practical activities that can be used to engage learners. The information, however, is a starting point and can be adapted to suit the learners of any centre.

Speech vs writing
Writing has always had a higher status because it is permanent, can be used to communicate over physical or time distances, and because it can be edited and polished. Spoken language, on the other hand, is usually spontaneous and temporary, tends to be face-to-face, and is not usually edited or polished. Instead, it has its own unique features:

- communication is immediate so the target audience can clarify any questions or queries they have
- topics can be changed easily, and mistakes are usually accepted
- accents and personal idiosyncrasies can convey a strong sense of a speaker's distinctive, individual voice (it's much harder to have a distinctive written style)
- a speaker's body language (e.g. facial expressions, gestures) and non-verbal signals (e.g. interjections, laughter) can underpin or challenge the words they say
- speech is the basis for social interactions.

Register
Learners should always start by thinking about the register when they are studying a transcript. There are three key areas:

1. mode (ask yourself whether the text is spoken or written) – in this section, the mode will always be spoken
2. the level of formality (a sliding scale of informal to formal) – this will depend on the location of the spoken language interaction, the status of the speaker(s), their purpose, and the make-up of the target audience:
   e.g. a boss and an employee interacting = formal; friends interacting = informal; work colleagues meeting outside work = semi-formal
3. the subject matter – this focuses attention on the topic and the lexical choices:
   e.g. chatting about the weather (non-specialist); arranging a weekend meet-up (social); lecturing on Shakespeare's *Macbeth* (subject specific – academic); persuading people to donate to charity (subject specific – particular cause).

Speaker(s) – who?
The speakers (or participants) will have different levels of status according to their background. This includes aspects such as their education, their social position, their age and experience, or level of expertise.

Participants can have an equal status where they have the same or similar backgrounds, or unequal status where one has a higher ranking because of things like their age, gender, role or position. The status of speakers influences the level of formality (register).

e.g. in a job interview (situation), the participants are unequal:
- interviewers are in a position of authority – they have the power to give OR refuse interviewees a job
- interviewees are in a subordinate position – they are on trial and have to impress the interviewer to secure a job

e.g. in a spontaneous conversation (situation), the participants are equal:
- friends chatting are equal – they each have the power to contribute and to decide what they talk about

e.g. in a celebrity television interview (situation), participants are equal:
- the interviewer is a professional with expert knowledge
- the interviewee is famous with proven expertise/talent in a particular field (e.g. actor, online influencer, politician, scientist).

Audience – who?
The target audience for any spoken interaction will also shape the choices a speaker makes. Audiences can be known (e.g. friends and family), or unknown (e.g. employer, retail assistant); they can be close (e.g. face-to-face interactions) or distant (e.g. Zoom/FaceTime calls, vlogs). Speakers make lexical and stylistic choices according to their audience.

e.g. a politician delivering a speech in Parliament will make formal choices:
- e.g. formal terms of address, subject specific 'specialised' words, long complicated sentences, detailed facts and statistics to support a case

e.g. a politician talking to voters on the doorstep will make fewer formal choices:
- e.g. semi-formal language, more familiar idiomatic expressions, shorter more straightforward sentences, persuasive and emotive facts.

It's important to be aware of situations where there are two distinct audiences. For instance, in a television or YouTube interview, the immediate audience is present in the physical location (e.g. recording studio, restaurant, mountain top). A secondary audience will usually be the viewers who watch at a later time. Speakers in these situations are aware of their immediate and secondary audiences.

Situation – when and where?
The situation of a spoken interaction depends on when and where it takes place. Learners need to think about these key questions before they start to read a transcription. Understanding this kind of background information will help them to engage with and explore a spoken text.

e.g. Riz Ahmed's diversity speech [WJEC Anthology]
- WHEN?
  - 2017: twenty-first century – contemporary attitudes; during the working day
- WHERE?
  - Parliament, part of Channel 4's Diversity Charter – formal register

e.g. conversation in school between two Year 10 friends
- WHEN?
  - 2024: twenty-first century – contemporary topics; daytime/break
- WHERE?
  - corridor between lessons – informal register

It's important to identify the situation because it will shape the lexical, stylistic and spoken choices in each spoken interaction.

Purposes – why?
Learners will consider three purposes when they read examples of spoken language:

- informative e.g. a TED talk, a lecture
- persuasive e.g. a politician's speech, a celebrity interview promoting a new book
- entertaining e.g. an informal conversation, a film script.

Spoken genres
Different genres of spoken language have distinctive spoken features, but they are all shaped by the context (register, situation), the audience and the purpose of the speaker(s).

1. Speeches

Speeches usually have a single speaker (often an expert) who delivers a pre-prepared monologue. Speakers aim to engage their target audience, but listeners do not usually participate (although they may show approval by clapping/cheering or disapproval by heckling, and there may be a question-and-answer session at the end). Because of this, speeches are not usually interpersonal (focused on relationships or communication between people).

FORMALITY: formal
TOPIC: subject specific e.g. diversity, climate change, women's rights
SITUATION: formal e.g. Parliament, a conference, a debate, a public venue
PURPOSE: to inform and persuade (primary), entertain (secondary)
OR
SITUATION: semi-formal e.g. a traditional celebration like a wedding
PURPOSE: to entertain (primary), inform (secondary).

2. Talks

Talks also have one speaker delivering a pre-prepared monologue. However, there will be a greater emphasis on engaging and entertaining the target audience, and topics may have a more personal relevance to the speaker. Listeners will not usually participate but may show agreement or disagreement. Because of this, talks are not usually interpersonal.

FORMALITY: semi-formal
TOPIC: personal relevance e.g. do Barbie dolls encourage sexist attitudes?, why Welsh football should be valued as a national game, engaging with local history
SITUATION: semi-formal e.g. school, local community hall
PURPOSE: to inform, persuade and entertain (primary).

3. Lectures

Lectures usually have a single speaker (often an expert) who may read out a pre-scripted essay. Speakers aim to interest their target audience, but listeners do not usually participate (although they may show approval by clapping, there may be a question-and-answer session at the end). Because of this, lectures are not usually interpersonal.

FORMALITY: formal
TOPIC: subject specific e.g. freedom of speech, Shakespeare's tragedies, topical issues
SITUATION: formal e.g. academic institutions, TV, radio, TED Talks, Reith Lectures
PURPOSE: to inform (primary), persuade and entertain (secondary).

4. Interviews

Interviews have at least two speakers (often with a professional interviewer and an expert/eye-witness interviewee) who engage in a dialogue. The interaction may be based on some pre-scripted questions but will have elements of spontaneity that lead to wider less prepared speech. Both speakers aim to engage their target audience, but listeners do not usually participate (in a live context, they may show approval by clapping/cheering or disapproval by heckling). Interviews can be interpersonal because the speakers are engaging in a more direct and personal way.

FORMALITY: formal to semi-formal
TOPIC: subject specific e.g. politics, police, sports, celebrity, job, life story, personal experience
SITUATION: formal e.g. TV documentary, police station, workplace
PURPOSE: to inform (primary), persuade (secondary)
OR
SITUATION: semi-formal e.g. YouTube, podcast, talk show
PURPOSE: to entertain (primary), inform and persuade (secondary).

5. Commentaries

Commentaries often have a single speaker providing an overview of an event as it happens. There may be additional speakers who take part in a dialogue about what is happening, providing background information and evaluating events. The speaker will have carried out some research, but the commentary will be dominated by spontaneous comments responding to events as they evolve. Target audiences will usually be distant, and they therefore do not participate. Commentaries tend not to be interpersonal because single speakers focus on the occasion and what's happening. Where there are multiple participants, speakers can engage in a more direct and personal way, but their interaction is usually still focused on the specific occasion.

FORMALITY: formal (semi-formal where multiple speakers interact)
TOPIC: subject specific e.g. sports matches, royal events, political state occasions, director's shot-by-shot account of a film
SITUATION: formal e.g. televised football/cricket match, royal wedding, coronation, state opening of Parliament, beauty/travel vlog, explanatory audio track accompanying film
PURPOSE: to inform and entertain (primary).

6. Conversations

Conversations are spontaneous dialogues where two or more speakers interact on topics of personal interest. All speakers will actively participate in the interaction, which will be based on shared knowledge and dominated by unplanned comments. The target audience is close and direct because interactions will usually be face-to-face – although phone calls between known participants have the same kind of tone. Conversations are often interpersonal because speakers are familiar with each other and talk about topics with a personal relevance.

FORMALITY: semi-formal (acquaintances) to informal (friends and family)
TOPIC: wide-ranging subject matter dependent on participants' interests
SITUATION: semi-formal e.g. BBC 'The Listening Project', workplace rest breaks, unplanned meetings in public spaces vs informal e.g. home, social meeting places, clubs
PURPOSE: to entertain.

7. Scripts: TV/film/plays
Scripts are written versions of spoken language where a writer has recorded the words spoken by the characters. These kinds of spoken language don't change – the words remain the same each time the script is spoken. Scripts can use language that closely resembles spontaneous speech (including using spelling to show how words are pronounced) or a more formal, controlled form of speech.

FORMALITY: formal (Shakespeare) to semi-formal (*An Inspector Calls* – according to character) to informal (*Pygmalion/DNA*)
TOPIC: wide-ranging subject matter dependent on playwrights' interests
SITUATION: dependent on setting of play (e.g. *DNA*: a street, a field, a wood; *An Inspector Calls*: a family home; *A Midsummer Night's Dream*: the court and a forest) and place in which it is performed (a theatre, a school hall, an outdoor space)
PURPOSE: to entertain.

Spoken Language Conventions – Teaching Ideas & Activities

IDEA 1: learning terms (class)

- Reinforce new terminology by creating cards with a definition on one side and an unmatched term + example on the other. Someone starts by reading out a definition; the learner with a card displaying the relevant term reads it out with the example. This learner then reads out the definition on the back of their card and so on. This process can be adopted for all the new spoken language terminology.

e.g. CARD 1

DEFINITION
A spoken genre that usually has one speaker delivering a pre-prepared monologue in a formal context to an audience who do not usually participate (except with non-verbal responses like clapping, cheering or booing, or a question-and-answer session at the end). The topic is subject specific, and the purpose is often to inform and persuade (although a speaker also needs to engage and entertain their audience).

TERM + EXAMPLE
Target audience
e.g. In a classroom, the teacher's **target audience** is made up of students.

e.g. CARD 2

DEFINITION
The people the speaker is addressing – they may be known or unknown, physically present or distant; the speaker will choose lexis and stylistic features according to the people they are targeting.

TERM + EXAMPLE
Speech
e.g. In a community hall, a speaker delivers a **speech** about the problems of litter in the local area.

In this example, the DEFINITION on Card 1 matches the TERM/EXAMPLE on Card 2.

The DEFINITION on Card 2 matches the TERM/EXAMPLE on Card 1.

ACTIVITY 1: formal and informal language (group oral; individual written response)

1. Read the following extracts – they show the difference between formal and informal spoken language.

Text 1: extract from a television commentary of a royal event taking place in London

this is the entrance to Marlborough Road and St James' Palace is on the left – we're looking now through the gates of Hyde Park with the Wellington
Museum on the left there – the carriage is out of the park and now crosses Hyde Park Corner going under the Wellington Arch – the Duke of Wellington himself after whom this
arch is named had a memorable state funeral in the streets of London in 1852

Text 2: extract from a conversation between friends who meet unexpectedly while out shopping

whateva garage you go to drivers are bothered about wha's going in their tanks – there's somethin' wrong with the fuel there's defo somethin' wrong
hundred per cent mate – you gotta believe me it's messin' with the exhaust because of the messed up fuel and it'll cost two hundred pound to replace – who's got that kinda money? ain't me anyway

2. Identify examples of informal and formal language. Use different colours or methods (e.g. underline vs circle) so you can clearly see each type of language.

3. Make notes to answer the key questions below for each transcript:
   - who? (speaker/audience)
   - what? (topic)
   - when and where? (situation)
   - why? (purpose)
   - how? (language choices)

4. Report back to the class on your findings. Add any interesting points raised by other groups to your own notes.

5. Use your notes to write a written response to the question below:

Compare the speakers' use of formal and informal spoken language.

You should:
- explain the reasons for the use of formal and informal language
- support your points with carefully chosen examples
- comment on the effect the speakers' choices have.

IDEA 2: genres (individual)

- Give learners a table listing different spoken genres. Ask them to record some key details about each one. (see sample below, Table 1)
- Ask them to add the spoken texts from the Anthology to the table. As they study them, they should identify the key features.

ACTIVITY 2: creative writing (individual written response)

Choose one of the speakers from Table 1.

Write an extract from a story about the speaker unexpectedly meeting someone either before or after they speak.

You should think about:
- the appearance and personality of the speaker
- the kind of person they meet
- the setting where they meet
- the topic of their conversation
- how what they talk about links to the speaker's role.

You should aim to write 350-500 words. Include some direct speech (set out correctly) and appropriate dialogue tags (phrases to show who is speaking and how they are saying their words) to give each character a distinctive voice.

IDEA 3: personal language use (individual; class)

- Ask learners to list the different kinds of spoken interactions they have on a daily basis e.g. answering questions in class, delivering a presentation, chatting to friends etc.
- Then ask them to use the key questions who? what? when? where? why? to make notes pinpointing the broad differences and similarities in their language use in each situation.
- Finally, ask them to summarise their notes so that they can report back to the class. They should focus on 2-3 different situations and their language use in each case.

ACTIVITY 3: personal language use (individual oral presentation)

Explore the different genres of spoken language you use in one day. How are they similar and how are they different?

You may like to think about:
- when and where you use the different genres
- your level of formality
- the topics you choose
- your purposes
- how you engage your target audiences
- the differences in your language choices
- how effective you think your choices are
- why you make the choices you do.

Select appropriate examples to support your points.

Table 1

GENRE	SPEAKER	AUDIENCE	FORMALITY	TOPIC	SITUATION	PURPOSE
Political speech	Politician (expert)	Voters	Formal	Changes to workplace rights	Election campaign	Inform (to give specific details) Persuade (to gain support/votes)
TV documentary						
School oral presentation						
Actors reading playscript aloud						
Breaktime chat with work colleagues						
Travel vlog						

Spoken Language Features

The first thing learners need to engage with is the way linguists record spoken language in transcripts. As well as the words spoken, linguists are interested in **how** speakers deliver their words – for instance, stress on key words, raised volume, and the use of pauses. This is called prosodics.

Transcripts look very different to traditional written texts and have distinctive features. They use:

- no traditional punctuation (other than question marks so that questions are clear)
- no sentence capital letters (proper nouns still have an initial capital)
- full stops in brackets (.) to mark brief pauses in speech that are often found where we would use commas or full stops in written language
- numbers in brackets (2) to mark a longer pause timed in seconds
- bold font to mark important words that are stressed
- capital letters to show raised volume
- a double slash // where speakers overlap (talk at the same time)
- an equals sign = where one speaker latches on to another (with no gap between what each speaker says).

At the start of a transcript where there are multiple speakers, the participants are identified and labelled (usually with a single letter). This ensures that the transcript is as clear as possible.

Where names are used, the initial will usually be the start of the second name. If the names start with the same initials, the first and second name initials can be used.
e.g. L: Lisa R: Rachel

L what was it about **Andrew** that made you choose **him** for the job in // comparison with
R // oh I dunno er (.) he answered questions well (.) and had experience
L that's good enough for me

Where names are not used, a transcript may label the speakers using A and B.
e.g. A: Speaker 1 B: Speaker 2

A but is it too crowded? (.) I mean like you can't **move**
B nah it's great really you'll want to go back again

In some cases, the role or status of speakers may be used.
e.g. T: teacher S: student

T OK (.) so what I want you to do is to describe the language of the text (.) using appropriate terminology (.) off you **go**
S well (2) first of all I um I (2)

Transcripts are always accompanied by a key to remind readers of the distinctive features of spoken language:

(.)	micropause
(2)	timed pause (in seconds)
my	emphatic stress
SHUT UP	increased volume
//	overlapping speech
=	latch-on

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[laughs] contextual information

Transcripts will not always have every one of these features so the key that precedes each spoken text will be slightly different. In addition, examples for emphatic stress and increased volume should be changed to reflect each specific transcript. It's traditional to include the first example from a transcript in each case.

It's important to be able to recognise all these features, but it's even more important to comment on the impact they have, the way they underpin meaning, and how effective they are.

The following list highlights some of the key features of spoken language that learners should be able to observe and comment on.

Transcript features

Emphatic stress
Words that are emphasised in spoken language to draw attention to their semantic significance.
e.g. now **look** (.) we went over these plans **yesterday**

COMMENT: the stress on the idiomatic imperative *look* aims to suggest the other participant needs to pay more attention – it is an implicit warning. This is reinforced by the stress on the adverb *yesterday* which is an indirect criticism implying that the other participant should remember.

Overlaps
Moments in a multi-speaker dialogue where two or more speakers are talking at the same time. This can be accidental (indicating enthusiasm or excitement), purposeful (indicating disagreement) or supportive (indicating agreement). It is marked on a transcript with // before the words of each speaker at the exact point where the overlap occurs.

e.g.
A I'm lookin' forward to **seeing** all the clothes // like the hats
B // I know right the big hats and amazin' hair styles on the runway
A I'm looking forward cos I've **never** been // before
B // no way never been it's crazy (.) your **first** // time it's going to be **really** great fun
A // yeah

COMMENT: the overlaps here are cooperative because the speakers are affirming and supporting the points they each make. The idiomatic *I know right* (showing agreement) and the mirroring of language (repetition of the noun *hats* and the adverb *never*) reflect their collaborative approach. Speaker A's use of the positive adverb *yeah* provides an answer to Speaker B's implied question, which completes the adjacency pair. In addition, in each case Speaker A stops speaking to allow Speaker B, who has previous experience of fashion shows, to continue.

Latch-on
A multi-speaker interaction where one speaker immediately follows another speaker's words without a pause or an overlap. This reflects a cooperative exchange where speakers know each other well, or where speakers are familiar with the genre (e.g. interviews).

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e.g. S: Sophie M: Mia
S I just spotted my seventy-year-old dad down there by the river =
M = have you **really**? Sophie's **dad's** out there =
S = **yay** (1) he's **made** it he's (.) **made** it

COMMENT: the latch-ons are cooperative because the speakers are sharing their excitement that Sophie has seen her dad by the river. The latches reflect a close relationship between speakers, which is reinforced by the supportive interrogative (*have you really?*), the reinforcement (*Sophie's dad's out there*) and the informal adverb *yay*.

Pauses
Breaks in spoken language where a speaker stops speaking before continuing. Micropauses are very brief intervals marked by (.) on a transcript. These last for less than one second and can indicate the end of a grammatical unit (where we would use a comma or full stop in written language) or a hesitation. Timed pauses last one second or more and are marked on a transcript with the number of seconds in brackets (5). Pauses in spoken language are usually short, but in television commentaries there may be longer pauses while events take place. In interactions where there is some awkwardness or lack of cooperation, there may be longer pauses where a speaker can't answer a question or refuses to answer.

e.g. extract from a commentary for a tennis match

well we're watching Williams serve (7) rally starting to build (.) forehand keeps the rally going (.) **precision** play here that backhand will test his opponent (5) fantastic (.) he's really **piling** on the pressure now it's another point he just couldn't handle that and it's developing into a good lead **magnificent** play with that backhand ahhhh (.) he wanted that (.) he'll be pleased with the point (8) the pressure is well and **truly** on now

COMMENT: the micropauses function as markers for the end of simple sentences describing specific actions in the tennis match (ll.1-2) and the commentator's evaluation of the player's reaction (l.5). It is also noticeable that in some places the end of a grammatical structure is not marked with a micropause (e.g. ll.3-4). The timed pauses are longer than in many spoken interactions but are typical of commentaries. They represent dramatic periods in the match when the actions need no voice-over.

Volume
Raised volume is marked on transcripts with capitalisation of a word. It can be used by speakers to reflect their tone: the capitalised word may represent positive moods (surprise, excitement) or negative moods (anger, shock) according to the context.

e.g. family interaction [Riz Ahmed, WJEC Non-fiction Anthology]

they'd be watching tv downstairs in the lounge I'd be upstairs y'know playing my Gameboy or whatever and all of a sudden I'd **hear** (.) one of them call out ASIAN (3) and you'd quickly press pause on the Gameboy and run downstairs just to go and look at (.) **Sanjeev** Bhaskar on Goodness Gracious Me **Meera Syal** (.) **Bhaji** on the **Beach**

COMMENT: the raised volume in this extract has a literal function (increased volume so the narrator can hear when there is a physical distance between listener/speaker) and an emotive function (reflecting the family's excitement and enthusiasm on the rare occasion when they feel represented on television).

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e.g. right (.) why's **no-one** talking about what's actually going on? a THOUSAND MILLION PEOPLE who CAN'T LIVE where they **live** (1) that's what **climate change** means (.) I was brought up to say what's true and I'll tell you WHAT IT MEANS it means DEATH it's DISGUSTING

COMMENT: the repeated use of raised volume reflects the antagonistic tone of the speaker as they challenge what they see as an unacceptable lack of action to solve the problem of climate change. While raised volume can be emphatic, it can also alienate the target audience who may feel under attack even though they are not personally responsible.

Sample transcript
The transcript below is an extract from a speech delivered by a Green Party politician at an annual conference. The speaker outlines popular Green Party policies and attacks other political parties for their support of a controversial process – extracting gas from rocks for heating homes.

Key

(.)	micropause
(1)	timed pause (in seconds)
majority	emphatic stress
WE	increased volume

the Green Party (.) represents the **majority** view (.) of the British **public** (.) like bringing the railways back into public **hands** (1) making the minimum wage (.) a **living** wage (.) and keeping our publicly owned (.) and publicly run (.) **NHS** (2) WE also say NO to fracking[1] but then you've got Tory politicians like David **Cameron** and **George** Osborne (.) **determined** to pursue the fracking **fantasy** (1) making **claims** (.) about **cheap** (.) and instant gas that even the frackers[2] are **astonished** at (3) we've got a Lib Dem (.) energy secretary (.) who said I love shale[3] gas **twice** (2) just in case anyone was too **shocked** (1) to really take it in the **first** time (3) and a Labour party (.) that's (.) in favour of fracking **kinda sorta** (3) **well** (.) as long as that doesn't upset anyone in the audience

Glossary
[1] fracking: extracting gas from rocks by forcing them open using chemicals
[2] frackers: a person or organisation that carries out the process of fracking
[3] shale: soft rock that can be easily broken apart

Learners should always read the contextual information before they read the transcript since this will help them to answer the key questions:

- when/where? (situation)
- who? (speaker/audience)
- what? (subject matter)
- why? (purpose)
- how? (levels of formality).

Then learners should make some basic notes on the key spoken conventions:

FORMALITY: formal (but with some purposeful use of informal language)
TOPIC: Green Party policy – especially their anti-fracking position
SITUATION: a Green Party conference
SPEAKER: a Green Party politician
AUDIENCE: supporters of the Green Party

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PURPOSE: persuasive (encouraging party members to continue supporting the party and its policies).

COMMENT: the speaker wants to create an enthusiastic and uplifting atmosphere in order to engage the conference audience. The Green Party draws attention to the wide support it has by using emphatic stress on the noun *public (*reinforced by the adjective *majority*) and to important issues it supports (the noun *railways*, the initialism *NHS*, the adjective *living*). This allows the speaker to build a feeling of shared goals with their audience. The sense of a supportive community is effectively enhanced by raised volume on the inclusive pronoun *WE* and on the interjection *NO*, which represents the party's strong anti-fracking commitment. Other examples of emphatic stress are used to mock and belittle other political parties for their views on fracking. Stressed nouns like *fantasy* and *claims* implicitly criticise the Conservative Party (colloquially referred to with the proper noun *Tory*) for their promotion of fracking as a source of cheap gas. Stressed numerical references (*first*, *twice*) and the adjective *shocked* mock the Liberal Democrats (also referred to with an informal clipping) for their promotion of shale gas. Informal pronunciations of *kinda sorta* are stressed to mock the Labour Party's failure to make a firm decision on the issue because they don't want to offend their potential voters.

The micropauses in the opening lines of the extract are designed to slow the pace and make the delivery emphatic. They focus audience attention on the name of the party and on the ordinary people who support them. The timed pause (l.3) marks a change in direction where the speaker moves to the main topic of their speech – fracking. Other timed pauses (ll.6/8) help the audience to follow the criticisms of the different political parties. The final timed pause (l.9), however, creates drama after the unexpectedly informal colloquial language choices. It allows the audience to recognise the speaker's satiric tone.

Spoken Language Features – Teaching Ideas & Activities

IDEA 1: transcript markings (groups/pairs; class)

- Give groups a short transcript and contextual information.
- Ask them to discuss the transcripts using the key questions.
- Then ask them to insert markings where they think there may be changes in pace, volume or emphasis. They should use appropriate formatting and write their own key.
- Groups should then report back to the class on the decisions they made. They should address:
  - why they made the decisions
  - the impact their choices have on meaning
  - how effective they think their choices are.
- Engage learners in a discussion of different interpretations and semantic effects.
- Ask learners in pairs to read the opening of the Riz Ahmed speech [ll.1-11, Anthology transcripts: Diversity] and the celebrity interview [ll.1-13, Anthology transcripts: Relationships] and make notes on the speakers' use of spoken language features. They should identify key examples and be prepared to talk about the effects created.

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ACTIVITY 1: audience engagement (class; individual written response)

Read the two transcripts and answer the question below.

Key

(.)	micropause
(2)	timed pause (in seconds)
normal	emphatic stress
MONEY	increased volume
//	overlapping speech
=	smooth latch-on

Text 1: voiceover for a public information television advertisement

shopping on the internet's just like **normal** shopping (2) it can save you **time** and MONEY too (3) but make sure **you** get a **real** address (.) not just a **web** address (1) a **real** phone number not just a mobile (.) **and** print a **record** of what you've ordered (3) if you don't know who's for real on the net (.) you might end up with virtually (1) **nothing**

Text 2: the opening of an interview where a celebrity influencer asks a politician questions; it was posted on the influencer's YouTube channel

I: influencer P: politician

I hey mate (.) thanks (.) for coming to **talk** to us here (.) in the run up to the // budget
P // pleasure
I we're **so** grateful cos you must be (.) worn out (1) are you?
P no busy but um (.) **glad** to be here =
I = a lot of us feel that wha's happenin' in politics is that there's these (.) **powerful** people (.) that (1) **really** control things from (.) **behind** the scenes and don't know (.) about **real**life and for a lotta people that's // frustratin' it's a sense of wha's the
P // mmm
I POINT of even votin'
P that that that's totally wrong =
I = go on mate
P we **do** know about things that happen in people's everyday lives (.) we **do** know about struggles with the cost of living (.) we **do** know about people's fears of climate change
I go on mate you've gotta convince me (.) these are just WORDS

Now answer the question below:

Compare how the speakers in these texts use spoken language features to engage their target audiences.

Before you start writing, think about:

- where? – the situation
- who? – the identity/status of each speaker
- what? – the relevance of the topic
- why? – the purpose.
- how each speaker tries to engage their target audience
- relevant examples to help you support your points.

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As you write, evaluate the impact of:
- levels of formality
- emphatic stress
- raised volume
- pauses
- overlaps
- smooth latches.

You should come to a conclusion about how effective each text is in engaging the target audience.

IDEA 2: writing dialogue/transcripts (pairs/groups)

- Ask learners in pairs or groups to choose a situation and two characters, and to use these to create their own written dialogues (perhaps in the form of a playscript). They should think carefully about the register (formality/subject matter), the topic, and the purpose of the interaction.
- Groups could swap their dialogues and turn them into transcripts with a key to explain the spoken language features they have used.
- As a final step, learners could evaluate how effective their transcripts are as an example of spoken language.

ACTIVITY 2: non-fiction writing (individual written response)

Write a factsheet for GCSE learners to revise the key spoken language features in this section. Include your views on how these features underpin meaning.

You should:
- plan your structure carefully using appropriate headings
- include definitions
- choose appropriate examples and consider the impact of the spoken features in each case.

Write a paragraph evaluating and explaining the choices you have made.

You should:
- consider how the context influenced your writing
- look at how you used language, structure and form to communicate and explain the key information
- select relevant evidence from your writing to support your ideas
- analyse and evaluate your chosen evidence.

IDEA 3: listening to spoken interactions, summarising content and recognising spoken features and their effects (class)

- Use the 'Find a Conversation' feature of the BBC Radio 4 *Listening Project* using the link below. A conversation can be chosen by geographical area or by topic.
  Find a Conversation - BBC Radio 4
- Listen to the conversation (usually 2-5 minutes long).
- Ask learners to summarise in no more than three sentences what the conversation is about.
- Listen to the conversation again and ask students to record any spoken features they notice.
- Discuss the features they record and the semantic effect they have.

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ACTIVITY 3: communicating information and retaining audience interest (paired annotation/presentation; individual written response)

The texts below are examples of radio news where presenters communicate key information to their target audience in ways that will keep them listening.

1. In pairs, read the two transcripts and find examples of spoken features used by the speakers to inform and entertain. Make notes on the effects created and be prepared to share your findings with the class.

Key

(.)	micropause
(1)	timed pause (in seconds)
bad	emphatic stress
YOU	increased volume
=	smooth latch-on

Text 1: an extract from a Radio 1 news bulletin broadcast at 12:45 on a show with a target audience of people aged 15-29.

C: Chris (presenter) D: Dave (reporter)

C **bad** weather and **bank** holidays are being given as **reasons** (.) for the **longest recession** for more than fifty years (1) we've got a **special** report on this our politics reporter Dave Howard is in **Warrington** =
D = yeah I'm with a **garage** owner looking to **grow** his **business**
C we'll hear from YOU as well if you want to get in touch **message** us **right** here in the studio **directly** we're **at** bbcnewsbeat on **X** (.) and if you're listening on your mobile you can **like** us on **YouTube** and join in **there** as well

Text 2: an extract from a Radio 4 news programme broadcast between 6:00 and 9:00 in the morning where the average age of listeners is 56.

N: James Naughtie W: Justin Webb

N in the next hour we'll be talking about (.) the strike that is due to begin at midnight (.) with some (.) members of the civil service union we'll be talking about (1) the subsidy for (.) **wind** generation with the Climate Change Secretary Ed Davey and why it's **Flying** (1) **Ant** (1) **Day**
W it's **seven** o'clock on Wednesday the **twenty-fifth** of July (.) you're listening to **Today** on Radio **4** with James Naughtie and Justin Webb (.) the headlines **this** morning (.) the first **competitive** events are **starting** in the Olympics two days before the **official** (.) **opening** (.) ceremony (1) the government is announcing its decision on the future of wind farm **subsidies** (.) the news is read by **Susan Rae**

2. Write an extended response to the question below:

1. Explore how the speakers in these radio news programmes use spoken language features to communicate information and interest their target audiences.

You should evaluate the similarities and differences between the texts. Think about:
- the status of the speakers
- the subject matter and language choices
- the levels of formality

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- the use of emphatic stress and raised volume
- the function of the pauses
- the relevance of the news for the target audience.

2. How effective is each text in communicating information to the target audience?

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Contexts/Pragmatics

When learners analyse language, whether it is spoken or written, they need to assess its context – its real-life situation. We call this pragmatics.

Pragmatics is a study of how contextual factors influence our understanding of language use. It helps linguists to explain:

- how people use language to communicate
- how meaning can change depending on the situation.

Linguists are interested in:

- when and where spoken language takes place
- the status of the speaker (and their relationship with each other where there are multiple speakers)
- the level of formality
- the speaker's relationship with the target audience
- the purpose of the interaction
- the background knowledge the audience needs to understand the subject matter
- specific words linked directly to the situation (e.g. here, there, you, him, this morning).

Using these key concepts helps learners to work out how people understand what others mean in specific contexts.

Sample transcript: informal context.

Two friends, GCSE students who go to different schools, chat about schoolwork after running into each other in town at the weekend.

S: Sam A: Alex

S HEY ALEX (.) didn't expect to see you here (.) haven't seen you around much
A I know I've been **super** swamped with school and stuff
S yeah I've got like **three** things due next week (.) and what am I doin'? just scrolling TikTok like it's my **job** lol =
A = I know right (.) I'll get on with it all (1) **eventually** (.) what d'you have to do?
S one's a group thing for history and y'know what it's like I reckon I'm doing all the work cos no one else can be bothered then there's a Welsh oral coming up and I haven't even started that yet
A group projects are **so** bad there's always someone who does nothing just acts up and **then** takes all the credit (.) do you know your poems for Welsh yet?
S kinda but I'll probably end up trying to stuff a load in my head (.) the night before you know what I'm like =
A = lol not the best
S I know right (.) anyway what's swamping you? bet you've got **loadsa** maths with that resit comin' up
A omg just **don't** mention that

CONTEXT/PRAGMATICS: informal conversation

- when/where: at the weekend in town
- speakers: two friends who meet by chance
- level of formality: low with informal pronunciation (*doin'*, *y'know*, *kinda*, *loadsa*) and colloquial word choices (the adjective *super*, the noun *stuff*, the adverb *yeah*, the acronym *lol*)
- target audience: each other – close and known (no wider audience)

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- purpose: informative and social
  - communicating information about the number of assignments, the subjects, approaches to work/tasks etc.
  - complete adjacency pairs (the conversation is all about catching up) – asking questions (ll.5, 10, 14) and getting answers (ll.6-8, 11-12, 16)
  - supportive language e.g. *yeah*, *I know right*, *y'know*
  - reinforcement e.g. agreement about the use of TikTok (ll.3-5), difficulties with group projects (ll.6-7/9-10)
- background knowledge: shared understanding e.g. GCSE subjects/tasks; shared experience e.g. TikTok; familiarity e.g. Sam seeks agreement from Alex, who knows what Sam is like at revising (ll.11-13), Sam knows Alex is resitting a maths exam
- situational language (deixis – dependent on context): *here* (l.1), *next week* (l.3).

COMMENT: the conversation is spontaneous and unplanned. Since the two speakers have equal status as GCSE students and friends, their interaction is cooperative with a positive, friendly tone. There are no overlaps because the two speakers know each other well and they speak easily on shared topics – the latch-ons reflect their familiarity and their collaborative tone. The opening raised volume on the greeting (interjection *HEY* + proper noun *ALEX*) aims to attract attention in a potentially crowded location.

Sample transcript: formal questions in a parliamentary setting

The following transcript is taken from a 2011 First Minister's Question Time in the Senedd. A Liberal Democrat politician asks a question about education in Wales and it is answered by the First Minister, the Labour leader of the Senedd. The timed pauses mark increased noise showing the politicians' indignation.

P: Liberal Democrat politician M: Labour First Minister

P every summer when (.) exam results come out there's a a statement from your government (.) um congratulating obviously the students for the very hard work and the good results that they they achieve (.) suggesting Wales continues to get better exam results (.) how do you reconcile these results with the recent (.) um (.) publication of the **Pisa**[1] Report which shows that the education (.) system in Wales is effectively a **basket** case[2] (4) and and that it needs a major overhaul now?

M (3) what an insult to all the parents all the teachers all the nursery assistants **all** those who work in schools they're all a **basket** case according to the Liberal Democrats what a (3) what an inelegant and clumsy way of putting a question but (.) you know (.) all right I'll try and deal with the question it's not clear (.) why it is that as our GCSE results improve (.) the Pisa figures **are** where they are it's clear this is a serious question that does need to be **looked** at (.) we know that our GCSE results are improving (.) we know as far as the Pisa figures are concerned (.) we want to catch up with the rest of the UK (.) but clearly we know there's work to be done and we want to work with the teaching profession in order to (.) improve our schools (.) improve our Pisa results (.) rather than have a **go** at them which is what you've just done

Glossary

[1] Pisa: an international test taken every three years by 15-year-old students around the world

[2] basket case: something regarded as useless or not fit for purpose (informal, a term of strong disapproval)

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CONTEXT/PRAGMATICS: formal conversation

- when/where: at the Senedd during a formal session where the First Minister is asked topical questions
- speakers: two politicians from opposing political parties
- level of formality: high formality with subject specific nouns (*results*, *education*, *GCSE*, *teaching profession*) and proper nouns (*Pisa*, *Wales*); politicians show their objection to the informal idiomatic *basket case* – timed pauses mark increased levels of noise reflecting the disturbance caused by the use of unparliamentary language; the First Minister challenges its use, qualifying it with the noun *an insult* (negative connotations)
- target audience: the two politicians engage directly with each other, but there is also the wider audience of the other politicians in the Senedd – occupational context – all are experts and professionals
- purpose: informative (providing facts)
  - establishing facts about GCSE results (e.g. noun phrases: *the very hard work ... the good results*; ... *better exam results*) and contrasting them with Pisa results
  - questions and answers are complicated rather than direct (reflecting the formal situation and the conflict between the two politicians), but adjacency pairs are complete – Speaker P asks a question (*how do you reconcile ...?*) and Speaker M answers after an initial challenge to Speaker P's language choice (*all right I'll try and deal with the question ...*)
- purpose: persuasive (encouraging party support/loyalty)
  - Speaker M takes responsibility using first person singular pronoun *I* – shows willingness to tackle a difficult issue
  - Speaker M aims to engage Labour politicians using first person plural pronouns (*we*) and determiners (*our*) to create a sense of community and shared principles
  - Speaker P uses second person pronouns (*you*) and determiners (*your*) to challenge political opponents – in particular the First Minister and the Labour Party
- background knowledge: shared understanding e.g. GCSE results/Pisa results; opposing points of view on the education system – political opponents; Speaker P's use of second person *you* is confrontational – making the problem the sole responsibility of the First Minister
- situational language (deixis – dependent on context): *these results* (l.4), *now* (l.6)*, just* (l.17).

COMMENT: the interaction is a mix of preprepared questions (Speaker P) and more spontaneous and unplanned speech in the answers (Speaker M). The two speakers have equal status as politicians, but the First Minister has more authority as the leader of the Senedd. Their interaction is polite, but uncooperative with an antagonistic tone. There is no raised volume and there are no overlaps because the two speakers are behaving appropriately in the formal situation despite the fact that they are representing different political parties.

Contexts/Pragmatics – Teaching Ideas & Activities

IDEA 1: language situations (group/class discussion)

Ask learners to make a list of 5-6 different situations e.g. the classroom, the checkout in a shop, a YouTube vlog, a restaurant etc.
Once they have a list, ask them to write down the kind of spoken interactions that might take place in each location and some appropriate examples.

Finally ask them to record the pragmatics noting down:

- when and where spoken language takes place
- the status of the speaker(s)

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- the level(s) of formality
- the speaker's relationship with the target audience
- the purpose of the interaction
- the background knowledge the audience needs to understand the subject matter
- the potential for speakers to use words linked directly to the situation (e.g. here, there, you, him, this morning).

Groups can then report back to the class and the findings can be discussed.

ACTIVITY 1: arguing a case (individual written response)

The following transcripts are television commentaries spoken by a BBC presenter describing royal occasions.

Read the transcripts and then answer the question below.

Key

(.)	micropause
(2)	timed pause (in seconds)
silent	emphatic stress

Text 1: commentary on a royal funeral procession as it makes its way through London where the streets are lined with people

A still the flowers (2) rain down before (1) the procession (.) otherwise (3) everything is (1) **silent** and **still** (35) these **huge** wrought iron gates on Wellington Arch (1) are usually **closed** they open (.) very rarely for a special occasion like this (2) and the (.) cortege will come through here (.)and then (2) turn to the left (1) and **start** on its journey (.) **down** Constitution Hill (.) which will take it all the way along (1) the **side** (1) of the (1) huge gardens of Buckingham Palace

Text 2: commentary on a royal wedding at Westminster Abbey where guests are arriving before the start of the service

B I'm **told** (1) the **Beckhams** have just arrived (.) so we **may** catch a glimpse of the **Beckhams** (.) why don't we all have a (.) little look out for **them**? (.) this is a **good** area for us to look at because um (.) I'm told that quite a few of the **friends** will be seated in this area (1) if you go over to the **far** left (1) **that's** the north transept (.) and er (.) **that'll** be (.) where we'll see quite a few of the friends (1) the area we're looking at (.) which looks like a bit of a **crossroads** is called the **Lantern** (1) that's the great **theatrical** area that was constructed here really for coronations (.) it's it's (.) the **crossing** really (.) at the **heart** of Westminster Abbey (5) just before the high altar (.) we can see the two pairs of (.) felt stools or **kneelers** that have been put there for the **bride** and **groom** (1) er ready for the **service** a little later on

'Presenter A in Text 1 is appropriately formal and serious, but Presenter B in Text 2 is too informal.'

To what extent do you agree with this statement?

You must use evidence from the texts to support your answer.

You should think about:

- when and where each commentary takes place

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- the status of the speaker
- the levels of formality – and whether they change
- the speaker's relationship with the target audience
- the purpose of the interaction
- the background knowledge the audience needs to understand the subject matter
- the use of words linked directly to the situation.

IDEA 2: writing dialogue/transcripts (pairs)

In pairs or small groups, ask learners to read the pragmatic information below and then use it to write an appropriate spoken interaction for the situation.

CONTEXT/PRAGMATICS

- television chat show broadcast in the morning
- interviewer (professional)
- interviewee (expert in a specific field)
- semi-formal register
- positive relationship between host/guest; engaged studio audience reacting to the interview
- primary purpose to entertain; secondary to inform (provide facts) and promote (new product or service)
- shared understanding of programme format: role of host, interviewee's life experiences, focus on product/service
- words linked directly to the situation e.g. here, there, you, this morning.

Learners could begin by writing dialogue in the form of a playscript, and then making this into a transcript. The transcript should have a key and appropriate spoken features marked on the text.

ACTIVITY 2: creative writing (individual written response)

Complete **one** of the following:

Either:

You are one of the guests in Westminster Abbey.

Write a blog for young people in which you give an account of your experience as you wait for the wedding service to start.

Or:

You are a news reporter.

Write an article about the royal wedding using the headline 'Royal Wedding Splashes Cash – while we Struggle'

Before you start writing your blog or article, think carefully about the pragmatics that will shape your language and style choices.

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IDEA 3: creating a knowledge organiser (KO) (individual or pairs)

Ask learners to create their own knowledge organiser focused on contexts/pragmatics. It should include key terms, definitions and examples, and there should be a section where the pragmatics of sample transcripts are explained. Examples could be taken from the Anthology transcripts or from transcripts studied in class.

For the structure of KOs, learners could access the WJEC Key Stage 4 examples – they will give ideas about content, style and layout.

e.g. Key stage 4
GCSE English Language knowledge organisers

e.g. Creative writing advice (KS5)
A Level English Lang/Lit: Creative Writing 1 Knowledge Organiser

e.g. Linguistic analysis: non-literary texts (KS5)
Linguistic and Literary Analysis: Prose Fiction and Non-Literary Texts

ACTIVITY 3: effect of pauses/emphatic stress (oral presentation; written response)

Look back to the transcripts in Activity 1 and analyse each presenter's use of emphatic stress and pauses.

Prepare an oral presentation of 3-4 minutes where you compare the presenters' use of these features and evaluate their effects.

You should think about:
- how much emphatic stress is used
- the type of words that are stressed and the effect they have on the target audience
- the use of micro pauses vs timed pauses and the reasons for these choices
- the length of the timed pauses and their impact
- the link to the pragmatics of the event
- the effectiveness of the communication.

Find examples to support the points you make.

The presenters in Text 1 and Text 2 use pauses and emphatic stress to engage the target audience and guide them through the event.

Write a response to the following question using the work you completed for your presentation:

Compare the effect of each presenter's choices and evaluate which commentary you see as most effective?

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Language Choices and Terminology Relevant to Mode

This section will explain some other useful terms that will help learners to analyse the language of transcripts.

Adjacency pairs
These are related spoken words that follow in a recognised pattern between two speakers. The first speaker says something that requires a specific type of response from the second speaker. The first part is described as the initiating action and the second part is the response.

e.g. greetings

A hey you (.) haven't seen you since your holiday
B hi Izzy it's been just too hectic

e.g. question + answer

A how much is this jacket?
B not sure (.) I'll just have to check

e.g. offer + response

A can I get you something?
B no I'm fine thanks
OR
B yes please (.) I'm starving

e.g. apology + acceptance

A I'm really sorry about that
B no worries

Adjacency pairs usually focus on two sequenced spoken utterances, but they can also be made up of speech and an action.

e.g. command + reaction

A Sit down and be quiet
B [stops talking and sits down]

Where responses follow the expected pattern, the interaction is described as cooperative. If the second part does not follow or if it's unexpected (for instance, answering a question with another question), there can be a break down in the conversation. This would be described as an uncooperative interaction.

Backchannel
Speakers use verbal and non-verbal signals to show they are listening, to reflect their understanding of a conversation and to encourage a speaker. These signals do not interrupt a conversation but act as supportive feedback. Because they do not stop the flow of the speaker, they are described as being backchannel.

Backchannel utterances are marked on a transcript as an overlap using // but the first speaker continues to talk and the conversation isn't disrupted.

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This kind of interaction creates a cooperative spoken interaction because it shows the speaker that the listener is engaged and interested.

The signals can be verbal (e.g. mmmm, yeah, right, uh-hhh, really, I see) or non-verbal (e.g. nodding, smiling, facial expressions showing shock, horror, relief etc.).

e.g. encouragement – Speaker B is reassuring Speaker A that they want to hear more

A we had a fantastic // holiday with perfect weather (.) great food and a lovely hotel too
B // sounds good

e.g. excitement – Speaker B is showing interest and recognising Speaker A's achievement

A it was hard // work but we got to the top and the view was stunning
B // wow

Code-switching
Speakers often move between different varieties of English, shifting the way they speak according to the pragmatics of a specific context. This can include purposefully:

- adjusting pronunciations and accents
- articulating words more clearly
- using more formal language OR a more informal and colloquial style
- adopting grammatical structures that are associated with formality OR informality
- mirroring the other speaker's body language.

Speakers can change their language to be more like the person they're speaking to – we call this **convergence**. It reduces social distance, builds bonds between speakers and acknowledges the situation. It can also be a way of showing politeness and respect, or of making communication clearer. This kind of language change helps speakers to integrate in a spoken interaction where they feel different from other speakers.

e.g. Speaker B responds informally, but converges to mirror the formality of Speaker A

A good morning (.) how are you today?
B hey yeah good err I'm very well thank you and you?

Speakers can also choose to exaggerate language differences – we call this **divergence**. It draws attention to social distance and highlights differences in social and cultural identity. Using language and grammatical structures that seem inappropriate for a particular situation can create an uncooperative tone, but it allows a speaker to define their distinctive, individual identity.

e.g. Speaker B's informal tone marks a conscious challenge to Speaker B's formal statement – playing down the seriousness of the situation and signalling a different attitude

A we need to discuss the current situation regarding the project timeline
B sure if you want but we're kinda not on top of it yet dunno what else I can say

Although most speakers code-switch, some people see it as a process speakers feel an obligation to change their language in order to conform and be accepted.

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Interjections
Words used to express emotions such as excitement, surprise, frustration, anger etc. They are associated with informal language and are used frequently in conversation. They are not part of the grammatical structure of a sentence and therefore stand alone.

e.g. oh (surprise)
wow (amazement, admiration)
hey (attracting someone's attention)
yay (expressing approval, encouragement)
oops (acknowledging a mistake)
ugh (expressing disgust)
oh no (expressing frustration)

Normal non-fluency features
When we speak, we are not always fluent – we hesitate, repeat ourselves unintentionally, and make mistakes and correct them. These features are common in spontaneous spoken language when we are organising our thoughts, feeling unsure or nervous, or when we want to keep our turn in a conversation and don't want to be interrupted.

Speakers may:
- pause leaving brief silences in their speech
- use filler words e.g. er, umm, like, y'know
- make a false start and then reframe the words
- repeat words unintentionally
- use informal words/phrases to make statements less direct or less assertive e.g. kind of, sort of, just (these are called hedges – they make speech seem more tentative).

e.g. so I (.) was kinda like (1) really fed up after the um run it's kinda hard to (.) explain so er I was thinking maybe like we could visit go to the park tomorrow no no let's do it later on

NON-FLUENCY FEATURES:
- pauses: micropauses are used in unexpected places (i.e. not marking grammatical structures) reflecting the speaker's hesitant tone and the effort needed to explain how they feel; the one timed pause marks the difficulty of making a personal revelation about their state of mind
- *kinda like*, *like*: informal pronunciation of 'kind of' – idiomatic language signalling the speaker's lack of certainty about how to express what they feel; perhaps also marking the need for thinking time (hedging)
- *um*, *er*: fillers reflecting speaker's hesitant tone
- ... *could visit go to the park*: a false start where the speaker changes their mind about the choice of verb or what they plan to do, and reframes the structure
- *no no*: unintentional repetition that marks the speaker's change in direction (deciding to go to the park today rather than tomorrow).

COMMENT: the speech in this extract seems hesitant and uncertain, reflecting the speaker's state of mind (represented by the emotive adjective phrases *really fed up* and *kinda hard*). The hedging, timed pause and the micropause separating the preposition *to* from its verb *explain* signal how difficult it is to express personal feelings. The fillers (*um*, *er*) that mark thinking time add to the unsettled tone. However, the lack of micropauses after this suggests that, once the speaker has vocalised how they feel, it is easier to make plans. The absence of any grammatical sentence markers increases the pace and perhaps reflects the speaker's feelings of relief.

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Standard English (SE) **and non-standard English** (NSE)
These are two varieties of English which are marked by different levels of formality, different vocabulary and different grammatical structures. Attitudes are also different: while Standard English is accepted, non-standard English is often judged as inappropriate. Speakers make decisions about whether to use SE or NSE according to the pragmatics of the spoken situation, their purpose and the linguistic identity they want to convey.

SE refers to a variety that follows traditional grammatical rules and uses standardised spelling and pronunciation. It is a prestige form associated with higher social status and higher levels of education; it is used in official, academic and professional situations. While most commonly linked to written language, it is often heard in formal spoken contexts such as lectures, speeches and news broadcasts. It provides a uniform way for people with different backgrounds and different geographical roots to communicate clearly. Some people consider it to be the 'most correct' version of English.

e.g. I have never visited Iceland but I would like to go soon

NSE refers to varieties that are different from SE because of a speaker's language choices in:

- grammar e.g. double negatives and non-standard verb forms
- pronunciation e.g. regional or cultural variations
- words e.g. regional dialect, slang, colloquialisms.

NSE often has low prestige and is judged as 'incorrect' by some people – even though it has a clear rule-based system, is widely used in informal speech and is recognised for its often creative vocabulary. It changes according to the region, culture or social group where it is used. This means that it helps speakers to express their individual identity by communicating a strong sense of community belonging.

e.g. ain't never bin to Iceland but wanna go a-sap

In this example, the speaker uses:

- non-standard grammar e.g. omission of subject pronouns (I), *ain't* (haven't)
- non-standard pronunciation e.g. *bin* (been), *wanna* (want to)
- an acronym often associated with informality – particularly when used instead of the initialism A-S-A-P e.g. *a-sap* (as soon as possible).

Topic shifts
In spoken language, speakers can change the topic of an informal conversation or of something more formal like a lecture or debate. Topic shifts can move a spoken interaction to a linked topic – moving to a logically related subject.

e.g. A I love the colours in autumn
B yeah right so bright (.) makes me think of Christmas (.) are you going to the ice rink this year?

They can also change the topic – moving to something with no obvious links (perhaps as a way to steer the conversation towards something that is important to the speaker).

e.g. A I loved that film
B hey have you done the science homework yet?

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Speakers use linguistic markers as signals to alert other speakers of a new topic. These can be questions, informal discourse markers (e.g. hey, oh btw, speaking of ..., so), or topic closing signals (e.g. nothing more to say about that let's talk about ..., that's done now...).

These shifts allow speakers to steer the conversation to topics of interest, to overcome awkward silences, to make a speaker feel comfortable, or to avoid conflict and maintain politeness.

Turn-taking
In any multiple speaker interaction, turn-taking is an important approach to managing the conversation. Where turn-taking is balanced, the interaction is described as cooperative; where turn-taking is uneven, it suggests that one speaker is dominant. Organised turn-taking means that there are fewer overlaps and interruptions. Sometimes a speaker will use linguistic signals such as fillers (err, um, ahh) or repeated coordinating conjunctions such as 'and' to keep their turn.

e.g. cooperative interviews with equal turn-taking

A I was going to ask you about the book =
B = sure if you want to
A so (.) I was thinking about the main character
B ok (.) what did you want to ask?
A I was wondering whether her experiences are your experiences =
B = oh (1) wow (.) that's a big one to start (1) I think I can say no not really

COMMENT: as would be expected, the interviewer sets the topic and the guest answers the questions. Turns are about equal (each speaker talks for about the same amount of time) and latch-ons mark their positive interaction. Speaker B clearly listens to the focus of each question and responds on the same topic (e.g. the main character; whether the experiences are autobiographical).

e.g. informal conversation with one dominant speaker

A what was your meal like last night?
B good (.) yeah good not too expensive (.) good amounts (.) everything **super** tasty (.) waiter was cool (.) background music not too loud and seats by the window which I **always** love
A so (.) deserts? were // they
B // **absolutely** great (.) you should go there (.) easy to get to and we all loved it **actually** we're going to head back next week
A I was wondering whether // I could join
B // that's my recommendation **go** sometime a big **five** star review from me

COMMENT: Speaker B has longer turns and twice interrupts Speaker A – this suggests they are dominant. Although Speaker A sets the topic (last night's meal) and Speaker B answers, the response to the question is extended with little opportunity for Speaker A to join in. Speaker B cuts off Speaker A's second question about deserts and talks over Speaker A's request to join the group. There is little opportunity for engagement and Speaker B seems more interested in talking than in listening.

Sample transcript: television sports interview [WJEC Anthology]

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In this extract, presenter Peter Greaves interviews the actor Rob McElhenney on Sky Sports News. They talk about his relationship with the Wrexham Football Club, that he and Ryan Reynolds own.

G: Peter Greaves M: Rob McElhenney

G I got to say guys I know some of the the Wrexham players personally I also had a **chat** with the **gaffer** (.) Phil Parkinson[1] as well and they've **all** said you're both really down to **earth** blokes (.) you've got the club's best interests at heart as well (.) so (.) that must be nice to hear =

M = yeah yeah I mean we we know we know that there's nowhere to hide (.) um and we welcome that er we we we wear our hearts on our sleeves and we're trying to (.) um we're trying to only make promises that we know we can keep and and to go into this with **open** eyes and **full** hearts

Glossary

[1] Phil Parkinson: the manager of Wrexham Football Club

LANGUAGE: reflects the focus of the interview and the conversational style between participants who have equal status (professional presenter and celebrity football club owner)

- topic: football e.g. *players*/*club* (nouns) and *Wrexham*/*Phil Parkinson* (proper nouns)
- informal: friendly vocative (*guys*); colloquial language marking close relationship e.g. *gaffer*/*blokes* (nouns), *yeah* (adverb); elliptical grammar (*I got to say* ...)
- idiomatic: signalling speakers' conversational tone e.g. *down to earth* (adjective), *nowhere to hide* (adverb), *wear our hearts on our sleeves* (clause)
- creative: conveying M's love of the club in a distinctive, individual voice e.g. *open eyes and full hearts* (noun phrases).

SPOKEN FEATURES (terminology relevant to mode): the exchange is cooperative and the spoken features reflect the positive relationship between the interviewer and the celebrity interviewee.

- turn-taking: equal turns – equal status
- adjacency pair: implied question (*that must be nice to hear)* + positive response (*yeah yeah*)
- repeated affirmation: adverb *yeah* to stress agreement
- normal non-fluency features (perhaps more than expected in MacElhenny's turn): unintentional repetition e.g. clauses (*we know we know/ we're trying to ... we're trying to ...),* pronouns (*we we we),* coordinating conjunctions (*and and*); fillers (e.g. *um*/*er*
- emphatic stress: used for emphasis on key words e.g. interviewer focuses on his interaction with Wrexham Club (*chat*, *gaffer*, *all*) and on McElhenney and Reynold's grounded qualities even though they are Hollywood actors (*earth*); McElhenney focuses on emotive adjectives (*open*/*full*) to draw attention to the sincerity of their intentions
- latch-on: the smooth link between Greaves' implied question and McElhenney's positive response signals their cooperative interaction.

COMMENT: the interaction is cooperative and reflects a good relationship between equal participants. As a public performer, McElhenney's hesitant delivery is perhaps unexpected. It will make viewers feel, however, that he is no different to them – it is proof that he and Reynolds are *really down to earth blokes* and that he is speaking personally rather than as a Hollywood superstar.

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The implied question gives McElhenney the opportunity to respond positively. Language with upbeat connotations such as the verb *welcome* and the noun *promises* emphasises this by stressing McElhenney's and Reynolds' good intentions towards Wrexham Football Club. The turn builds to a climax with the emotive coordinated noun phrase *open eyes and full hearts*, which conveys both their pragmatic approach and their personal commitment.

Language Choices and Terminology Relevant to Mode – Teaching Ideas & Activities

IDEA 1: creating flashcards/quiz (individual/groups)

Ask learners to create their own flashcards to revise the key spoken concepts and terminology in this section. They should include definitions, examples and brief comments explaining the impact of the spoken features in the examples they have selected or created.

In groups, they could then design a written multiple-choice quiz and answers based on the key information for other students to try.

ACTIVITY 1a: text analysis (pairs)

Read through the following transcripts.

Make notes on the language choices, the key spoken features and the impact they have.

What do you think the genres, purposes and target audiences are for these spoken interactions?

Key

(.)	micropause
(2)	timed pause (in seconds)
nice	emphatic stress
//	overlaps
=	latch-on
[pointing]	contextual information

Text 1

R: Rob, Steve's friend S: Steve

R that's quite **nice** (.) Steve
S **good size** for the (2) wrestling ring // there
R // yeah yeah it's already laid out
S I want it to go I want it to feel like really wow y'know (.) Madison Square **Garden**[1] Wembley **Arena**[2] (.) the O2 some big **massive event** I want it to feel like // **that**
R // yeah as opposed // to
S // but up // close
R // yeah (.) // like
S // and it to be (1) **mine** and **Becky's** though (2) our day

Glossary

[1] Madison Square Garden: a large indoor arena in Manhattan, New York City – famous as a boxing and wrestling venue
[2] Wembley Arena/O2: the two largest indoor arenas in London

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Text 2

M: John's mother J: John

M **my** favourite picture of your **father** is that one on the wall [pointing to picture] (1) yes
J what was that?
M that was taken (1) 1988 (2) **we** went to the camp[1] when you were a couple of months old in about (.) 1964 you had some **good** times there didn't // you and
J // I had (1) well all times =
M = you had a good place coz you could run up and // down
J // **all** good times and and the football field right opposite where we lived we had eighty mango trees in th. (1) in the garden =
M = yes (.) and you used to (.) play a lot of football there that was all you used to do

Glossary
[1] camp: a British army camp in Jamaica where John and his family lived when he was young

ACTIVITY 1b: applying contextual information (class discussion)

Read the contextual information for each text.

Text 1: this is an extract from *Don't Tell the Bride*, a BBC 3 series in which the groom has to plan a wedding for his bride-to-be in secret. In this episode, Steve is making plans for his wedding to Becky by visiting possible venues – they are both professional wrestlers.

Text 2: this is an extract from *Who Do You Think You Are?*, a BBC 1 series in which celebrities investigate their family history. In this episode, the former footballer John Barnes is talking to his mother about his childhood in Jamaica.

Does this information change the way you respond to the texts? How accurate were your initial thoughts about the genres, purposes and target audiences?

Add to your notes for Activity 1a to show how the contextual information changes your initial responses.

ACTIVITY 1c: the importance of contextual information (individual written response).

Use your notes to answer the following question.

"It's impossible to read and understand a transcript without contextual information."

Write an essay in which you explain why it is important to have contextual information before you read a transcript.

Give examples and comment on them to show how contextual information shapes our understanding of spoken language. Your examples could be taken from transcripts you have studied in class, or from personal experience.

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IDEA 2: engaging with spoken interactions (class).

Ask learners to listen to three different spoken interactions either together as a class or individually (e.g. comic sketches on YouTube, politicians' speeches, teachers delivering a GCSE subject lesson, students asking teachers questions, TED talk, Listening Project conversation, interviews).

As they listen, they should make brief notes on:

- speakers' language choices (e.g. subject specific, topical, humorous, colloquial, formal, informal etc.)
- the use of any spoken concepts (e.g. adjacency pairs, backchannelling, code-switching, interjections, normal non-fluency, SE/NSE, topic shifts, turn taking).

When they have finished, ask them to come to some conclusions about the kind of language choices made in different situations.

They should think about:

- the situation of the spoken language
- links between language choice, purpose and pragmatics
- the impact of spoken language features on the audience(s)
- the effectiveness of the communication in each case.

ACTIVITY 2: spoken language (pairs).

Read the following extracts about the importance of spoken language.

Write an essay in which you explore your response to the ideas about spoken language in the three texts.

To support your points, you should include examples of spoken language in different contexts and comment on how spoken features contribute to meaning.

You may like to think about:

- the source and purpose of each text
- how the ideas in these texts relate to you
- how effective you think the arguments are
- why you hold the views/perspectives you do.

Text 1: AI summary

Spoken language is vital for communication in personal and professional settings. It builds social connections, allows us to express emotions directly, gives us interactive opportunities for problem-solving, passes on cultural values, and is central to learning. Feedback is immediate and misunderstandings can be corrected. Spoken language shapes our relationships, supports our cognitive development and encourages collaboration in everyday life.

Pauses, stress and changes in volume or tone can convey emotions that are often lost in writing.

Text 2: education textbook

Teaching young people the skills they need to communicate is essential to close the gap between socially disadvantaged pupils and their peers.

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Where teachers use types of spoken language that learners may not have experienced before, it has been shown through numerous studies that young people's academic success leaps forward. However, the benefits reach far beyond school. If young people can express themselves, it will help them develop good relationships. If they have the confidence to present in front of an audience, it will help them in an interview situation or even in their future careers.

Learners need to know:

- the 'rules' of social interaction (e.g. recognising the status/role of participants, turn-taking, using patterns like questions/answers or greetings and thanks, knowing how to fix errors, asking what they don't understand)
- how to use non-verbal cues effectively (e.g. pauses, volume, stress, latch-ons, body language)
- how to listen.

Text 3: a psychology website
[See below for text, p.33]
39 Communication Games and Activities for Kids and Students

IDEA 3: Terminology check (class)

To make the terminology part of the learners' usable vocabulary, give them practical exercises (perhaps as lesson openers or 'terminology check' lessons) where they have to identify the spoken feature e.g. highlighting adjacency pairs in a short example; cloze deletion where they have to insert the appropriate spoken term; being given a term and writing an appropriate example.

ACTIVITY 3: Creative writing (paired); commentary (individual writing)

Choose an event – it could be a sports match, a live music festival, a state occasion, a family celebration or a holiday.

In pairs, write a spoken commentary voiceover for the event.

You should decide where your commentary will be heard – a family video, YouTube, a sports channel, a music or travel vlog.

The vocabulary you choose should be suitable for your topic and your target audience.

Use appropriate transcript annotations to show where you pause and use emphatic stress. You could also indicate things that are happening by including references to actions or visuals in square brackets.

Each learner should then write their own reflective commentary:

Write a commentary that evaluates the choices you have made in your spoken text.

You should:

- explain how your transcript was shaped by the context of your writing
- explore how you have used language and structure to engage your target audience
- select evidence from your transcript to support your ideas
- analyse the examples you select using appropriate terminology
- assess the effectiveness of your transcript in communicating the event you are describing.

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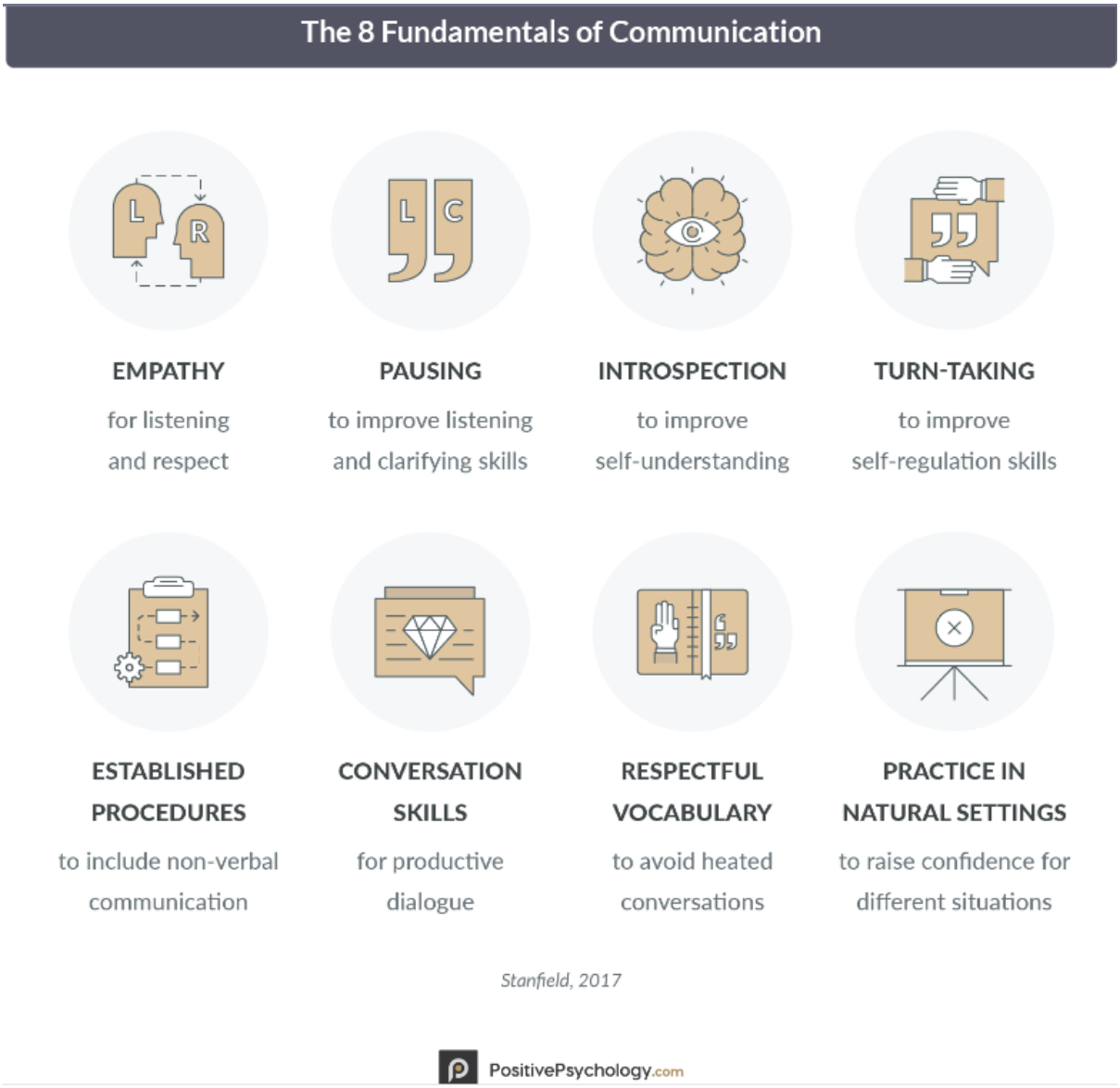

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Integrating Linguistic and Literary Approaches to Spoken Language

Integrated linguistic and literary approaches encourage learners to select and apply their knowledge of terminology from both linguistic and literary disciplines in meaningful ways. This should be the basis for all their analysis, making their arguments focused and purposeful.

An integrated approach is not about being able to label words or spoken features, and learners will not get credit for observing features without commenting on the meaning and the effects created. Feature spotting is a limiting approach because it shows no evidence of interpretation – and learners should always read for meaning.

Learners need to use the literary and linguistic knowledge they have studied, but the approach they choose will depend on the spoken texts they are analysing and the questions they have to answer. They can make a decision about what they see as the best route for their analysis and evaluation, but the approach they choose should help them to organise their paragraphs so that their argument and analysis develop clearly.

For example, if the question asks learners to explore the different genres of spoken language they use, their approach may focus on **genre types**:

- when they use them
- their purpose and target audience
- the key features (linguistic, literary, rhetorical)
- whether they flout or conform to genre conventions.

If the question asks learners to evaluate the levels of formality used by two different presenters, their approach may focus on **comparing and evaluating** the **pragmatics** and the **language choices** each presenter makes because of the context:

- situation and purpose
- status of speakers and their relationship with the audience
- the topic and word choices linked to the subject matter
- examples of formality/informality and their impact.

If the question asks learners to examine the **language features** used in speeches to engage the target audience, their approach may focus on an analysis and evaluation of linguistic and literary techniques used:

- the topic
- spoken language features (emphatic stress, pauses, volume)
- imagery and rhetorical patterning
- vocabulary choices.

The approach should be appropriate to the task and text(s) set but, in all cases, learners need to include knowledge of literary and linguistic techniques and to show clear engagement with meaning and impact.

Approaches to spoken language in literature

Spoken language can be presented in a written form in different ways according to the genre and the purpose. Learners need to be familiar with linguistic and literary techniques in order to analyse and evaluate characterisation through dialogue.

In literary texts, writers use spoken language in playscripts and novels to present characters and develop relationships. Knowledge and understanding of spoken language can help readers appreciate how writers use linguistic and stylistic features to characterise, and the impact they have.

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Spoken language in scripts
In scripts, a character name with a colon comes before the words an actor will speak aloud. Words in brackets (often adverbs or –ing verbs) suggest how the actor may deliver the lines.
e.g. MRS RICHARDSON: (*sharply*) Look, I honestly don't know what you're talking about. And (*glaring at her neighbour*) I'm really busy at the moment.

The language a playwright chooses may be formal and poetic or colloquial and conversational.

e.g. formal and stylised
Shakespeare's plays are written in verse and frequently use figurative language – the spoken words seem quite distant from everyday spoken interactions. However, he still draws on spoken conventions to present his characters.

Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it not to look so green and pale
At what it did so freely? *Macbeth*, Act 1 Scene 7

COMMENT: in a conversation, we would expect adjacency pairs to be complete, but Lady Macbeth leaves Macbeth no opportunity to answer her questions. Shakespeare is using this spoken feature to characterise her as a dominant and unsympathetic wife – it marks their interaction as uncooperative because they have very different attitudes to the murder of Duncan at this point in the play.

e.g. informal and conversational
Delaney uses more everyday language in her play *A Taste of Honey* and this makes her characters seem more familiar to contemporary readers.

JO (*as she falls on a couch in the darkened room*): Let me lie here and don't wake me up for a month.
GEOF: Shall I put the light on?
JO: No. Don't you dare put that light on.
GEOF: Did you enjoy the fair?
JO: Loved it. I haven't been to a fair since Christmas. *A Taste of Honey*, Act 2, Scene 1

COMMENT: in this spoken interaction, the adjacency pairs are complete reflecting the positive, cooperative relationship between the characters. Delaney chooses features typical of informal conversation such as contractions (*don't*, *haven't*) and an elliptical style (*Loved it.*). This helps her to characterise Jo and Geof as good friends.

Spoken language in novels
In a novel, direct speech is marked by speech marks often with a dialogue tag like 'said', 'whispered' or 'yelled'.

e.g. "I'm sorry to hear," her teacher replied, "that you got caught out in the rain. But, Alice, that's no excuse for being late."

The language a novelist chooses may be formal and stylised or informal and conversational.

e.g. formal vs informal dialogue

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Dickens' characters speak in a way that reflects their status and the period – he varies the style of the direct speech to highlight this.

In this extract, Joe (a blacksmith and Pip's guardian) has come to London to visit Pip (a young man who has a mysterious benefactor).

"Joe, how are you, Joe?"
"Pip, how AIR you, Pip?"
"Which you have that growed," said Joe, "and that swelled, and that gentle-folked;" Joe considered a little before he discovered this word; "as to be sure you are a honour to your king and country."
"And you, Joe, look wonderfully well." *Great Expectations*, Chapter 27

COMMENT: in this conversation, Dickens uses formal, standard English to characterise Pip and informal, non-standard English to characterise Joe. Dickens capitalises *AIR* to draw attention to Joe's pronunciation of the verb 'are'. This typographical feature suggests he is trying to converge with Pip, using a formal accent he sees as more appropriate for the situation. However, it is overstated and therefore has a comic tone – as does his over-compensation with the pronunciation of an initial *h-* in *honour* (marked by Dickens' use of the determiner *a* rather than 'an' which occurs after a vowel). The non-standard verb *growed* (the past participle 'grown') and the neologism *gentle-folked* (verbing the noun 'gentlefolk') develop the characterisation of a working man who feels inferior in a situation that is alien to him. The description of Joe *consider[ing] a little before he discovered this word* uses the narrator's voice to mark a hesitation as Joe tries to choose the most appropriate word. This kind of momentary break in the conversation would be marked in a transcript as a timed pause.

Analysing transcripts using linguistic and literary approaches
Transcripts are usually dominated by spoken features, but there can also be examples of literary language such as imagery and creative use of language. Although these are often associated more typically with literature, in spoken texts they can help a speaker to convey a more personal and distinctive voice.

Key

(.)	micropause
(2)	timed pause (in seconds)
final	emphatic stress
HERE	raised volume
//	overlaps
=	latch-on
[presses wall]	contextual information

Text 1: an extract from a television commentary on an Olympic boat race – it looks as if the British boat could move from second to first place in the final moments of the race

A so we're inside six hundred metres now of the **final** of the men's boat race (.) and Great Britain are currently in **second** place (.) this is an **incredible** position (.) we need (.) a **huge** lift from the British (.) if they're gonna come back on the Australians (.) Australia through in first place (.) Great Britain are currently **second** (.) and in third place Slovenia (.) we're now moving to the **dying** part of the race (.) only five (.) hundred metres remain (.) it needs a huge **huge** push for the British crew to move from silver (.) into the **gold** medal position (.) and Tom James[1] **knows** (.) he has to give more (.) and the British crew want to give more (.) HERE they come (.) for the FINAL time

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Glossary
[1] Tom James: a key member of the rowing team

COMMENT: much of the voiceover is factual (providing information on the distance left; team positions; what the British team needs to do to win) or focusing on the excitement of the final part of the race (emphatic stress on adjectives such as *incredible*, *huge*; changes in volume). However, there are some creative language choices that dramatise the event and make the voiceover more distinctive. The metaphorical use of *dying* and the rhetorical patterning of *has to give more*/*want to give more* add a literary tone, engaging the audience with the commentator's enthusiasm and excitement as the race comes to an end and it looks as if the British team could win.

Text 2: an extract from a television documentary about a secondary school in Manchester – the Head of Year is talking to Billy, a Year 7 student, about his bad behaviour

H Head of Year B Billy

H so (.) there is a bit of you (2) it's like a **button** like this self-destruct [presses wall] you know what self destruct means? (1) when you press a button and the whole thing **blows** up and it's gone BOOM (.) and you **keep** pressin' it like that (1) I've been here **sixteen** years Billy (1) I know where this is gonna go (2) I can see (.) like a crystal ball (.) I can look in the **ball** (.) I can see where things are going (2) I have been here a **long** time (3) you are absolutely one hundred percent going to have to **change** Billy (3) you've just gotta // suck it up
B // they're goin' over people doin' worse things than me though innit and they NEVER get in trouble =
H = I couldn't give a fiddler's about anyone else at this moment in time (1) come with me boys

COMMENT: the interaction is marked by frequent use of informal language because the Head of Year is trying to connect with Billy. By forging a meaningful relationship, the Head of Year can engage him with the serious underlying message – bad behaviour will have long term consequences and won't be tolerated. To help Billy understand the consequences, the Head of Year uses similes to make abstract concepts more physical, creating a visual image that will make sense to a younger student. The simile *like a button like this self-destruct* is designed to give a physical representation to the way Billy's behaviour explodes uncontrollably. It will be a familiar concept from video games and other popular media, and the Head of Year's emphatic stress on **blows** and the raised volume on BOOM focus Billy's attention on the dramatic image. The message is reinforced by the simile *like a crystal ball* that the Head of Year uses to help Billy understand that the consequences of his bad behaviour will affect more than his Year 7 lessons.

The comments here focus on the literary techniques, but learners would need to draw on their linguistic and literary knowledge to explore the spoken interactions fully.

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Integrating Linguistic and Literary Approaches to Spoken Language – Teaching Ideas & Activities

IDEA 1: Identifying spoken features and reflecting on impact (individual written response)

Ask learners to find examples of specific spoken and literary features in a transcript and comment on their impact.
e.g.

- Find a noun with emphatic stress and explain why the speaker uses it.
- Find an example of rhetorical patterning and explain its effect.
- Find a word with raised volume. Identify the word class and explain why the speaker uses it.
- Find an example of an overlap. Explain why it happens and the impact it has.
- Find an example of metaphorical language. Explain its effect.

ACTIVITY 1: Creative writing/identifying and commenting on key features (individual written response)

Ask learners to choose either an interview or an informal conversation.

They then need to think of:

- a possible topic and purpose for the communication
- two speakers who could interact in the chosen genre.

Ask learners to write a short transcript in which the two speakers use spoken and literary techniques in their interaction.

When they have finished writing their spoken text, learners should write bullet points outlining five key examples and the impact they have. These examples should include literary as well as spoken language features.

IDEA 2: Thinking about approaches (pairs)

Ask learners what kind of approaches they could use for different questions.
e.g. Using linguistic and literary approaches, discuss how the speakers engage their target audience.

- focus on key spoken and literary features and their impact on the audience

OR

- focus on pragmatics and the way the situation, purpose, topic and target audience shape meaning and the literary and linguistic techniques chosen

OR

- focus on genre conventions and the way spoken and literary features influence audience response.

e.g. “The speakers convey their messages effectively.” To what extent do you agree with this statement? You must use evidence from the text to support your answer.

- identify the linguistic and literary techniques used to convey the speakers’ messages and evaluate their effect showing how far you agree with the statement

OR

- highlight the key messages and explore whether spoken and literary features are effective or not in communicating these to the audience.

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ACTIVITY 2: Arguing a case (individual written response)

The following extracts are taken from programmes about cooking. They are both designed to entertain and inform the target audiences.

Read the transcripts and answer the question below:

"The speakers use their professional expertise to entertain and inform the target audience."

To what extent do you agree with this statement?

You must use evidence from the transcripts to support your answer.

You should think about:

- tone
- the ways the participants present themselves to the target audience
- spoken features
- the use of informative and descriptive language
- the actions that accompany the words.

Key

(.)	micropause
(2)	timed pause (in seconds)
very	emphatic stress
HOW	raised volume
//	overlaps
=	latch-on
[laughs]	contextual information

Text 1: an extract from a television food and lifestyle programme presented by the professional cook Jamie Oliver. In this extract, comedian Jack Whitehall learns how to make chocolate pizza.

O Jamie Oliver W Jack Whitehall

O so look what we got here (2) is a **very** (1) **sticky** (.) dough (.) in fact we want to get that kinda **gluey** (1) sort of texture going (.) and then I'm just gonna add a little flour (.) to it (.) just to make it a bit more **pliable five** minutes of **love** // and then once you
W // yeah
O kinda (.) get it roughly together we can put that out (1) onto // a board and
W // great
O we'll give it a knead (2) you can see it sorta coming together now it's kinda like like (.) very gluey (2) stretchy (.) so the concept of **kneading** =
W = yeah =
O = is to **stretch roll stretch roll** move it around **slap** it about there's no real right or wrong so just keep it **moving**
W yeah yeah errr this is a **disaster** HOW has that happened? [holds up his hands covered with sticky dough] I think I'm more the guy right at the END that JUST puts on the **toppings**

Text 2: an extract from a television cookery programme presented by Mary Berry, who is well known for her clear explanations and her humour. In this extract, she demonstrates a recipe for a special occasion.

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B: Mary Berry

B the smell coming up from this is **absolutely** lovely (3) then we'll need a little **pepper** (1) and **salt** (1) now **aioli** is **French** (.) **mayonnaise with** (.) **garlic** a **lot** of garlic (.) I've just put **one** clove of garlic because I find when you **press** it **all** the **juice** comes out and I think that's plenty (.) don't be tempted to chop it cos you'll get big pieces in your teeth [laughs] (3) **right** the **next** thing (.) is (.) to **cook** the lobster tails **here** they are and they take **no** time to cook **about** five minutes **all** I need is **boiling** salted water (2) that's it (2) I want a **delicate** vegetable **alongside** so (.) **tender** asparagus is **perfect** like **that** [throws in a pot of boiling water] there we are (1) the **lobster** has had its **five** minutes (2) [takes lobster out of pot] look at that **gorgeous** (.) **bright** (.) pink **lovely** (2) now (.) that's **too** hot for me to handle (.) so just leave **it** (1) **get** on and do **another** job have you made the **beds** yet? [smiles at camera]

IDEA 3: Writing questions/mark schemes (pairs)

Give learners the following transcript and ask them to write:
1. a key for the spoken language features
2. questions focusing on some of the literary and linguistic approaches used by the speaker
3. a mark scheme covering the points they believe should be addressed in a successful answer for each question.

The extract below is taken from a speech delivered in 1873 by Susan B. Anthony. She was fighting for women's right to vote in America and visited townhalls to speak to local people. [WJEC Anthology]

A: Susan B. Anthony

A a year and a half ago (.) I saw a theatrical company (.) called the Pixley Sisters (.) playing before **crowded** houses **every** night of the **whole** week of the Walla Walla fair (1) the eldest of those **three fatherless** girls was scarce eighteen (.) yet every night a United States officer **stretched out** his **long** fingers (.) and clutched **six dollars** of the proceeds of the exhibition of those orphan girls (.) who (.) but a few years before were half starvelings in the streets (1) so (.) the **poor widow** who keeps a boarding house manufactures shirts or sells apples and peanuts on the street corners of our cities (1) is **compelled** to pay taxes from her scanty **pittance** (1) I **would** that the women of this Republic at once resolve (.) **never again** to submit of taxation (1) until their **right to vote** be recognized AMEN

Sample questions:
- Look at lines 9-11. Pick out two words or phrases that the speaker uses to characterise the United States officer. Explain the effect these have on the target audience?
- In line 6, the speaker uses the word "fatherless" with emphatic stress. Identify the word class of "fatherless" and explain the persuasive effect of Anthony's choice.

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ACTIVITY 3: Evaluating transcripts (individual oral presentation)

From the spoken texts you have studied, choose two short transcripts that have engaged you.

Prepare an oral presentation in which you explain why you think these two transcripts are so effective.

You should explore some of the key features using appropriate linguistic and literary terminology. Provide examples to support the points you make.

You may use brief notes but should remember that this is not a reading task. Your talk should last 4-6 minutes.

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Successful and less successful responses

Spoken language questions on transcripts from the Anthology will test learners' ability to use the approaches they have practised during their course. They will need to apply their knowledge of linguistic and literary features so that they can:

- analyse the pragmatics of the spoken situation
- explore the meaning
- select appropriate terminology to describe key features
- engage with the effects created by the speaker(s)
- evaluate the impact on the target audience.

Characteristics of a successful response:

- understanding of spoken features e.g. turn-taking, overlaps, latch-ons, emphatic stress, raised volume, non-fluency features
- engagement with genre conventions and register e.g. subject specific language, levels of formality, adjacency pairs
- discussion of the context and how it affects the content, language choices and style e.g. when? where? who? what? why?
- appropriate terminology used accurately
- evidence of close reading
- carefully chosen short quotations that support points
- analysis that is linked to an exploration of meaning
- evaluation that conveys personal responses and is underpinned by linguistic and literary approaches
- carefully structured short or extended responses that answer the question set.

Characteristics of a less successful response:

- general references to spoken language with few links to the transcript
- quotations are too long or missing
- little sense of the details of the transcript
- undeveloped close analysis
- terminology used to label rather than analyse examples (feature spotting)
- narrow range of points in an extended response
- lack of focus on the question
- tendency to describe or summarise rather than analyse and evaluate.

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Section 2: How Writers Create Meaning

Genre Conventions

Learners are familiar with a range of literary and non-fiction written genres from their study of English in Years 7-9. In the new GCSE English Language and Literature, they will engage with the conventions associated with different genres both as writers and as critics – they will analyse and evaluate texts produced by a range of writers; they will create and analyse their own texts.

To do this efficiently, learners need an understanding of the key conventions associated with literary and non-fiction texts. This knowledge means they can recognise when texts conform or challenge the conventions – and it will give them opportunities to experiment in their own writing. Coming to a text with expectations will help them to draw conclusions about text purposes, to appreciate the effects of the linguistic and literary approaches writers choose, and, above all, to read for meaning.

This section outlines some broad ideas about literary and non-fiction written language, building on learners' existing knowledge and experience. Comments on the examples are offered here to suggest possible approaches that could underpin interpretations – approaches that demonstrate how linguistic and literary techniques can be combined. The main aim is to engage learners with this process so that new linguistic terminology can be used effectively to support and develop their use of literary terms, which may well be more familiar to them.

Centres will not study all the texts used as examples in this section, but they are all taken from the GCSE English Language and Literature set text lists, or from GCSE past papers where the resources have been adapted and used as exemplar material. Where [...] is used in an example, it marks a section omitted from the text. The examples and comments can be used in the classroom as exercises, or the questions can be reframed and applied to the specific texts learners are studying. The key lies in recognising how linguistic and literary approaches can be applied to analyse meaning and evaluate impact.

Literary writing
Learners will have studied novels, poems and plays in Years 7-9, perhaps more frequently as extracts. This means they are familiar with the conventions associated with each genre. Alongside recognisable literary techniques such as plot development, characterisation, scene setting and themes, learners will build confidence in using linguistic terms as a shorthand to help them discuss the meaning and impact of written texts.

The following key approaches are exemplified and explained using linguistic and literary terminology to help learners understand how they can apply their knowledge. The comments are a starting point – they can be adapted to suit the learners of any centre.

Narrative voice
The narrative voice of a novel or poem reflects the way a story is told. Learners should be able to recognise a narrator as a character or as an outside observer with an omniscient viewpoint. Using linguistic and literary approaches will give them the opportunity to analyse and evaluate how a writer's choices:

- create the narrator's voice
- shape the tone and style of a text
- influence the way readers respond to events and characters.

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Learners can recognise a **first person narrator** in the writer's use of first person pronouns *I* (singular) or *we* (plural). In this case, the reader experiences the thoughts and feelings of the character firsthand because the narrator is a direct participant in the events. The approach is often personal and engaging – although the narrator cannot always be trusted.

e.g. *Great Expectations*, Charles Dickens (1861)
In this extract, Pip, aged about eight, has just returned from visiting Miss Havisham at Satis House. He tells lies about his visit and then feels guilt at what he has done.

> And then I told Joe that I felt very miserable, and that I hadn't been able to explain myself to Mrs Joe and Pumblechook who were so rude to me, and that there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she said I was common, and that I wished I was not common, and that the lies had come of it somehow, though I didn't know how. (Chapter 9)

In this first person extract, learners could comment on Dickens' style as suitable for the spontaneous confession of the young narrator.

- to convey the impression of an outburst of uncontrollable feelings as guilt overwhelms Pip, Dickens uses a foregrounded *And then* (l.1)
- to create a childlike voice, Dickens repeats *and that ...* (a list of coordinated clauses outlining the things that have happened to Pip) and uses straightforward evaluative adjectives (*rude*, *beautiful*, *dreadfully proud*)
- to present Pip's state of mind, Dickens places the adjective phrase *very miserable* in an emphatic position after the verb and repeats the adjective *common*, drawing attention to Pip's sudden awareness of his class and social position
- to suggest Pip's lack of understanding, Dickens uses hedging (*somehow*) and a final subordinate clause (*though I didn't know how*).

Dickens engages the reader through the stylistic approach he adopts: the adult Pip is reflecting on his life from a position of maturity, but the style in this extract creates a childlike voice. It is a personal account of a moment that shapes the young Pip.

Learners can recognise a **second person narrator** in the writer's use of second person pronouns (*you*). This addresses the reader directly and makes them part of the story. It is an immersive approach because it draws the reader into the story as a protagonist. It can, however, also have an alienating and distancing effect. It is not common in narrative but is frequently used in role-and-play books.

e.g. fighting fantasy

> You turn around and stagger through the arch. There are four vicious creatures in the chamber so you slowly back out. Choosing another path, you peer down into gloomy darkness. You can see nothing. You can feel nothing. But you can hear the beast. Plucking up courage, you step forward and make your way, blinded by the darkness, towards the deathly sound.

In this second person narrative, learners could comment on the writer's focus on a sequence of actions that guide the reader-narrator towards their next choice. As is typical of the genre:

- the language is action-based with dynamic verbs e.g. *turn around*, *back out*, *peer*, *step forward*

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- opponents are established with concrete nouns e.g. *creature*, *beast*
- characterisation of the reader-narrator is developed through distinctive verb choices e.g. *stagger* (building on previous violent encounters)
- a hostile tone is created through emotive adjectives e.g. *vicious*, *gloomy*, *deathly.*

Learners can recognise a **third person narrator** in the writer's use of third person pronouns *she/he* (singular) and *they* (plural). The narrator stands outside the story and observes characters and events from a distance. This requires an omniscient point of view because the narrator is aware of the characters' thoughts and feelings.

e.g. *Brave New World*, Aldous Huxley (1932)
In this extract, Bernard feels awkward and uncomfortable as he commands two lower status Delta Minus workers to get his helicopter ready for him. As an Alpha Plus, Bernard has a high status in the world of 2540, but his lack of height means that he is not always respected.

> He opened the door of his lock-up and called to a lounging couple of Delta-Minus attendants to come and push his machine out on to the roof. [...] Bernard gave his orders in the sharp, rather arrogant and even offensive tone of one who does not feel himself too secure in his superiority. To have dealings with members of the lower castes was always, for Bernard, a most distressing experience. (Chapter 4)

In this third person narrative, learners could comment on the initial description of Bernard's actions: he opens the door and calls for some lower status attendants to get the helicopter ready for him to fly. In the second part, however, the narrator comments on and interprets Bernard's behaviour for the reader:

- he overcompensates as he tries to assert his authority through his tone of voice e.g. the tripling of the adjectives *sharp, rather arrogant, and even offensive*
- his self-doubt is made explicit e.g. the subordinate clause *who does not feel himself too secure in his superiority*
- the characterisation of his self-doubt builds to a climax e.g. the emphatic adverb *always* and the final emotive superlative phrase *a most distressing experience*.

Stylistically, the third person narrator has moved from the external and observable (Bernard's action and tone of voice) to a representation of his thoughts and feelings (his lack of security and the emotional effect it has on him).

Narrators can be a reliable point of contact for the reader – they provide a commentary that the writer wants us to believe and trust. However, they can also be **unreliable**, providing a subjective and incomplete account of what is happening. This may mean the narrator says contradictory things or things that don't seem possible given our understanding of the world.

Setting
The setting provides a backdrop to a story, play or poem. Learners can look for details like time, place and weather, and explore how these are used to create the atmosphere and to dictate the kind of characters and events that shape the narrative. Using linguistic and literary approaches will give them the opportunity to analyse and evaluate how a writer's choices:

- create a realistic environment to engage a contemporary target audience, mirroring the real world at a particular point in time

OR

- create fantastical worlds that offer an escape from reality.

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Learners can assess the setting as:

- a backdrop that is distinctive in terms of the period, the geographical location and the social context
- an approach that gives writers the opportunity to structure a narrative, to enhance characterisation and develop themes.

e.g. *Pride and Prejudice*, Jane Austen (1813)
In this extract, Elizabeth is visiting her friend Charlotte at the Parsonage in Hunsford. It is the first time they have met since her marriage to the clergyman Mr Collins. Austen uses the setting to reflect the way of life Charlotte has chosen in marrying a man who is *neither sensible nor agreeable* (Chapter 22).

> At length the Parsonage was discernible. The garden sloping to the road, the house standing in it, the green pales[1] and the laurel hedge, every thing declared they were arriving. Mr Collins and Charlotte appeared at the door, and the carriage stopped at the small gate, which led to a short gravel walk to the house, amidst the nods and smiles of the whole party. [...] It was rather small, but well built and convenient; and every thing was fitted up and arranged with a neatness and consistency of which Elizabeth gave Charlotte all the credit. (Chapter 28)

Glossary
[1]pales: fences

In this extract, learners could comment on the writer's initial focus on descriptive details that draw attention to the natural setting:

- to build a visual image of the rural scene e.g. concrete nouns *garden* and *laurel hedge*; the adjective *green (*describing the colour of the fences).

These mark Elizabeth's first impressions.

Learners may also notice, however, Austen's implicit suggestion that Charlotte's new home has limitations:

- to describe the reduced scale and lack of grandeur e.g. adjectives such as *small* (the gate) and *short* (the path)
- to emphasise the constraints e.g. hedged adjective phrase *rather small*
- to suggest the practicality (rather than luxury) e.g. adjectives *well built and convenient*
- to reflect Charlotte's pragmatic approach to life (her marriage offers her stability and status) e.g. balanced coordinated phrases *fitted up and arranged ... a neatness and consistency ...*

In describing the setting, Austen emphasises that by marrying Mr Collins Charlotte has chosen financial security rather than love.

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e.g. *Frankenstein*, Mary Shelley (1818)
In this extract, Shelley describes the mood and atmosphere on the evening Frankenstein gives life to his creation. The setting creates a physical and emotional environment as a backdrop to what should be, after almost two years of work, an exciting and fulfilling moment in Frankenstein's career.

> It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open.

In this extract, learners could comment on the scene-setting:

- the laboratory e.g. noun phrase *the instruments of life*; formal scientific language such as *infuse* and *a spark of being*
- the dramatic mood mirroring Frankenstein's isolation – conveyed by Shelley's use of pathetic fallacy e.g. autumnal season (*November*), time reference (*one in the morning*) and depressing weather (adjective *dreary* and adverb *dismally*)
- the bleak scene created by the lack of light e.g. emotive adjectives *nearly burnt out* and *half-extinguished* (describing Frankenstein's candle).

This approach sets the scene effectively for the reader, it also mirrors Frankenstein's state of mind – made explicit with the abstract nouns *anxiety* and *agony*, and ultimately foreshadowing his feelings of disappointment and fear when the creature wakes up. The dark setting is perhaps also thematic since it symbolises Frankenstein's disruption of natural laws and his challenge to God's role as creator.

e.g. *An Inspector Calls*, J.B. Priestley (1945)
In the opening stage directions, Priestley gives directors specific information about the way to set up the stage. The description of the room provides a backdrop to the characterisation of the Birling family, but also represents a key theme – social class.

> The dining room of a fairly large suburban house, belonging to a prosperous manufacturer. It has good solid furniture of the period. The general effect is substantial and heavily comfortable, but not cosy and homelike.

In this extract, learners could comment on language choices that describe the physical setting of the stage while also influencing the audience's response to the Birling family. Priestley uses lexical signals to suggest that this house belongs to a family who are still climbing the social ladder – Mr Birling may be *a prosperous manufacturer*, but he still lacks a title and the status that goes with it:

- emphasising the limitations of their dining room e.g. hedged adjective phrase *fairly large*
- suggesting that everything is for show – the Birlings' lives are a performance of respectability and class e.g. *good/solid* (modifiers describing the furniture), *substantial and heavily comfortable* (modifiers describing the overall atmosphere)
- symbolising the lack of family bonds e.g. negated modifiers *not cosy and homelike*.

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Priestley's aim is to encourage the audience to form a critical impression of the Birlings' upper middle-class status. By the end of the play, the audience recognise the dining room setting as a metaphorical trap. Symbolically, it represents the unchanging and unsympathetic attitudes of Mr and Mrs Birling from which their grown-up children must escape.

Characterisation
The characterisation of protagonists in novels, plays or poems is designed to engage the target audience by describing appearance, by referencing character actions and words and by conveying how other characters respond to them. Learners can recognise this by analysing and evaluating a writer's linguistic and stylistic choices.

e.g. *Lord of the Flies*, William Golding (1954)
In the extracts below, Golding characterises Jack, the novel's antagonist, using different approaches – even though there is a common thread aligning Jack with the theme of violence from his very first appearance in the novel.

> Inside the floating cloak he was tall, thin, and bony: and his hair was red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger. (Chapter 1)

In this extract, learners could comment on Golding's description of Jack's **appearance and personality**:
- physical appearance (setting him apart from the mildness that characterises Ralph) e.g. adjectives *bony*, *crumpled* and *ugly*
- dominant personality e.g. confrontational verb *stared*
- hostile mood e.g. adjective *frustrated*, abstract noun *anger*
- underlying aggression and unpredictability suggesting an impending outburst e.g. parallel verbs *turning ... ready to turn ...*

The symbolism of his black cap with its connotations of the executioner becomes increasingly relevant as the plot develops.

> He began to dance and his laughter became a bloodthirsty snarling. He capered towards Bill and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness. (Chapter 4)

In this extract, learners could comment on t**he third person narrator's observations** about Jack's behaviour when he first paints his face. The 'mask':
- frees Jack from social rules – Golding marks the transition from a game to a sense of violent displacement e.g. juxtaposition of the noun phrases *laughter* and *bloodthirsty snarling*
- creates a powerful image of distance between Jack and the actions he will carry out e.g. personification *a thing on its own*; verbs such as *hid* and *liberated.*

The thematic reference to *shame and self-consciousness* signals this event as a turning point in Jack's characterisation.

> But Jack was shouting against Ralph.
> "Bollocks to the rules! We're strong – we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat –!"
> He gave a wild whoop and leapt down to the pale sand. (Chapter 5)

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In this extract, learners could comment on the way Golding uses Jack's **actions and words** to characterise him as increasingly powerful – for example, when he challenges Ralph and rejects the symbolic role of the conch. Jack's direct speech:

- creates a hostile mood e.g. verb *shouting*
- marks his heightened emotions e.g. repeated use of exclamatory sentences
- suggests his dismissive manner e.g. informality of *bollocks*
- emphasises his belief in the unity and power of his hunters e.g. aggressive repetition of the first person plural pronoun *we* (distancing Ralph and his supporters)
- builds tension e.g. polysyndetic listing with tripling of violent verb *beat*.

The extract builds to a climax with the non-verbal *wild whoop*, expressing the intensity of Jack's imagined brutality. It marks the chaotic break down of the assembly.

> "I'm scared of him," said Piggy, "and that's why I know him. If you're scared of someone you hate him but you can't stop thinking about him. You kid yourself he's all right really, an' then when you see him again; it's like asthma an' you can't breathe. I tell you what. He hates you too, Ralph –" (Chapter 5)

In this extract, learners could comment on **another character's point of view** on Jack. Piggy uses his own life experiences to show his understanding of the threat Jack poses to order on the island. To convey this to the reader, Golding uses:

- the language of fear and hostility e.g. repetition of adjective *scared* and verb *hate/hates*
- an emphasis on the impossibility of escaping this situation e.g. negative modal verb *can't* (lack of ability); informal verb *kid* (trying to make yourself believe something that's not true)
- the contrast between an imagined relationship and the reality of the situation e.g. conjunction + adverb *an' then* (dramatising the moment of realisation) + *when* clause (building tension)
- an emotive comparison integral to the difficulties of Piggy's life e.g. simile *like asthma* (impossible to resolve or cure)
- a delayed description of the physical response that fear of Jack causes e.g. *you can't breathe.*

These approaches build the characterisation of Jack by providing the reader with different perspectives that suggest his dominant personality and the fear he creates in others as he distances himself from the decency and morality associated with civilisation.

Tone (writer's attitude)
This device allows writers to convey attitudes – to characters and events in literary writing, or to the subject matter in other kinds of writing. Writers can, for example, adopt a formal tone where their message is serious; a satiric tone where they are mocking contemporary social conventions; or an informal tone where their approach is more humorous. Analysing and evaluating a writer's choice of words, figurative language, variations in sentence structure and other stylistic features will help learners to understand how tone is created. Using linguistic and literary approaches, they can explore how a target audience might interpret a text and engage with the underlying ideas.

e.g. *Pride and Prejudice*, Jane Austen (1813)
In the description of Mrs Bennet, Austen uses a satiric tone to establish her as a humorous caricature rather than a fully rounded character.

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> Mrs Bennet was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news. (Chapter 1)

In this extract, learners could comment on Austen's humorous tone as she catalogues the negative characteristics of Mrs Bennet's personality. She engages the reader with:

- the limitations of Mrs Bennet's personality e.g. tripling of noun phrases (ll.1-2), reductive connotations of adjectives *mean*, *little* and *uncertain*
- the implication she suffers from an imagined rather than real condition e.g. verb *fancied*
- her superficiality – conveyed by humorous juxtapositions e.g. *The business of her life* vs *to get her daughters married* (focus on matchmaking), *solace* vs *visiting and news* (focus on social interactions and gossip).

Austen's tone is ironic as she signals Mrs Bennet's obsession with marriage and her love of the trivial through her neatly balanced parallel clauses.

e.g. *I Know Why the Caged Bird Sings*, Maya Angelou (1969)
Angelou describes a group of poor white girls arriving at the store when Maya is around ten years old and living in Stamps with her grandmother. Because of the colour of their skin, the girls can taunt Momma despite her status in the local community. When they leave, the young Maya reflects on what has just happened.

> I burst. A firecracker July-the-Fourth burst. How could Momma call them Miz? The mean nasty things. Why couldn't she have come inside the sweet, cool store when we saw them breasting the hill? What did she prove? And then if they were dirty, mean and impudent, why did Momma have to call them Miz? [...] Her face was a brown moon that shone on me. She was beautiful. Something had happened out there, which I couldn't completely understand, but I could see that she was happy.

This extract is typical of autobiographical writing where the author aims to immerse the reader in past experiences. Angelou is re-creating a key event as the young Maya experienced it. Learners could therefore comment on the way Angelou develops a childlike tone:

- young Maya's indignation and her inability to control her spontaneous feelings e.g. opening simple sentence *I burst.*
- her strong emotional tone reflected in the appropriately child-orientated figurative language e.g. 4th July cultural reference (dramatic minor sentence with strong visual overtones)
- her disbelief e.g. listed rhetorical questions
- her childlike response e.g. high frequency monosyllabic adjectives *mean*, *nasty*, *dirty*)
- her childlike awareness of social status – feeling unsettled when Momma addresses 'powhitetrash' girls using the honorific *Miz* e.g. repetition of title first in a *How could* ...? and then in a *... why did ...?* question.

Unlike Angelou as she reflects on the experience, Maya fails to recognise the underlying racism in this encounter. Even so, learners could comment on it as an experience that begins her journey towards understanding because Angelou presents it as a moment of recognition. Maya:

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- realises her grandmother is not crushed by what has just happened e.g. simple metaphor of Momma's face as *a brown moon* (Maya is 'enlightened' by her grandmother's reaction to the girls)
- focuses on a physical element that is symbolic of the implicit lesson e.g. short simple sentence *She was beautiful.* (Momma has not been changed or undermined).

Angelou comments directly on Maya's lack of understanding with her use of the childlike adjective *happy* since it distances the complexity of the adult experience from the child's simplistic response.

Structure

Literary writing uses structure to organise and engage the target audience – whether distant readers or a face-to-face audience in the theatre. Learners can evaluate how the chapters in a novel help writers divide the plot structure into manageable parts for readers, and how chapter titles can signal the content and tone of specific sections of the plot. In poetry, learners can explore the use (or not) of stanzas, line length and structural devices like rhyme, rhythm or enjambement, and how these guide reader response and mark turning points or changes in pace.

e.g. 'Valentine', Carol Ann Duffy (1993)

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Although Duffy's poem is titled 'Valentine', her approach seems to be non-traditional since she replaces the symbolic *red rose* or *satin heart* with the unexpected gift of an onion. In this extract, learners could explore how structure is integral to meaning:

- the opening single-lined stanza immediately suggests a challenge to reader expectations e.g. negative noun phrases in a non-grammatical sentence
- the second stanza opens with an emphatic statement but with no explanation – the simple sentence focuses attention on the unusual love token
- the following simple sentence begins to explore the unique significance of this unexpected gift e.g. metaphor of the onion as a *moon wrapped in brown paper* (creative and original image)
- the positivity of the noun *light* suggests the power of love to illuminate
- the final line of the stanza uses an emotive simile to parallel the 'unclothing' of an onion with the romance of a relationship.

In drama, stage directions and the division of the text into acts and scenes provide structure for the audience. Learners can identify what will be on the stage, the physical appearance of actors as well as directions about their position, actions and how lines should be delivered. These help to structure the style of each performance on the stage.

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e.g. *Pygmalion*, Bernard Shaw (1914)
In this extract, Mrs Higgins is sitting in her drawing room waiting for her guests to arrive. It is her first appearance in Shaw's play.

> *In the corner diagonally opposite the door Mrs. Higgins, now over sixty and long past taking the trouble to dress out of the fashion, sits writing at an elegantly simple writing-table with a bell button within reach of her hand. There is a Chippendale*[1] *chair further back in the room between her and the window nearest her side. At the other side of the room, further forward, is an Elizabethan chair roughly carved in the taste of Inigo Jones.*[2] *On the same side a piano in a decorated case. The corner between the fireplace and the window is occupied by a divan cushioned in Morris chintz.*[3]

Glossary
[1] Chippendale: furniture made in the style of Thomas Chippendale, a famous furniture designer in the eighteenth century
[2] Inigo Jones: a famous sixteenth century architect
[3] Morris chintz: printed cotton fabric with a design inspired by the famous nineteenth century designer William Morris

In these stage directions, Shaw briefly describes Mrs Higgins and then focuses on the layout of the stage and significant pieces of furniture in the room. Learners could comment on:

- the characterisation of Mrs Higgins e.g. *over sixty* and no longer concerned about wearing fashionable clothes (older and therefore pragmatic); sits at a writing table (symbolic of intelligence and independence) with a bell button beside her (symbolic of her status as the mistress of a grand house)
- the layout of the stage e.g. *In the corner diagonally opposite door*, *further back*, *At the other side of the room, further forward, On the same side* (adverbials establishing where everything is so the director can set out the scene)
- the furniture e.g. *writing table*, *chair*, *piano*, *divan* (concrete nouns contributing to the audience's understanding of this as a high status house)
- an emphasis on the elegance and style of Mrs Higgins' possessions e.g. *elegantly simple*, *Chippendale*, *Elizabethan*, *roughly carved in the taste of Inigo Jones* (descriptive modifiers), *in a decorated case*, *in Morris chintz* (prepositional phrases focusing on detail)
- reference to key representatives of design (capitalised adjectives based on proper nouns) to draw attention to the style, refinement and elegance of Mrs Higgins' home.

In this extract, Henry Higgins is visiting his mother. She doesn't want her eccentric son to stay because he is likely to offend her friends with his bad manners.

> *The door is opened violently; and Higgins enters with his hat on.*
>
> MRS HIGGINS: (*dismayed*) Henry! (*scolding him*) What are you doing here today. It is my at home day: you promised not to come. (*As he bends to kiss her, she takes his hat off, and presents it to him*).
> HIGGINS: Oh bother! (*He throws the hat down on the table*).
> MRS HIGGINS: Go home at once.
> HIGGINS: (kissing her) I know, mother. I came on purpose.
>
> (Act III)

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In these stage directions, Shaw describes Henry's arrival and gives the actors instructions (indicating their actions and how they should deliver their words). Learners could comment on:

- Henry's entrance – suggesting his lack of manners e.g. adverb *violently* (he pays no attention to etiquette)
- the hat (key prop) – structural function e.g. Henry comes in *with his hat on* (inappropriate behaviour); his mother *takes his hat off* (adhering to social convention); he *throws* it onto the table (dynamic verb reflecting his frustration with social expectation)
- the kiss – structural function e.g. a conventional but affectionate greeting symbolically interrupted by Mrs Higgins' focus on Henry's hat; ironically, Henry does eventually kiss his mother, but it follows Mrs Higgins' imperative *Go home* (with the reinforcing prepositional phrase *at once*)
- Mrs Higgins' tone: reflecting her exasperation that her bad-mannered son has arrived when she's expecting visitors e.g. adjective *dismayed* and clause *scolding him.*

Non-fiction writing

Learners will have some experience of non-fiction texts, which means they are familiar with some of the conventions associated with each genre. While literary techniques will be used less frequently, learners will build confidence in using linguistic terms to discuss the meaning and impact of a range of non-fiction.

In Unit 3 (NEA) and Unit 6 (Written Examination), learners will study themed non-fiction texts from the WJEC Anthology, stimulus and prescribed texts set by the WJEC, and other texts chosen by the centre. These will form the basis for discussion and for written tasks. Learners need to be able to use linguistic and literary approaches to analyse and evaluate examples of writing and speech. They also need to be able to reproduce the approaches in their own creative non-fiction pieces.

Structure and tone

The structure of non-fiction writing depends on the genre of a text. Many will use a headline to attract attention (e.g. articles, brochures, instructional guides, reviews, leaflets, factsheets, blogs) and sub-headings to organise the content and make it easier for readers to track through the text or to find what interests them. Other genres will have structural conventions to follow (e.g. letters, emails, webpages). These conventions are fulfilled or challenged depending on the intended audience and purpose of the text.

Sample text: opening and closing paragraphs of a magazine article

Britain: the joy of camping in the wild

I pitched my tent, boiled up my stove and sat with a hot drink watching the stars. There was no one around for miles. Inches from my feet, a dormouse – something I'd never seen here by daylight – was rooting around in the grass. It was as though I was not there. The longer I sat there, the more animals became used to my presence; soon rabbits began to emerge from their burrows and hop around my tent, their white tails giving their location away in the otherwise soupy black of night.
[...]

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> And so, from my elevated position, I waited for my favourite part of any wild camp to begin. Sunrise. Orange light beams began to permeate the clouds. The straw in the fields below looked like strands of gold; the high moorland that rose up in front of me was a palette of warm browns and yellows, wild and beautiful. As the sun grew stronger, clouds began to disperse and a veil of mist floated lazily above the ground. It was one of the most beautiful scenes I could have imagined, and I had it all to myself. [S2022, Unit 3 (edited)]

How does the writer use structural and stylistic features to engage readers?

In this extract, a first person narrator recounts a personal experience (opening) that leads into a more general explanation of the topic (closing) – the beauty of camping in the wild. Learners may comment on the following structural and stylistic features:

- headline – large/bold font to attract attention; simple structure
  - one simple proper noun phrase – specific location
  - one post-modified noun phrase – identifying the topic
  - a positive and uplifting tone to engage readers e.g. the head word *joy* (hook)
  - enhanced by tone of freedom and excitement in connotations of *wild* (adjective functioning as a noun)
- opening paragraph – emphasis on a personal experience (shared with readers) e.g. repetition of first person pronoun
  - simplicity of experience e.g. three coordinated simple sentences with dynamic verbs (*pitched*, *boiled up*, *sat*)
  - first sentence builds to climax with engaging image e.g. *watching the stars*
  - subject specific language e.g. *pitched*, *tent*
  - emphasis on isolation and the consequent richness of wildlife e.g. concrete nouns *dormouse*, *animals*, *rabbits*
- closing paragraph – emphasis on natural beauty of landscape (encouraging readers to share writer's appreciation)
  - foregrounded conjunction to mark closing and final reflections e.g. *And so*
  - summative point focusing on personal response to sunrise e.g. *favourite* (emotive adjective)
  - non-grammatical sentence to focus attention on a specific moment e.g. *Sunrise*.
  - physical details – concrete nouns to help reader visualise scene e.g. *straw, fields, moorland* (landscape); *sun, clouds, mist* (weather)
  - rich colours to draw reader into positive experience e.g. *Orange*, *gold* (adjectives); *warm browns and yellows* (coordinated noun phrases)
  - parenthetical coordinated adjectives delayed until the end of the sentence for dramatic effect e.g. *wild and beautiful* (links back to the headline)
- descriptive, poetic style – creating a distinctive narrative voice and engaging readers by bringing the scene to life through lexical choices
  - creative description of night – avoids cliches with the unexpected pre-modifier e.g. *soupy black of night* (noun phrase)
  - unexpected verb choices – reflecting the formal tone and original style e.g. *permeated*, *dispersed*

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- figurative language to convey a distinctive scene e.g. *like strands of gold* (simile creating a fairytale mood), *a palette of ...* (metaphor creating an image of the natural scene as a painting), *a veil of mist floated lazily ...* (metaphor creating something beautiful and leisurely from what could be perceived as unpleasant weather – *mist* is not the head word, but in the post-modification).

Sample text: opening paragraphs of a newspaper report

'It's a life or death situation'
Why GPs are referring patients to food banks

The icy wind outside the Height Medical Practice in Salford, Manchester is a clear sign to its practice nurse that she will be sending patients – stuck with the choice of eating or keeping warm – to the local food bank.

More than half of the practice's 4,000 registered patients are classed by GPs as "very deprived", with high rates of alcohol and drug problems, as well as homelessness. Increasingly, a referral to Salford Foodbank has become more crucial to their care than anything the nurse can offer from her clinical training. [A2019, Unit 2 (edited)]

How does the writer use structural and stylistic features to inform readers?

In this extract, the reporter uses an emotive headline and opening paragraph to engage readers and then proceeds to provide objective facts to inform them about the situation – the link between doctors' surgeries and food banks. Learners may comment on the following structural and stylistic features:

- headline – large/bold font to attract attention; more complex structure than for magazine article
  - firsthand account – quotation is an emotive simple sentence (hook)
  - serious tone e.g. coordinated modifiers *life or death*
  - subheadline – subject specific terms to explain context e.g. *GPs*, *patients*, *food banks* (key nouns)
  - sense of urgency – verb indicates an ongoing process e.g. *are referring*
- opening paragraph – narrative style to engage reader (maintaining interest)
  - key details e.g. place (proper nouns: *the Height Medical Practice*; *Salford*, *Manchester*; concrete noun: *food bank*), key participants (concrete nouns: *practice nurse/patients*), *dilemma* (juxtaposition of verbal nouns: *eating/keeping warm*)
  - bleak tone e.g. *The icy wind* (emotive noun phrase)
  - inevitability of situation reinforcing tone e.g. modal verb *will be sending* (certainty – food banks are essential to patients' survival)
  - sense of patients' entrapment e.g. connotations of verb *stuck*
  - impossible choices – juxtaposition of two life essentials e.g. *eating/keeping warm* (emotive verbal nouns)
- second paragraph – provides facts to underpin narrative style of opening paragraph
  - passive sentence to foreground emotive fact (number of patients affected) – typical of formality of genre, but also stylistic choice to engage reader
  - numerical references e.g. *More than half*, *4,000 registered patients* (dramatic statistics)
  - reference to status figure – adds authority to report e.g. *GPs*

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- medical register – formal tone for serious topic e.g. *classed* (definition), *"very deprived"* (citation – diagnosis)
- emphasis on serious local issues e.g. *high rates of alcohol and drug problems*, *homelessness* (emotive noun phrases to convey complexity of situation) emotive language to convey gravity of the situation e.g. *Increasingly* (adverb), *more crucial to their care than* ... (comparative adjective phrase in emphatic position).

Genre Conventions – Teaching Ideas & Activities

IDEA 1: recognising and evaluating similarities and differences between spoken and written language (groups)

- Ask learners to look at a selection of texts and identify similarities/differences between different genres. For example,
  - informal speech (interview) vs semi-formal written (article)
  - informal speech (conversation) vs informal writing (blog)
  - formal speech (talk) vs scripted speech in a play (e.g. *DNA*).
- Feedback to class and discuss impact of writer/speaker choices.

ACTIVITY 1: comparison of narrative voice and tone (group discussion; individual written response)

1. Read the following extracts – each writer uses a different narrative voice.

Text 1: *Pigeon English*, Stephen Kelman (2011)
Harri Opoku, an eleven-year-old boy, has recently moved to a housing estate in South London from Ghana in Africa. The language he uses blends Ghanaian English with London youth speak. In this extract, Harri describes going on the tube in London.

> I swear by God, I thought I was dreaming at first. It didn't even feel real. I thought under the ground was just mud and bones and the creatures who live there, when I saw the tunnels and all the lights and people, I just had to pinch myself. There was even a man playing a violin. He had long hair in a ponytail even if he was a man. Asweh,[1] the whole thing just felt brutal.[2] Have you ever been on the tube? There's a million people everywhere all going too fast. They don't talk to you, they just chook[3] you out of the way with their elbows. The stairs you go down are moving, they're the same as the ones at the airport. You can pretend like it's asasabonsam's teeth[4] trying to eat you.
> I wanted to run through the tunnel but there were too many people in the way. I just made an echo instead. I made the loudest echo I could and made it last for donkey hours:
> Me: 'We are in the **tuuuuuuuuuuube!**'
> It felt brutal. Everybody jumped. [p.89]

[1] Asweh: I swear
[2] brutal: exciting, fun
[3] chook: jab
[4] asasabonsam's teeth: a vampire-like monster in West African folklore

Text 2: *The Dig*, Cynan Jones (2014)
Daniel, a farmer in rural Wales, is struggling with loneliness after the death of his wife. He feels distant from life, but his bond with the land and his animals comforts him. In this extract, Daniel has just visited his wife's grave.

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He walked through the gravestones to the church gate and looked out over the sweeping valley. Red kites lifted above him, scanning over the bursts of gorse and he walked out of the church and followed the bridleway along the wall. He touched as was his way the ancient stones with their atlas of lichen mapped across them, looked down at the wasting piles of grass cuttings tipped from the mown churchyard, the scattered sprays of plastic flowers lifted from their places, broke vases and tattered ribbons from long-decayed bouquets, strange colours that were unnatural and minutely carnival there somehow. He hardly registered the van that passed. Did not look up. He was looking at the still-wet earth from the grave on his hands.

A place remembers, he thought. A place has to remember.
[Part Four, chapter 2]

Text 3: *Children of Time*, Adrian Tchaikovsky (2015)
This science fiction novel moves between two viewpoints: a group of people searching for a new planet where humanity can be preserved; an intelligent species of spiders named Portia that evolve and create a complex society on a distant planet after having been infected by a nanovirus. In this extract from early in the evolutionary process, Portia meets a mate.

Soon after Portia's hunt is concluded, the little male returns and they regard one another, trying to build a new picture of their world. They feed. She is constantly on the verge of driving him away and yet that new dimension, that commonality, stays her fangs. He is prey. He is *not* prey.
Later, they hunt together again. They make a good team. Together they are able to take on targets and situations that, alone, either would have retreated from.

Eventually he is promoted from prey/not-prey to mate, because her behaviours are limited as regards males. After the act of mating, other instincts surface and their partnership comes to an end.
She lays her clutch, the many eggs of a very successful huntress.
Their children will be beautiful and brilliant and grow to twice her size, infected with the nanovirus that Portia and the male both carry. Further generations will be larger and brighter and more successful still, so that those best able to exploit this new advantage will dominate the gene pool of the future.
Portia's children will inherit the world. [Chapter 1.2]

2. Identify the narrative voice and tone in each extract. Find examples and think about their effect.

3. Make notes to answer the key questions below for each transcript:
   - who? (speaker/audience)
   - what? (topic)
   - when and where? (situation)
   - why? (purpose)
   - how? (language choices)

4. Report back to the class on your findings. Add any interesting points raised by other groups to your own notes.

5. Use your notes to write a written response to the question below:

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Compare the writers' use of narrative voice and tone. How does each writer use these approaches to engage the reader?

You should:

- explain the reasons for each writer's choices – how do they engage you?
- support your points with carefully chosen examples – how do the examples you have selected convey the voice and tone?
- comment on the effect of each writer's choices – how effective are they are in engaging you?
- explore your response to each text – how do they relate to you?

IDEA 2: comparison of tone (pairs)

Read the following extracts and identify the tone in each one.

You should find examples to support your comments and consider the impact of the writers' linguistic and literary choices.

You will need to report your findings to the class.

Text 1: comedian's blog

In this extract, Jake Owen writes about his first gig at an open-mic comedy stand-up competition.

> The worst part ... even though I was ****, **I still took home third place** cos there were so few entries!! I had to go on stage in front of a crowd who ***DESPERATELY*** hated ... so hated me ... and pretend like yeah so cool to receive your award. It was **BAD** – they even cropped me out of the winners photo. LOL And the review??? Favourited on my computer:
>
> "Jake Owen, Oh, Jakey. You started with a few good jokes, but they quickly turned a bit offensive, to me at any rate. Definitely went downhill. You are a charismatic guy, but write better material, pace your delivery and assess your audience. Remember – it's not all about you."
>
> How could I be mad at that? How could I complain? Pretty polite given what I'd put them through! I bombed. Yeah! I failed to connect. It felt like being put through a meat grinder and it's my job to make sure it don't NEVA 'APPEN again ...

Text 2: opening stanzas of a twenty-first century poem, 'The End and the Beginning' by Wisława Szymborska (2001)

In this extract, the poet addresses the destruction war causes and its effect on the people left behind.

> After every war
> someone has to clean up.
> Things won't
> straighten themselves up, after all.
> Someone has to push the rubble
> to the side of the road,
> so the corpse-filled wagons
> can pass.

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Someone has to get mired
in scum and ashes,
sofa springs,
splintered glass,
and bloody rags.
[Conflict, WJEC Poetry Anthology]

Text 3: opening of a newspaper report

In this extract, the writer reports on dark kitchens, commercial premises that prepare food for delivery but are not open to the public.

The Darkness of Dark kitchens

How much do we really know about our takeaway food orders?

Few of us realise how the food we order from the likes of Deliveroo gets to us. It's time we saw the light about such businesses.

They are known as 'dark kitchens': cramped boxes, usually based in city centres, where cooks prepare meals that are ordered and sent out via food-delivery apps. Britain is thought to have hundreds, many are owned and run by the delivery giant Deliveroo. The food that comes out of them is sold with the name of established restaurants, and innocent customers may assume it comes from these very high-street premises. But no. All that sits behind those trusted logos are the bare essentials – a couple of ovens, a handful of chefs, and an army of couriers frantically delivering what is cooked.

A report last year focused on a dark kitchen site near Canary Wharf in London, and vividly described what went on there: "The box-like kitchens have no windows and many of the chefs work with the doors open. Working in these metal boxes is either hot or cold, depending on the weather and whether they are cooking or prepping." [A2023, Unit 2 (edited)]

ACTIVITY 2: structure in different genres (paired oral presentation)

In pairs, read the extracts below and think about how each one is structured. Annotate the texts and makes notes on key structural, linguistic and literary approaches.
Use your notes and the following question as a springboard for your discussion:

What do you think about the way each writer uses structure to develop their ideas?

You may like to think about:

- the genre and purpose of each text
- how the writers move from idea to idea in each text
- how linguistic and stylistic choices guide the reader through the ideas
- how effective you think the structures are
- why you hold the views you do.

Remember to support your points with clear references to the texts.

Text 1: extract from a nineteenth century ballad, 'La Belle Dame Sans Merci', John Keats (1820)

In this extract, the first person narrator of the knight describes meeting a beautiful and mysterious lady who bewitches him.

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I met a lady in the meads,
Full beautiful – a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

Text 2: extract from a twenty-first century magazine article

In this extract, the writer tries to persuade readers that eating insects is acceptable and enjoyable.

Why not eat insects?
Would you eat ant eggs, scorpions or bugs? Most people turn their noses up at this kind of thing, some feel sick, and one (usually very cool) BBC channel controller ran squealing across the room when I dropped a roasted giant water bug into his hands. This is a pretty normal reaction here in the UK, where our eating of insect-related food is restricted to consuming honey, eating cochineal bugs (present in pink-purple food colouring E120) and the accidental munching of insect fragments in flour. But I think that insects have been given a bad press by *I'm A Celebrity Get Me Out of Here* (few people eat them uncooked, for starters) and I'm going to try to change your mind about bug-chomping.

Taste
There are some surprisingly delicious bugs around. My favourites are dry-fried Burmese bamboo grubs, which have an extraordinary sweetness similar to a root vegetable. Next best are Mexican chappulines (grasshoppers roasted with chilli, salt and lime), which make a fantastic sour-spicy snack. Fat-bottomed ants are available in the UK as a gimmicky snack. [A2020, Unit 2]

Text 3: extract from a twenty-first century play

In this extract, the writer begins to develop the characterisation of the eighteen-year-old Del and her mother Enid, who are quarrelling because Del has stayed out all night.

DEL: We had a busy day and they asked me to work late and I needed the overtime so ...
ENID: You never come home last night.
DEL: Why don't you believe anything I say?
ENID: I did ring them up. Them say you never go in.
DEL: I was too sick to go in. See, last night I slept on someone's floor and caught a chill.

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ENID: Don’t lie to me, girl. You didn’t go in because you have a argument with the manager and they tell you not to come back.

Slight pause.

DEL: He talks to me as if I can’t speak English.
ENID: You think it easy to find a job these days?
DEL: I’ll sign on tomorrow.
ENID: You will look for another job tomorrow.
DEL: All right, Mummy. Anything you say.
ENID: Don’t laugh at me, girl.
DEL: You can’t talk to me like that. I’m not some kid.
ENID: Long as you living under my roof you will work. I don’t want people saying we lazy.

[*Leave Taking*, Pinnock (1987) Scene Two]

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IDEA 3: genre features for creative writing (pairs)
Ask learners to write lists identifying some key features of different kinds of literary and non-fiction genres – guides for their own creative writing.

e.g. newspaper report
- engaging headline and subheadline
- short paragraphs and subheadings to divide report (accessibility)
- varied sentence lengths
- image (not drawn) – box with brief description of image and engaging/clever caption
- Paragraph 1: overview with a topic sentence designed to hook readers (setting the context)
- Paragraph 2: background to the topic
- Paragraphs 3-4: additional details to develop the report
- Paragraph 5: change of pace with direct speech e.g. local opinions (eye-witness – personal)
- Paragraph 6: widen discussion with research-based evidence e.g. interview expert (trustworthy, reliable)
- Paragraph 7: outcome.

e.g. extract from a short story
- engaging narrative with evidence of plot development (and perhaps a specific genre)
- logical structure e.g. traditional, cyclical, flashbacks etc
- appropriate viewpoint
- details of context e.g. time, place, situation
- clear characterisation with linguistic/stylistic signals to shape audience response
- thoughtful language choices appropriate to genre/narrative focus
- variety of descriptive techniques e.g. patterning, semantic fields, original figurative language
- varied paragraph length/structure and controlled tenses.

ACTIVITY 3: creative writing (individual written)

In this task, you will be assessed for the quality of your writing skills.

You should aim:
- to do some research on the topic
- to spend some time planning and structuring your writing
- to think carefully about your linguistic and stylistic choices
- to write about 350-500 words.

Choose one of the following for your writing:

Write an opening statement for a debate expressing your views on whether we should all be eating insects or not.

OR

Write an extract from a novel where two characters are arguing about something that is important to them.

Before you start, think about the situation (e.g. time, place and location), the characters (e.g. age, relationship, social and cultural status, occupation etc.) and the source of their argument.

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OR

Text 1 creates a fantasy backdrop that draws readers into a world of enchanting fairies and bewitched knights.

Write a talk for your classmates in which you persuade them of the importance of fantasy in literature, films and/or videogames.

OR

Write a script for a vlog giving your views on parent-child relationships and persuading your listener of the importance of positive interactions.

OR

Write about a time when you, or somebody else, did something out of the ordinary.

When you have finished and proofread your writing, make notes that explain and evaluate the choices you have made.

You should:

- consider how the context and genre influenced your writing
- look at how you used language, structure and tone to engage the reader
- select relevant evidence from your writing to support your ideas
- analyse and evaluate your chosen evidence – explain how these features underpin meaning
- comment on how your writing relates to the target audience, and how effective you think it is.

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Contexts and Viewpoints

Whether learners are reading a literary or a non-fiction text, details about the background, environment, and circumstances of the writing can help them understand the text more fully. Contextual information helps them appreciate the structure, content and style of the writing; it shapes meaning and guides reader response. Engaging with the context enhances interpretation and analysis by encouraging learners to explore why a text was written and how writers convey their messages.

Learners need practice in applying contextual information to the texts they read. Rather than writing whole paragraphs recounting details about the author or period or social situation, they need to use contextual information to underpin their discussion of meaning.

For this course, learners should be familiar with the following contextual information:

Authorial context
Autobiographical details about an author can help learners understand a text – for instance, why they wrote it and why they focused on specific topics. This could include information about:

- relevant life experiences and relationships
- ideological positions and thoughts on contemporary issues
- opinions about literature
- personal motivations for writing.

Sample text: *Lord of the Flies*, William Golding

- relevant life experiences
  - he was an English teacher in a grammar school for boys
  - he joined the navy in 1940 and was on active duty during the Second World War
  - after the war, he continued teaching and published *Lord of the Flies* in 1954 (after 21 rejections from publishers)
- changing attitudes (from 'Fable', an essay based on lectures Golding delivered in California; first published in *The Hot Gates,*1965)
  - before the war he believed in "the perfectibility of social man; that a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society."
  - after the war, he saw "what one man could do to another [...] skilfully, coldly [...] by men with a tradition of civilization behind them."
  - his view of 'average' people changed because he believed "that the condition of man was to be a morally diseased creation."
- comments on his novel ('Fable')
  - "My book was to say: you think that now the war is over and an evil thing destroyed, you are safe because you are naturally kind and decent."
  - "The overall picture was to be the tragic lesson that the English have had to learn over a period of one hundred years; that one lot of people is inherently like any other lot of people; and that the only enemy of man is inside himself".

Learners would not write up this information in a 'paragraph of context' but could use it to support analytical points. In the comments below, embedded contextual information is highlighted in bold.

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Extract 1

> The subsoil beneath the palm trees was a raised beach, and generations of palms had worked loose in this the stones that had lain on the sands of another shore. Roger stooped, picked up a stone, aimed, and threw it at Henry – threw it to miss. The stone, that token of preposterous time, bounced five yards to Henry's right and fell in the water. Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins. (Chapter 4)

e.g. The initial characterisation of Roger reflects Golding's **pre-war attitude that people are** '**perfectible**' **and decent because society has** "**a correct structure**" and embedded moral values.

- instinctive desire to disrupt, but the parenthetical elliptical clause *threw to miss* and adverbial *five yards to Henry's right* convey the ongoing influence of society
- reinforced by negative connotations of verb *dare not* – Roger is still unable to do something that is not considered 'right'
- dominance of social expectation – adjective *strong* and head noun *taboo* suggest forbidden or unacceptable actions are still powerful moral guides
- emphasis on influential structure of social institutions – reinforced by polysyndetic listing e.g. *parents and school and policemen and the law*
- suggestion that social behaviours are acquired/learnt e.g. choice of verb *conditioned*
- passive sentence focusing attention on Roger's actions (reference to *civilization* at the end) – postmodifying clauses stress his insignificance (*knew nothing of him*) and the breakdown of society beyond the island (*was in ruins*).

Extract 2

> Roger found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. [...] Roger began to withdraw his spear and boys noticed it for the first time. Robert stabilized the thing in a phrase which was received uproariously.
> "Right up her ass!" (Chapter 8)

e.g. After the first kill in Chapter 4, the death of the sow in Chapter 8 is particularly brutal because it conveys what Roger can do "**... skilfully, coldly ...**" **even with** "**a tradition of civilization behind [him]**" as Golding describes it in his essay 'Fable'. **This begins to reflect the change in attitude Golding felt having witnessed the atrocities of war firsthand.**

- purposeful language e.g. verb *found* suggesting Roger's intention – he is no longer restricted by the *invisible yet strong* protection of social institutions
- brutal description with an emphasis on the intensity of Roger's actions e.g. prepositional phrase *with his whole weight*; adverbials *forward inch by inch*
- location of his spear suggests taboo boundaries no longer exist e.g. direct speech *Right up her ass!* (reflecting loss of innocence).

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Extract 3

> Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention—and there it was again; a faint "Zup!" Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat. [...]
>
> By Ralph stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.
>
> Ralph heard the great rock before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.
>
> The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. (Chapter 11)

e.g. Roger's active role in killing Piggy brings his cruelty and love for violence to a climax – he seems to have lost all restraint and is no longer governed by civilised values. He is now symbolic of Golding's belief that being "**naturally kind and decent**" **is no guard against** "**the only enemy of man**" **– the unchecked desires** "**inside himself**" ('Fable').

- image of Roger as torturer – throwing stones with one hand *still on the lever* that would send a huge rock crashing down
- focus on his state of mind e.g. *a sense of delirious abandonment* – connotations of reckless ecstasy, power (mirroring his distance from social convention)
- emphasis on his intent e.g. noun phrase *all his weight* (parallel with violence of Chapter 8)
- destructive impact of his simple action e.g. heard before seen; cataloguing sequence – *a jolt ... the breaking sound ...* (noun phrases) + struck (dynamic verb)
- terrifying experience – reinforced by animating of rock (island as a place of horror) e.g. *the monstrous red thing* (noun phrase) + *bounded* (verb)
- symbolic moment: conch (representative of civilisation and order) and Piggy (representative of wisdom) are destroyed.

Golding uses his experiences of the minor cruelties of **the boys he taught and what he saw firsthand in wartime** to develop his characterisation of Roger as "**a morally diseased creation**" ('Fable'). Roger uses power and fear as weapons and the narrative voice describes this at the end of Chapter 11 in a dramatic simple sentence: *The hangman's horror clung round him.*

Cultural context

The cultural context of a text reflects the way that distinctive culture(s) at the time an author is writing help a reader or audience understand the text. This could include information about:

- contemporary values and beliefs
- lifestyle choices
- distinctive behaviours or attitudes shared by groups of people.

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For instance, learners could explore the interaction between the cultural heritage and values of the Caribbean-born Enid and her two British-born teenage daughters in Winsome Pinnock's play *Leave Taking* (1987):

- cultural identity of each character
- disconnect between Del and Viv and their mother's Caribbean roots
- difference in their attitudes to Mai, an obeah who represents the spiritual and cultural connection to the Caribbean heritage their mother is afraid they are losing
- efforts to heal the emotional and cultural rift that seems to divide them
- conflict between the personal (family stories) and the political (immigration, racism)
- themes of belonging and otherness.

In *Never Let Me Go* (2005), learners could explore the fictional cultural backdrop of Ishiguro's dystopian fantasy – a society that is a dark version of twenty-first century England where clones are brought up as organ donors for ordinary citizens:

- presenting an alternate reality where scientific and medical advances are valued above individual rights
- 'othering' people e.g. viewpoint that dehumanises clones (treated as subhuman)
- exploring key concepts e.g. identity, free will and what it means to be human
- addressing ethical concerns e.g. justification of morally questionable scientific processes
- reflecting contemporary worries about biotechnology (e.g. cloning and genetic engineering)
- critiquing social structures and implicitly challenging contemporary justifications of inequality and exploitation.

Literary context

The literary context of a text reflects the way that distinctive literary culture(s) in the past or at the time an author is writing help a reader or audience appreciate the viewpoint and subtext of a work. This could include information about:

- literary genre conventions
- intertextuality e.g. how a text references or creates links to other texts
- historical and ideological connections linking a text to bigger questions about human nature, society etc.
- social and cultural influences – often focusing on evaluation of contemporary values.

*Wide Sargasso Se*a (1966) is an example of intertextuality. Learners could address how Jean Rhys takes the character of Mrs Rochester from Charlotte Brontë's *Jane Eyr*e and creates a prequel for the 'mad woman locked in the attic'. She gives Bertha Mason her own distinctive story and a voice. Understanding of the text is enhanced by an appreciation of the relationship between the two versions of Bertha and the reasons for Rhys' changes.

Applying knowledge of literary conventions can enhance learners' reading of 'La Belle Dame Sans Merci' (1820). Understanding the ballad form encourages learners to see links with a poetic tradition that goes back to medieval times. They can read the poem thinking about the ways in which Keats draws on the poetic approaches associated with the genre:

- links to the oral tradition
- narrative style with a focus on love and adventure
- framing the content through the viewpoint of an observer
- distinctive structure e.g. quatrains with an ABCB rhyme scheme
- distinctive style e.g. use of repetition, dialogue.

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Period context
The period in which writers produce their texts shapes both the content, style and structure. For instance, social expectations, political and cultural ideologies, life experiences all influence the way writers present and explore their material and the viewpoints they use. Learners do not need a detailed understanding of historical periods, but they should be able:

- to set the texts they study in the period they were written
- to appreciate the ways in which audiences at different times will respond.

The period in which Marjane Satrapi wrote her autobiographical graphic novel *Persepolis* is critical to a reader's understanding of the events she describes. Before starting to read, learners would need to know something about the background:

- the Islamic Revolution in Iran in the late 1970s to the early 1980s
- how the revolution and subsequent war changed life significantly – especially for women
- the restrictions imposed on women by the authoritarian regime.

This knowledge would help learners to appreciate the personal viewpoint developed through the first person narrative style of the novel, but also to understand the narrator's wider explorations of cultural identity and the search for freedom.

With period texts, learners need to understand the social expectations that shape the lives of the characters – again, particularly for women. For instance, Austen frequently satirises early nineteenth century society in *Pride and Prejudice*. To recognise and appreciate her implicit critical viewpoint, learners need to have some background knowledge of contemporary attitudes. In this 1813 novel, Longbourn, the Bennet home, is "entailed" so that none of the Bennett daughters can inherit the property – it goes instead to Mr Collins, their male relative; spiteful gossip about Lydia when she elopes with Wickham is moderated only when marriage will satisfy convention – even though *her misery was considered certain*.

Elizabeth is criticised for her lack of decorum when she walks across country to visit her sister Jane, who is ill and staying at Netherfield. Austen shapes attitudes to this through:

- references to period values e.g. gender bias, social class
- characterisation e.g. the Bingley sisters are representative of contemporary aristocratic refinement and good taste – Austen exposes them as hypocritical and superficial.

Extract 1: third person narrator viewpoint – positive lexical and stylistic choices

> ... Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.
> (Chapter 7)

Learners could comment on:

- Austen's positive lexical choices characterising Elizabeth's vitality – readers engage with this interpretation first e.g. *crossing*, *jumping*, *springing* (dynamic verbs); *at a quick pace*, *with impatient activity* (prepositional phrases)
- focus on appearance – Austen leaves readers with a positive physical image e.g. tripling of noun phrases builds to a climax with the post-modified *a face glowing with the warmth of exercise* (negative adjectives *weary*, *dirty* come earlier).

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Extract 2: Mrs Hurst's viewpoint – negative lexical and stylistic choices (underlying criticism – readers encouraged to see things differently)

> "She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild." (Chapter 8)

Learners could comment on:

- underlying ironic tone – emphatic statements e.g. negative *nothing* + end position of noun phrase *an excellent walker* (damning by faint praise); modal + negative *shall never forget* (shock factor – Elizabeth's appearance)
- emphatic adverb *really* to intensify critical statement
- connotations of adjective *wild* set against the supposed refinement of the Bingley sisters.

Extract 3: Miss Bingley's viewpoint

> "... Why must she be scampering about the country, because her sister had a cold? Her hair so untidy, so blowsy! ..... To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! ... It seems to me to show an abominable sort of conceited independence, a most country town indifference to decorum." (Chapter 8)

Learners could comment on:

- direct speech – distancing from narrative point of view and linking directly to Austen's characterisation
- opening interrogative indicating Miss Bingley's incredulity (behaviour contradictory to her own, which is bound by etiquette)
- repeated exclamation marks suggesting her horror (over-stated exclamatory tone)
- implicit criticism of what she sees as inappropriate behaviour e.g. negative connotations of verb *scampering* (childish, unladylike)
- emphatic statements strengthening Miss Bingley's critical point of view e.g. repeated structures to reinforce point – adjective phrases *so untidy, so blowsy* (intensifying adverb for additional impact), *alone, quite alone* (minimising adverb for emphasis on inappropriate behaviour)
- listing to make disbelief clear e.g. polysyndetic numerical noun phrases *three miles, or four miles, or five miles* – building to the anti-climax of a reductive simple clause (*whatever it is*)
- distancing reader from Miss Bingley's critical attitude e.g. *an abominable sort of conceited independence, a most country town indifference to decorum* – long, over-stated noun phrases outlining Elizabeth's supposed personal failings (*independence*/*indifference*), her lower status (*country town*), and her lack of social graces (*decorum*).

By beginning with the positive account of Elizabeth's cross-country walk, Austen is encouraging readers to see the Bingley sisters' judgemental attitudes as superficial. She uses their characterisation as an approach to satirising contemporary attitudes to women.

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Socio-historical context

The socio-historical context in which writers produce their texts influences the underlying ideologies and values of their writing. For instance, social, political and historical events and beliefs will underpin decisions about character development in literary texts, and about themes and content in literary and non-fiction texts. Learners need only a broad understanding of the socio-historical background to a text, but they should be able:

- to recognise key concepts and issues e.g. social class, gender, topical issues such as climate change, sustainability etc.
- to appreciate the impact these concepts and issues have on our understanding of a text according to when it was written and when it is read.

For instance, learners could:

- explore Dickens' criticisms of the nineteenth century class system in *Great Expectations* and *A Christmas Carol*
- consider how Angela Jackson brings historical events (Rosa Parks' 1955 challenge to the segregated Montgomery bus service) to life in her dramatic monologue 'Miz Rosa Rides the Bus' and engages a wider audience
- address twenty-first century issues such as gang culture, violence, and the relative value of the individual vs the group in Dennis Kelly's play *DNA*
- analyse attitudes to diversity and the language associated with diversity in the twenty-first century, using the review of Rosie Jones' Channel 4 documentary ('Diversity' Text B, WJEC Anthology) and the YouGov non-continuous text ('Diversity' Text E, WJEC Anthology) as a starting point
- compare how Simon Armitage ('Ark') and Gerard Manley Hopkins ('God's Grandeur') present the relationship between people and the natural world in different socio-historic contexts.

Status/power in context

The representation of status and power in literary and non-fiction texts is often tied to important thematic considerations.

In non-fiction texts, learners may look at the status and level of expertise of the writer and other contributors (for instance, experts, eye-witnesses, professional commentators), and the place of publication. Identifying these will help learners to analyse and evaluate the content, and to make judgements about the validity of the source. In the WJEC Anthology, sources are clearly labelled in the contextual information – authoritative institutions (e.g. Welsh Government, Natural Resources Wales, YouGov, NHS, United Nations, The Open University), established charities (e.g. Amnesty International, Friends of the Earth), formal publications (e.g. *The Guardian*, *Psychology Today*, *Wired.com*) and published books (e.g. autobiographies, letters and travel books). This encourages readers to trust what they read – even where they may not hold the same viewpoints.

In literature, writers use characterisation, relationships between characters, and themes to convey ideas about power and status. Learners can look for details about characters' personalities, position, social background and ideologies to understand their relative status. Identifying descriptions of appearance, things characters say and do, what other characters say about them, and the narrator's viewpoint will establish how readers are encouraged to respond to them. For example, in *Lord of the Flies*, learners could consider Golding's portrayal of the conflict between the two boys who are rivals for power:

- Ralph is the natural leader because he has no desire to lead – he is fair-minded, prepared to listen to others, and has a strong sense of what is right
- Jack is impulsive and controlling and feels it is his right to be the leader – he prioritises fun over practicalities, and rules by fear and bullying.

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In *An Inspector Calls*, learners could consider how Priestley shows that the Inspector is in a position of power. As the dominant speaker, he:

- controls who speaks e.g. *One person and one line of inquiry at a time*
- asks leading questions e.g. *Why did you refuse?*
- has long turns where he:
  - provides information e.g. *There are lots of young women living that sort of existence in every city and big town ...*
  - explains the situation e.g. *And if [Sheila] leaves us now, and doesn't hear any more, she'll be alone with her responsibility, the rest of the night, all tomorrow, all the next night –*
  - passes judgements e.g. *This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget.*
- makes statements linked to Priestley's central themes e.g. *But after all, it's better to ask for the earth than to take it.*

In addition, learners could look at the stage directions where Priestley reinforces our sense of the Inspector's dominance e.g. speaking *carefully*, *weightily*; *cutting through, massively*; *taking charge, masterfully.* In these examples, the adverbs Priestley chooses are central to the actor's performance and to a learner's understanding of the Inspector's role.

To highlight themes of power and status, learners can look for dramatised key events, themes linked to specific settings, semantic fields of related words, recurring symbols, and language choices that underscore the tone. These guide reader response by illustrating core ideas and their significance.

Contexts and Viewpoints – Teaching Ideas & Activities

IDEA 1: identifying key contextual information for texts studied (pairs)

In pairs, learners can research some relevant facts about the authors of the novels/plays/poems they are studying.

They can think about:

- relevant life experiences and relationships
- ideological positions and thoughts on contemporary issues
- opinions about literature
- personal motivations for writing.

Learners can work out how their facts could be used to underpin their study of the text

ACTIVITY 1: representation of status/power in characterisation (individual written)

Read the following extract from the fantasy novel *Piranesi* (2020) and then answer the question below.

The writer Susanna Clarke creates a strange world in a maze-like House where there are halls full of huge statues and the sea tides come in and out.

Piranesi is the first person narrator. He lives alone in the House except for his meetings with the mysterious person he calls the Other. As far as Piranesi knows, they are the only two inhabitants of this world. The Other requires Piranesi to help him find the "Great and Secret Knowledge" hidden in the House.

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How does the writer convey the status of her two characters Piranesi and the Other in the extract below.

Use linguistic and literary approaches to explore Clarke's presentation of power. Remember to support your answer with reference to the extract.

You should think about:

- lexical choices that characterise Piranesi and the Other
- their distinctive tones
- the turn-taking and length of turns
- the effect of dialogue tags and the adjectives or adverbs qualifying them
- the viewpoints: how convincing is the Other's argument about Piranesi's forgetfulness? how does Piranesi respond to the accusation?

"Yes, I'm afraid it is. You see, the labyrinth plays tricks on the mind. It makes people forget things. If you're not careful it can unpick your entire personality."
I sat dumbfounded. "How many times have we said it?" I said at last.
He thought for a moment. "This is the third time. There's a pattern. The idea of stopping the search for knowledge seems to occur to you roughly once every eighteen months." He glanced at my face. "I know. I know," he said, sympathetically. "It's hard to take in."
"But I do not understand," I protested. "I have an excellent memory. I remember every Hall I have ever visited. There are seven thousand, six hundred and seventy-eight of them."
"You never forget anything about the labyrinth. That is why your contribution to my work is so valuable. But you do forget other things. And of course, you lose time."
"What?" I said, startled.
"Time. You're always losing it."
"What do you mean?"
"You know. You get days and dates wrong."
"I do not," I said, indignant.
"Yes, you do. It's a bit of a pain, to be honest. My schedule's always so packed. I come to meet you and you're nowhere to be seen because you've lost a day again. I've had to put you right numerous times when your perception of time has got out of sync."
"Out of sync with what?"
"With me. With everyone else."
I was astonished. I did not believe him. But neither did I disbelieve him. I did not know what to think. But in all my uncertainty one thing was clear, one thing remained that I could absolutely rely on: the Other was honest, noble and industrious. He would not lie. "But why do *you* not forget?" I asked.
The Other hesitated for a moment. "I take precautions," he said carefully.
"Could I not take them too?"
"No. No. That wouldn't work. Sorry. I can't go into the whys and wherefores. It's complicated. I'll explain it to you one day."
This was not very satisfactory but just then I did not have the energy or mental capacity to pursue it. I was too busy thinking about what I might have forgotten.

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"From my point of view this is very worrying," I said. "Suppose I forget something important, like the Times and Patterns of the Tides? I might drown."
"No, no, no," said the Other soothingly. "There's no need to worry about that. You never forget anything like that. I wouldn't let you go wandering about if I thought you were in the slightest danger. We've known each other for years now and in that time your knowledge of the labyrinth has grown exponentially. It's extraordinary, really. And as for the rest, anything important you forget, I can remind you. But the fact that you forget while I remember – that's why it's so vital that I set our objectives. Me. Not you. That's the third reason we should stick to our search for the knowledge. Do you see?"
"Yes. Yes. At least ..." I was silent a moment. "I need time to think," I said.
"Of course. Of course," said the Other. He patted me consolingly on the shoulder. "We'll discuss it again on Tuesday."
(pp.67- 9, Kindle)

IDEA 2: reading and applying contextual information (individual + class feedback)

Contextual information provided (for instance, in the Non-fiction Anthology) is designed to help learners read and study the texts effectively. They need to be able to select and apply relevant points from the contextual paragraphs to underpin their reading.

1. Ask learners to read the three examples of contextual information taken from the WJEC Anthology.
2. Ask them to highlight details they think are important.
3. After reading the whole text, ask them to explain how the details they've picked out help readers to understand the content.
4. Class discussion of findings.

e.g. Diversity: Chris Packham

Text A is taken from an interview in The Guardian newspaper with Chris Packham. Chris Packham is a well-known TV presenter, photographer and naturalist. In this interview he talks about being autistic.

- **interview** – providing personal information from face-to-face interaction
- **Guardian newspaper** – trustworthy source (professional/expertise)
- **well-known presenter** – television celebrity
- **naturalist** – passion for the natural world/wildlife since childhood
- **being autistic** – personal revelations about living with autism.

Text 1: Human Rights
Text B is an extract from the speech 'Is it a crime to vote?' given by Susan B. Anthony on the legal position of American women in 1873. It aimed to persuade people that women have a right to vote. Anthony was an American social reformer and feminist activist who played a key role in the American suffrage movement. In 1872, she was charged with breaking the law because she voted in an election. As a woman, she could not speak in court, so she used this speech (delivered in forty American towns) to spread her message before her trial began.

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Text 2: Relationships
Text A is a letter written by Welsh poet Dylan Thomas to his mother and father in 1937. He is apologising to his parents for not being in touch and informing them of his impending wedding. The letter is dated a month before Dylan Thomas married the dancer Caitlin Macnamara. Although Thomas had published two collections of poetry by 1937, they had very little money and frequently had to borrow from friends. They postponed their wedding twice because they had spent the money saved for the marriage licence on drinking and socialising.

Text 3: Work and sustainability
Text C is taken from a statement published on the website of Natural Resources Wales. It outlines their plans to encourage a sustainable economy in North-West Wales.

Contextual information in questions
The same approach could be applied to contextual information in written exam questions and in NEA tasks, making sure that learners address all the key points.

e.g. Unit 4b: *Leave Taking*
STATEMENT:
"Winsome Pinnock's play is a moving exploration of identity, cultural heritage and the struggle to belong in a multicultural society." e.g. key contextual information for engaging with the play:

- moving = emotional engagement
- identity = characterisation i.e. characters searching for/establishing a sense of self
- cultural heritage = clash of values (Caribbean vs UK)
- struggle to belong = key theme i.e. otherness/outsider; alienation; conflict
- multicultural society = different life experiences/attitudes/values.

QUESTION:
Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the play.

- Linguistic and literary approaches = applying knowledge of terminology across both fields.
- How far do you agree = arguing a case and coming to a conclusion.
- Support ... with reference to the play = relevant textual evidence or references analysed and evaluated.

ACTIVITY 2: cultural context (groups + oral presentation + individual written task)

1. Read the following extracts and the contextual information
2. Make notes showing:
   - how the context shapes our understanding
   - the impact of the genre and style
   - how readers at different times may not respond in the same way.
3. Prepare a group presentation in which you explore how contextual information about periods and genres helps us to understand these texts.

You should:

- use your knowledge of linguistic and literary approaches
- select relevant quotations to support your points.

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4. Write a response to the following question:

How does contextual information about period and genre help us understand a text?

Use linguistic and literary approaches to explore the links between the contextual information and the text and the style of each genre. Remember to support your answer with reference to the extracts, and to explore your response to the ideas in the texts.

Text 1: extract from 'Charge of the Light Brigade', Alfred, Lord Tennyson (1854)

Contextual information
This poem is based on a historical event in the Crimean War.
Because of badly communicated orders, the British had to make a disastrous charge against well-defended Russian forces. Despite their bravery, the soldiers suffered heavy casualties because they were outmatched and badly equipped.

Tennyson uses a ballad form to write a narrative poem that pays tribute to the courage of the soldiers and the sacrifices they made to serve their country. The poem highlights themes of honour, duty and heroism.

II
"Forward, the Light Brigade!"
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell

Rode the six hundred.

IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;

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Cossack and Russian
Reeled from the sabre stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.

Text 2: extract from *DNA*, Dennis Kelly (2008)

Contextual information

This play was written at the start of the 21st century when there were violent attacks on ordinary people like 9/11 in 2001 and the London bombings in 2005. There were invasions and occupations of countries, wars and rebellions, and numerous reports of torture. It was a period called the 'War on Terror', and the world seemed to be increasingly unsettled with the banking crisis and Hurricane Katrina devastating cities in America. These events play no part in Kelly's play, but they form the backdrop to a time that seems dark and dangerous.

In an interview with the Brimingham Repertory Theatre, Kelly said his play is: "just about the idea of whether it's ever justified to do something that hurts the individual for the sake of the group. It follows our country going to war and the fear of increasingly draconian laws being put into place because people were scared."

In this extract, two teenagers are telling their friends how they bullied a boy called Adam. They are like a Greek chorus commenting on events and providing information to hook the audience.

MARK: It's Adam. He's ... I mean we were just having a laugh weren't we, we were all, you know ... You know Adam, you know what he's like, so we were sort of, well, alright, taking the piss, sort of. You know what he's like he was, sort of hanging around
JAN: Trying to be part of
MARK: Yeah, trying to be part of, yeah, yeah, so we're having a laugh
JAN: with him
MARK: yeah, with him, I mean he's laughing as well, see how far he'll go ... We got him to eat some leaves.
JAN: Great big ones, dirty leaves off the floor, he ate them, just like that
MARK: Just like that, we were all
JAN: stitches
MARK: We were in stitches, weren't we.
JAN: Adam too, he was
MARK: Oh yeah, Adam was, he was laughing harder than anyone.
JAN: Nutter.
MARK: Nutter.
JAN: complete
MARK: complete nutter
JAN: Big fistfuls of leaves, eh John
MARK: laughing his head off, eh John
JAN: He burnt his own socks!
MARK: Yeah, yeah, he did, that's right he, he set them alight
JAN: anything, he'd do, just a laugh
MARK: we got him to nick some vodka
JAN: you could tell he was scared
MARK: oh, he was terrified, he was completely, but like you know, pretending, you know, pretending he's done it before, big man, pretending he's
JAN: You know what he's like, he's

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MARK: Do anything. And you're thinking 'Will he do anything? What won't he do?'
JAN: Let us punch him.
MARK: he was laughing
JAN: In the face.
MARK: He was laughing.
JAN: at first
MARK: Yeah, at first he was, I mean we took it a bit far, alright, half hour, forty minutes
JAN: I mean he was still joking all the way, but
MARK: you could tell
JAN: He weren't really
MARK: fear
JAN: well
MARK: you don't want to admit, you know what he's like, Phil ...
JAN: Stubbed out cigarettes on him.
MARK: joking, we were
JAN: Arms, hands, face
MARK: having a laugh, really, he was laughing
JAN: and crying, soles of his feet
MARK: or crying, sort of, a bit of both
JAN: Made him run across the motorway
MARK: you're thinking what is this nutter, and with the vodka making you feel a bit, you know, you're having a laugh, together, what is this nutter gonna do next, we can make him do, we can make him do –
JAN: That's when I went home

Text 3: extract from a newspaper opinion column, Ossob Mohamud (2013)

Contextual information
This article was written as part of a debate about the value of 'voluntourism', a neologism first used in 1991. It is a blend of the nouns 'volunteering' and 'tourism' and is often used to criticise the experience.

Students take part in a short-term, organised trip to help out with community service or conservation projects – often in holiday destinations. This could involve activities like teaching English, building infrastructure, or contributing to environmental work.

Voluntourism aims to have a positive impact, but it has faced significant criticism for seeming to place more emphasis on volunteers' travel experiences than on the sustainable, long-term benefits to the local communities that volunteers visit.

Beware the 'voluntourists' doing good

The volunteer travel industry is thriving but there are better ways to combat poverty than using the developing world as a playground.

I recently came across an interesting article questioning 'voluntourism' and whether it does more harm than good. It reminded me of my own concerns with 'voluntourism' as an alternative to what most college students did on their vacations: spending idle time by the poolside. The university-organised trips sent students to spend a week volunteering in disadvantaged and poverty-stricken communities. This could take the form of teaching English at the local school, assisting in building new homes for residents, or environmental clean-ups. Spread throughout the week there were also tourist trips and souvenir shopping. Although it had rewarding moments, I could never shake off the

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feeling that it was all a bit too self-congratulatory.

Voluntourism almost always involves a group of idealistic and privileged travellers who have vastly different socio-economic backgrounds from those they are meant to help. They often enter these communities with little or no understanding of the local history, culture, and ways of life. They presume that the community is poor and should be grateful for their help. This has led to volunteers behaving in a smug and patronising way. It raises the uncomfortable question of whether these trips are more for the self-satisfaction of the volunteer than about helping poor communities.
[S2018, Unit 2]

IDEA 3: viewpoint in non-fiction (groups + report back)

Ask learners:
1. to identify the viewpoint in each of the texts below
2. to explain how the viewpoint affects the impact of the text
3. to explore the purpose of each text and the relationship created with the reader
4. to evaluate the effectiveness of each text.

Text 1: an extract from the opening of a blog about the writer's walking routine

Easy wins: shorten the commute, walk off the weight and lift the spirits
One of the best things about working in an office is all the casual steps involved. I'm not a natural gym dweller – I just hate the place – so to keep my body moving, I have to walk.

My way to do enough walking to make up for the lack of other exercise (other than yoga) is to get off the bus one or two stops before my destination and walk the rest of the way.

I've been doing this for more than 15 years, so I can safely say it works in keeping my weight down, spirits up (mostly) and muscles toned (enough for me). And it gets addictive, especially as I always wear a smart watch to count my steps. [A2023, Unit 3]

Text 2: an extract from the opening of a guidance document written by the Royal National Institute for Deaf People about the dangers of listening to loud music

Listen to music safely
Loud music can make you feel great and be a great social experience, but it can damage your ears before you know it, causing permanent hearing loss and tinnitus – ringing or buzzing in your ears. Make sure you know the risk, so you can look after your ears.

How loud music damages hearing
Inside the cochlea (the hearing organ that sits deep inside our ears), there are thousands of sound-sensors called 'hair cells'. When you're exposed to too much loud noise, hair cells become over-stimulated. Once this happens, they get fatigued and stop responding to sound. This can result in temporary hearing loss that you may recognise as dulled hearing – it can last from a few minutes to a few days.

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Tips for listening to music safely
Follow these simple tips to protect your ears, so you can continue to love music for years to come.

- When listening through headphones
  Take regular breaks of at least five minutes every hour to give your ears a rest.
- Use a volume limiter on your device (if there is one) – this means you won't be able to turn the music up without realising it.
- Don't go over the 'safe' volume level that appears on your phone's screen when you change the volume. [S2023, Unit 2]

Text 3: an extract from the opening of a national newspaper report on beach litter

UK beach litter rises by a third, report finds
The amount of rubbish found dumped on UK beaches rose by a third last year, according to a new report. More than 8,000 plastic bottles were collected by the Marine Conservation Society (MCS) in its annual beach clean-up at seaside locations from Orkney to the Channel Islands. On average, 99 bottles were picked up along every kilometre cleaned by volunteers. It is estimated that plastic bottles can take up to 500 years to break down in the sea. MCS's report reveals a 34% rise in beach litter overall, with 649 litter pieces per 100 metres in England and 607 pieces per 100 metres in Wales. A record-breaking number of volunteers helped, with just over 6,000, taking part.
MCS said the shocking figures strengthened the case for the introduction of a refundable deposit on all 'throwaway' plastic and glass drinks bottles and aluminium cans. This would encourage consumers not to discard them, while boosting recycling rates and cutting the amount of litter.
Small pieces of plastic topped the list of litter picked up, with 960 bits on average collected for each kilometre of beach cleaned. Shards of glass were the second most common rubbish, with 208 pieces on average per kilometre of beach. The volunteers found 197 crisp or sandwich packets and sweet wrappers for every kilometre they searched. [A2018, Unit 3]

Text 4: an extract from a lifestyle magazine article suggesting why we should eat insects

Save the planet?
Beef is a significant source of protein, but rearing cattle uses valuable land inefficiently. Insects, on the other hand, are tremendously efficient at converting vegetation such as leaves (which usually have no nutritional value for us) into protein that can be eaten. As the world population heads towards nine billion by 2045, eating insects could be a more appropriate source of protein.

Much of the world already eats insects
Insects already have a long history as foods in many places around the world. When you travel past the cosy borders of the UK you find that they are available in markets from Thailand to South Africa and across much of Central and South America. They command a high price in Mexico, where edible flies and ant eggs are highly prized.

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They are healthy
Most insects contain little fat, lots of protein and are packed with iron and calcium.

You'll eat them eventually – may as well start now
Insect protein is cheap to produce, and animal protein is becoming more expensive. Eventually we'll see bug-burgers in the shops, and you'll buy them not because you prefer them but because a bug-burger will cost £5, while a beef burger will cost £25. [A2020, Unit 2]

ACTIVITY 3: reading and applying contextual information to produce creative writing fiction + non-fiction (pairs or individual)

Choose one of the following tasks.

Write an article giving your views.
Your school or college has decided to ban mobile phones from the start of the day at 8:30 until the end at 15:00. You have been asked to give your views on the school webpage.

Write an article explaining your thoughts on this idea and whether you think it is a sensible decision. Your article will be read by other students, teachers and parents.

OR

Write an extract from a novel.
In your extract, the main protagonist meets another character and they talk about something that has just happened.

You should:
- set the scene before the two characters meet so the reader has a good understanding of the narrative context
- make each character's viewpoint clear.

OR

Write an autobiographical account.
Describe a time when you visited somewhere interesting.

You should:
- plan the structure carefully
- create a strong visual image of the location
- convey your viewpoint clearly
- vary your language and style to engage the reader.

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Language Choices and Terminology Relevant to Mode

The terminology for analysing written language is familiar to teachers. This section will therefore focus on exploring a few examples to help learners recognise, analyse and evaluate key concepts. The key is in moving learners beyond feature-spotting to exploring the impact of a writer's linguistic and literary choices.

Learners should also practise using these techniques and approaches in their own creative writing. Understanding how writers use these features and the effects they have will help them develop their own effective pieces of original writing. It will also give them a clear focus on the effects they could comment on in evaluating the effectiveness of their own writing.

Dialogue
Dialogue in novels and plays involves spoken interaction between two or more characters. Writers use it to characterise, to develop relationships between characters, to reveal information that develops the plot and to highlight key themes. For specific characters, it can be idiosyncratic, reflecting their distinctive accent, style and speech mannerisms. Big picture dialogue can communicate the mood of a particular moment or experience, or it can build tension.

Sample text: novel
Wide Sargasso Sea, Jean Rhys (1966)

In this extract from the beginning of Part Two, Mr Rochester is the narrator. It is the day before his marriage to Antoinette, a Creole girl who realises that Rochester is only interested in her wealth. Mr Mason is a wealthy Englishman now married to Antoinette's mother.

> The morning before the wedding Richard Mason burst into my room at the Frasers as I was finishing my first cup of coffee. "She won't go through with it!"
> "Won't go through with what?"
> "She won't marry you."
> "But why?"
> "She doesn't say why."
> "She must have some reason."
> "She won't give a reason. I've been arguing with the little fool for an hour."
> We stared at each other.
> "Everything arranged, the presents, the invitations. What shall I tell your father?" He seemed on the verge of tears.
> I said, "If she won't, she won't. She can't be dragged to the altar. Let me get dressed. I must hear what she has to say."
> He went out meekly and while I dressed I thought that this would indeed make a fool out of me. I did not relish going back to England in the role of the rejected suitor jilted by this Creole girl. I must certainly know why.

The dialogue in this extract characterises Mr Rochester and Mr Mason (and indirectly Antoinette) and marks a moment of conflict when Antoinette indirectly voices her dislike of Rochester and his indifference to her. It is significant that the reader does not hear her words, only Mason's report of them. Learners could comment on:

- Rhys' use of the first person narrative to frame the dialogue, providing details about the context (e.g. *The morning before the wedding*), and Rochester's actions (e.g.

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finishing [*his*] *first cup of coffee*; getting dressed) and state of mind (e.g. *make a fool out of me*, *the rejected suitor jilted by this Creole girl* – only worried about his reputation)
- Rhys' choice of the verb *burst* sets the mood of the interaction by describing Richard Mason's abrupt entrance
- the exclamatory tone reinforces his mood of desperation e.g. *She won't go through with it!"*
- adjacency pairs are complete with Rochester seeking additional information about Mason's ambiguous statement, seemingly unfazed by his announcement
- short and direct turns reflecting Rochester's indifference
- Rhys's focus on Mason's panicked, despairing state of mind
  - asyndetic listing e.g. *Everything arranged, the presents, the invitations.*
  - prepositional phrase e.g. *on the verge of tears*
  - unanswered interrogative e.g. *What shall I tell your father?*
- Rochester's acceptance of the situation (e.g. modal verbs *won't*, *can't*) BUT also authoritative in asserting his right to know (e.g. *must*)
- Rochester's dominance e.g. indirect command *Let me get dressed* (the adjacency pair is completed by Mason's departure – Rhys' use of the adverb *meekly* marks his acceptance of Rochester's position).

Sample text: play

Leave Taking, Winsome Pinnock (1987)

In this extract Enid, a Caribbean immigrant, has taken her teenage daughters Del and Viv to see Mai, an obeah or spiritual healer. Mai and Enid have been in the kitchen making tea and return to the room to begin the psychic reading for Del.

ENID *and* MAI *come in holding teacups*.

MAI: I think that one mad, you know. He sleep all day and crow at midnight.

VIV: You allowed to keep chickens in Deptford?[1]

MAI: Why not? Is a free country, ennit? I couldn't live without a few fowl in the backyard.

VIV: Do you use them for ... your work?

MAI: That was the old-time obeah. I keep them as pets. (*To* VIV.) We leave you tea in the kitchen. Wait in there till we finish with you sister.

ENID: Go on.

VIV *goes out.* ENID *moves to the back of the room*. MAI *goes to the door.*

MAI: Come sit, nuh.[2]

DEL *sits*.

DEL: This is stupid.

MAI: You don't like read? (*Putting* DEL *at ease*.) They all like that at first, but by the end I have to force them out the door. And they always come back. What you want? Palm or card?[3]

ENID: Palm.

[1] Deptford: a place in London known for its busy high street and Caribbean food
[2] nuh: Caribbean English – a tag at the end of a command inviting the person addressed to follow the order (no response is expected)
[3] Palm or card: different methods of psychic readings of the future

The dialogue in this extract characterises Mai and Enid's family at a significant moment – dramatising a thematic clash between British culture (represented by Del and Viv) and Caribbean culture (represented by Enid and Mai). It starts in medias res, continuing a

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conversation that Enid and Mai were having in the kitchen. This is then broadened by Viv's interest in the chickens and by the purpose of their visit. Learners could comment on:

- Pinnock's characterisation of Mai as the dominant participant in the interaction e.g. she speaks more, and controls turns using imperatives (*Wait ... Come* ...)
- her symbolic link to the family's cultural roots
  - Caribbean English e.g. ellipsis of verb 'to be' and 'to do'; verbs with no third person -s inflection; pronoun *you* instead of determiner 'your'; the *nuh* tag; colloquialisms such as *ennit*
  - references to her spiritual work e.g. *old-time obeah* (chickens no longer used for rituals), *Palm or card* (readings)
- the rather passive aggressive tone of the teenagers' turns e.g. Viv's questions – keeping chickens in London (*Deptford*), using chickens for work (the ellipsis reflects hesitation as she thinks about how to refer to obeah and its traditions); Del's judgemental adjective (*stupid*), her lack of an answer (provided by her mother)
- Mai's ability to reduce tension e.g. humour of her comment on the *mad* chicken; completes adjacency pairs; explains rather than challenges Del's critical comment (reinforced by stage direction).

Description

Description in literary texts often focuses on vivid details that help create character or build a visual scene as a backdrop to an event or experience. Concrete nouns establish a character's appearance or key features of a physical landscape, language appealing to the senses conveys mood, and figurative language creates analogies to engage readers with the protagonist or scene. Effective description helps to immerse readers in a fictional world by enhancing their understanding. Writers can also use description in non-fiction texts to build an argument (e.g. articles), persuade a reader (e.g. political blog) or provide information (e.g. reports).

Sample text: novel

Piranesi, Susanna Clarke (2020)

In this extract from Part One, Piranesi is recording details of the statues he sees in some of the rooms in the vast, apparently abandoned House where he lives by himself.

> Another – perhaps *the* Statue that I love above all others – stands at a Door between the Fifth and Fourth North-Western Halls. It is the Statue of a Faun, a creature half-man and half-goat, with a head of exuberant curls. He smiles slightly and presses his forefinger to his lips. I have always felt that he meant to tell me something or perhaps to warn me of something: *Quiet!* He seems to say. *Be Careful!* But what danger there could possibly be I have never known.

The description in this extract sets the scene but also characterises Piranesi. The focused details he gives of the statue and its location give the reader a physical sense of the backdrop; his interpretation of its significance provides an insight into his way of seeing the world. Learners could comment on:

- first person narrative giving the reader direct access to the way Piranesi sees the world/thinks
- Clarke's use of ordinal numerators (e.g. *Fifth*, *Fourth*) and cardinal directions (e.g. *North-Western*) to suggest Piranesi's world is defined by practical, quantifiable concepts
- the use of italics for the determiner *the* and the capitalisation of the proper noun phrase *the Statue of a Faun* to alert the reader to its importance

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- factual description (e.g. noun phrases *half-man*, *half-goat*) set against expressive adjectives (e.g. *exuberant*) and adverbs (e.g. *slightly*) – two sides of Piranesi's character
- suggestion that Piranesi may perceive the statue as a 'living' being – building characterisation e.g. interactive – *smiles*, *presses* (present tense verbs), *meant to tell me ... warn me* (implied agency/intention)
- imagined engagement in a world where he is isolated e.g. implied direct speech – imperative warnings with exclamatory tone (*Quiet!*, *Be careful!*)
- Clarke's emphasis on Piranesi's positive view of the world at the beginning of the novel e.g. foregrounded conjunction *But* (to dismiss apparent 'warning') reinforced by adverbs *possibly*, *never* (disbelief).

Sample text: blog

In this extract, the blogger describes ways that readers could demonstrate kindness at Christmas, a time of year associated with self-sacrifice and helping others. The description aims to convince readers of the benefits of acting kindly.

> This time of year, kindness becomes almost expected. We give presents to kids who otherwise wouldn't have them. We load bags with food for the hungry. We make donations to those in need. Sometimes we even let someone move ahead of us in a busy queue. Or we smile at, instead of fighting with, that guy who grabs the latest gadget. This time of year, we focus on doing good and it makes us feel great. [A2020, Unit 3]

The description in this extract establishes everyday kindnesses. It focuses on different possibilities (e.g. concrete nouns: *presents*, *food*, *donations*) for different target groups (e.g. noun phrases: *kids who otherwise ...*, *the hungry*, *those in need*). Learners could comment on:

- repetition of first person plural pronoun *we* (inclusive) – creating strong sense of community with shared common interest
- positive verbs associated with generosity e.g. *give*, *load*, *make, smile*
- two final descriptive examples – narrative style e.g. giving up place in busy queue, avoiding conflict over a gadget by smiling
- foregrounded coordinating conjunction *Or* to mark final example (syndetic listing)
- adverbs used to stress other options (*sometimes*) and to emphasise the act of kindness (*even*); preposition to suggest alternatives (*instead of*)
- repetition of foregrounded noun phrase *This time of year* – focusing reader attention on Christmas as a time of generosity/kindness
- final coordinated simple sentences (*we focus ... it makes ...*) with parallel adjectives *good*/*great* to describe relationship between acts of kindness and a positive sense of self.

Monologue

A monologue is a long speech in a play delivered by a character, who may be addressing other characters, or may be alone on the stage implicitly addressing the audience. Writers use the extended turn to express a character's thoughts, emotions or reflections, providing insight into the character's point of view and developing key themes.

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Sample text: play
An Inspector Calls, J.B. Priestley (1945)
In this monologue, the Inspector makes his final speech to the upper-middle class Birling family, who have each had to confront their role in the death of Eva Smith. His role is to challenge a family that fails to take responsibility, and to encourage the audience to question their own behaviour. The Inspector is tied closely to the theme of social justice, symbolising Priestley's own socialist principles.

> But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and bloody and anguish. Good night.
>
> *He walks straight out, leaving them staring, subdued and wondering.* SHEILA *is still quietly crying.* MRS BIRLING *has collapsed into a chair.* ERIC *is brooding desperately.* BIRLING, *the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.*

The Inspector's monologue provides a thematic climax in Priestley's play because it draws together all the key messages: the importance of community, responsibility, and the need for change. The tone is assertive and the approach direct. Learners could comment on:

Thematic role of monologue:
- emphasis on the opportunity for change – juxtaposition of numerators e.g. *one/millions and millions and millions*
- the scale of the problem – plural proper nouns e.g. *Eva Smiths, John Smiths*
- focus on social status – different groups that need to be brought together in a community e.g. *their* vs *our* (juxtaposition of determiners)
- emotive description of the lives of ordinary people like Eva Smith e.g. *their lives, their hopes and fears, their suffering and chance of happiness* (asyndetic listing of noun phrases)
- the importance of the Birlings recognising their responsibilities e.g. *what we think and say and do* (polysyndetic listing of clauses)
- society based on community – patterning draws attention to central message of the play e.g. *We don't live alone. We are members of one body. We are responsible for each other.* (tripling of simple sentences); repetition of first person plural *we*
- foregrounded conjunction *And* ...marking climax of monologue
- assertive tone e.g. repetition of modal *will* (certainty)
- time adverbs focusing attention on the importance of action e.g. *soon ... then*
- emotive language with biblical tones e.g. *fire and blood and anguish* (emphatic polysyndetic listing).

Characterisation
- the Inspector's authority – emphatic opening imperative (e.g. ... *just remember this*) and assertive departure (e.g. *walks straight out*)
- other characters' behaviour (conveyed by stage directions with no words spoken) – reflecting the extent to which the Inspector's monologue has had an effect

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- Sheila – feels guilt e.g. *crying*, adverb *still* (ongoing effect – Inspector's lesson won't be forgotten)
- Mrs Birling – no evidence of guilt e.g. *collapsed* (feels only overwhelmed, exhausted)
- Eric – feels guilt e.g. *brooding* (worried, aware that something bad has happened), *desperately* (adverb suggesting desire to change)
- Mr Birling – evidence of his uneasiness e.g. adverbs *hesitatingly*, *gloomily, hastily* (little sense of reflection).

Language Choices and Terminology Relevant to Mode – Teaching Ideas & Activities

IDEA 1: **recognising and commenting on linguistic techniques** (group task)

Ask learners to look at short examples from a range of fiction and non-fiction texts to identify techniques e.g. foregrounding, patterning, syndetic/asyndetic/polysyndetic listing, sentence structure, figurative language, evaluative language etc.

Ask them to use relevant terms to label the feature, and then to comment on the effect and the impact on a reader.

Text 1: novel (1954)
Within the diamond haze of the beach something dark was fumbling along. [...] Then the creature stepped from the mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing.
Lord of the Flies, William Golding

Text 2: speech written to be read aloud (2013)
Dear friends, on the 9th October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too. They thought that the bullets would silence us. But they failed. And then, out of that silence, came thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same.
Human rights activist, Malala Yousafzai
[Human Rights, WJEC Non-fiction Anthology]

Text 3: poem (2014)
This girl has won
the right to be ordinary,

wear bangles to a wedding, paint her fingernails,
go to school. Bullet, she says, you are stupid.
You have failed. You cannot kill a book
or the buzzing in it.
'A Century Later' Imtiaz Dharker
[Conflict, WJEC Poetry Anthology]

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Text 4: speech written to be read aloud (1873)
One half of the people of this nation to-day are utterly powerless to blot from the statute books an unjust law, or to write there a new and a just one. The women, dissatisfied as they are with this form of government, that enforces taxation without representation – that compels them to obey laws to which they have never given their consent – that imprisons and hangs them without a trial by a jury of their peers – that robs them, in marriage, of the custody of their own persons, wages and children – are left at the mercy of the other half.
Women's rights campaigner, Susan B. Anthony

[Human Rights, WJEC Non-fiction Anthology]

Text 5: article (2021)
The recipe for a female friendship
Female friendships thrive on intimacy and emotional connection. We, as females, want to talk about feelings, want to experience physical touch, want direct and dependent face-to-face contact. We want to feel emotionally connected and supported.
Psychology Today, American magazine
[Relationships, WJEC Non-fiction Anthology]

Text 6: novel (1932)
"I feel I could do something much more important. Yes, and more intense, more violent. But what? What is there more important to say? And how can one be violent about the sort of things one's expected to write? Words can be like X-rays, if you use them properly – they'll go through anything. You read and you're pierced. That's one of the things I try to teach to my students – how to write piercingly."
Brave New World, Aldous Huxley

Text 7: website (2024)
Ask your council to invest in renewables
We already know the solutions to climate breakdown, one of which is switching our power supply to renewables.
As well as lobbying government for tougher action on climate, we're also encouraging local decision makers to tackle climate breakdown in their area. Right now, hundreds of communities are working alongside their councils to develop a local Climate Action Plan for their area. The Plan supports local investment in green energy, energy efficiency and ditching new fossil fuel projects. Will you join them?
Friends of the Earth, campaign group
[Work and Sustainability, WJEC Non-fiction Anthology]

Text 8: novel (1861)
A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.
Great Expectations, Charles Dickens

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Text 9: review of a TV documentary (2023)

This documentary paints a sobering picture of what it is like for Jones as a disabled woman in the public eye. The constant harassment she is subject to simply for existing in the media is so undeniably violent, and while for many social media can be an escape from the viciousness of the outside world, for people like Jones, it seems it's just another way for bullies to reach them.

Rosie Jones, comedian

[Diversity, WJEC Non-fiction Anthology]

ACTIVITY 1: dialogue in *Romeo and Juliet* (paired annotation + individual written task)

1. Read the extract below from *Romeo and Juliet*, Act 3 Scene 5.

Written in 1599, Shakespeare's play characterises a typical relationship between a father and daughter in the sixteenth century. The play is set in a patriarchal world where girls are often seen as 'belonging' to their fathers – and then their husbands. When they are fourteen, girls are considered old enough to marry. They have few rights and are expected to obey without question.

In this extract, Lord Capulet, Juliet's father, is very angry with her because she is refusing to marry Paris.

CAPULET	Soft! Take me with you, take me with you, wife. How! Will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bridegroom?
JULIET	Not proud, you have; but thankful, that you have: Proud can I never be of what I hate; But thankful even for hate, that is meant love.[1]
CAPULET	How now, how now, chop-logic! What is this? 'Proud', and 'I thank you', and 'I thank you not'; And yet 'not proud'? Mistress minion,[2] you, Thank me no thankings, nor, proud me no prouds, But fettle your fine joints[3] 'gainst Thursday next, To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle[4] thither. Out, you green-sickness carrion! Out, you baggage! You tallow-face!
LADY CAPULET	Fie, fie! What, are you mad?
JULIET	Good father, I beseech you on my knees, Hear me with patience but to speak a word.
CAPULET	Hang thee, young baggage! Disobedient wretch! I tell thee what, get thee to church o' Thursday, Or never after look me in the face. Speak not, reply not, do not answer me; My fingers itch.[5] Wife, we scarce thought us bless'd That God had lent us but this only child; But now I see this one is one too much, And that we have a curse in having her. Out on her, hilding![6]

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[1] meant: intended as
[2] minion: a derogatory term for a woman
[3] fettle your fine joints: prepare yourself (a term used to describe grooming horses to get them ready for work)
[4] hurdle: a wooden sledge on which traitors were dragged through the streets to execution
[5] My fingers itch: Lord Capulet wants to strike his daughter
[6] hilding: a worthless person

2. Highlight key features showing how this interaction characterises the relationship between Juliet and her father at this point in the play.
3. Annotate the extract using appropriate linguistic and literary approaches, explaining their effects.
4. Answer the following question:

In the extract, what does Shakespeare show audiences across time about the conflict between parents and children?

You should:
- analyse the interaction between Juliet and her father
- use appropriate linguistic and literary approaches
- select and evaluate relevant examples to support the points you make
- refer to the context
- develop a clear argument that addresses the question directly – how attitudes to conflict between parents and children do or don't change across time.

IDEA 2: language variation (pairs + report back to class; individual written task)

Ask learners to look at extracts from these autobiographical texts:
- *Persepolis* (graphic novel)
- *Pageboy: A Memoir* (life story) [Diversity, WJEC Non-fiction Anthology]
- 'I Am!' (poem)
  [Identity, WJEC Poetry Anthology].

In pairs, ask them to make a list of linguistic and literary choices that each writer uses to create a distinctive and personal voice.

They should use appropriate linguistic and literary approaches to describe the features and comment on the effects.

Ask them to choose a genre of autobiography (e.g. a novel, graphic novel, poem, memoir, or recount) and write an extract from their own life story.

e.g. Write about a time when ...

ACTIVITY 2: description to persuade vs inform vs entertain (group work + group oral presentation)

In your groups,
1. read the contextual information and the extracts
2. identify the purpose of each text e.g. persuade, inform, entertain
3. select examples of description, annotate the texts using appropriate linguistic and literary terminology and explain the effects
4. plan an oral presentation to answer the following question:

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How do you respond to the ideas and descriptive approaches in the texts?

Analyse and evaluate each writer's use of description and the effect it has on you as readers.

Text 1: *Woman in Black*, Susan Hill (1983)

In Hill's ghost story, the first person narrator Arthur Kipps describes an experience he had as a young junior solicitor when he was sent to Eel Marsh House to sort out the affairs of Alice Drablow after her death.

In this extract, he describes seeing a woman dressed all in black when he goes into a small burial ground full of old, neglected gravestones.

> [...] as I stared at her, stared until my eyes ached in their sockets, stared in surprise and bewilderment at her presence, now I saw that her face did wear an expression. It was one of what I can only describe – and the words seem hopelessly inadequate to express what I saw – as a desperate, yearning malevolence; it was as though she were searching for something she wanted, needed – *must have*, more than life itself, and which had been taken from her. And, towards whoever had taken it she directed the purest evil and hatred and loathing, with all the force that was available to her. Her face, in its extreme pallor, her eyes, sunken, but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her. Whether or not this was hatred and malevolence was directed towards me I had no means of telling [...] For the combination of the peculiar, isolated place and the sudden appearance of the woman and the dreadfulness of her expression began to fill me with fear. Indeed, I had never in my life been so possessed by it, never known my knees to tremble and my flesh to creep, and then turn cold as stone, never known my heart to give a great lurch, as if it would almost leap up into my dry mouth and then begin pounding in my chest like a hammer on an anvil, never known myself gripped and held fast by such dread and horror and apprehension of evil. It was as though I had become paralysed.

Text 2: letter from Dylan Thomas to his parents (1937)

In this extract, Thomas describes things that are happening in his life.

> I'm staying here with Caitlin Macnamara (whose writing on the envelope mother'll probably recognise) in a cottage lent to me by a man called Sibthorp. I suppose that I'm piling on the shocks and surprises in this very late letter, but I must tell you too that Caitlin and I are going to be married next week by special licence (I think that's what they call it) in the Penzance registry office. This isn't thought of – I've told mother about it many times – speedily or sillily; we've been meaning to for a long time, & think we should carry it out at once. Everything will be entirely quiet & undemonstrative, and neither of us, of course, has a penny apart from the three pounds which we have carefully hidden in order to pay for the licence. It may, & possibly does, sound a rash and mad scheme, but it satisfies us and it's all we ask for. I do hope it won't hurt you.
> [Relationships, WJEC Non-fiction Anthology]

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Text 3: a speech by Susan B. Anthony written to be read aloud (1873)

In this extract, Anthony describes what happened to her after she was charged with breaking the law because she voted in an election.

> All the papers served on me[1] not one of them had a feminine pronoun printed in it; but, to make them applicable to me, the Clerk of the Court made a little caret[2] at the left of "he" and placed an "s" over it, thus making she out of he. Then the letters "is" were scratched out, the little caret under and "er" over, to make her out of his, and I insist if government officials may thus manipulate the pronouns to tax, fine, imprison and hang women, women may take the same liberty with them to secure to themselves their right to a voice in the government.
> [Human rights, WJEC Non-fiction Anthology]

[1] papers served on me: the legal documentation charging her with breaking the law
[2] caret: the symbol ^ showing something has been omitted from a text

IDEA 3: figurative language (group activity with report back to class)

Ask learners in their groups:

- to read the poems below
  [The Natural World, WJEC Poetry Anthology]
- to try to summarise the main message of each poem – how does each poet present the natural world? are their views similar or different? can you explain why?

God's Grandeur (1877)

The world is charged with the grandeur of God.
  It will flame out, like shining from shook foil;
  It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

Gerard Manley Hopkins

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Like an Heiress (2020)

Like an heiress, drawn to the light of her
eye-catching jewels, Atlantic draws me
to the mirror of my oceanic small-days.
But the beach is deserted except for a lone
wave of rubbish against the seawall –
used car tyres, plastic bottles, styrofoam cups
rightly tossed back by an ocean's moodswings.
Undisturbed, not even by a sea bird,
I stand under the sun's burning treasury
gazing out at the far-out gleam of Atlantic
before heading back like a tourist
to the sanctuary of my hotel room
to dwell in the air-conditioned coolness
on the quickening years and fate of our planet.

Grace Nichols

After reporting back to the class, the groups of learners should then:

- highlight examples of figurative language
- identify the linguistic/literary techniques
- analyse and evaluate the effects
- choose 3-4 examples of figurative language and write an analysis exploring how effective they think the images are in communicating each poet's message about the natural world.

ACTIVITY 3: creative writing (pairs + individual self-evaluation)

Choose one of the following creative tasks. You should use a range of linguistic and literary approaches in your writing.

EITHER

Write a guide for tourists describing places worth visiting in your local area.

Use the headline below and provide descriptive detail, relevant information and advice to guide your readers' choices about where and what they should visit.

TITLE: Stay local. Be eco-friendly.
Explore your own backyard.

OR

Write a monologue where a character either persuades other characters to do or believe something, or speaks alone on the stage to convince the audience of their point of view.

You will need to choose a setting, create a character and decide what they will be trying to persuade other characters or the audience to agree with.

Self-evaluation

Write an evaluation explaining the choices you have made in your writing.
You should:

- consider how context and genre influenced your writing

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- analyse how you used language, structure and tone to engage the reader
- select relevant evidence from your writing to support your ideas
- evaluate your examples explaining how they underpin meaning
- explore how your writing is relevant to the target audience and how effective your choices are.

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Integrating Linguistic and Literary Approaches to Written Language

Integrated linguistic and literary approaches encourage learners to select and apply their knowledge of terminology from both linguistic and literary disciplines in meaningful ways. This should be the basis for all their analysis, making their arguments focused and purposeful.

An integrated approach is not about being able to label words or written features, and learners will not get credit for observing techniques without commenting on the meaning and the effects created. Feature spotting is a limiting approach because it shows no evidence of interpretation – and learners should always read for meaning.

Learners need to use the literary and linguistic knowledge they have studied, but the approach they choose will depend on the written texts they are analysing and the questions they have to answer. They can make a decision about what they see as the best route for their analysis and evaluation, but the approach they choose should help them to organise their paragraphs so that their argument and analysis develop clearly.

For example, if the question asks learners to explore specific ideas in a text (e.g. isolation, self-acceptance, belonging, love, friendship, truth, power), their approach may focus on themes:

- how the idea is represented
- its purpose and wider message
- the key features (linguistic, literary, rhetorical)
- responses to the idea (contemporary audience vs twenty-first century audience).

If the question asks learners to evaluate the effect of a writer's choices (e.g. genre, format, content, setting, characterisation, language and style, imagery), their approach may focus on analysing and forming an opinion on:

- the way context, audience and purpose shape a writer's choices
- the topic and word choices linked to the subject matter
- specific examples and their impact
- a writer's level of success in engaging and creating a relationship with the reader.

If the question asks learners to discuss their views or explain their thoughts, their approach may focus on examining their own point of view:

- engaging with the question focus (e.g. the right to vote, representation, topical issues)
- supporting their case with appropriate examples
- using linguistic and literary terminology to explain their examples
- selecting appropriate vocabulary choices that reflect the contextual factors of the task (e.g. genre, target audience, purpose).

If the question asks learners to produce their own creative writing, their approach may focus on applying their linguistic and literary knowledge:

- identifying the topic (e.g. non-fiction – cancel culture, friendships, AI, work-life balance; fiction – describing a character or place, recounting an event, writing an extract from a novel)
- recalling and applying key genre features (e.g. speech, script, narrative, guide, article, review, autobiography)
- using linguistic and literary knowledge to write effectively
- making vocabulary and style choices that engage the target audience.

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The approach should be appropriate to the task and text(s) set, but in all cases learners need to include knowledge of literary and linguistic techniques and to show clear engagement with meaning and impact.

Analysing non-fiction texts using linguistic and literary approaches
Learners will perhaps be more familiar with analysing texts using literary terminology, and more confident exploring literary concepts such as setting, characterisation, plot and theme. This section will therefore focus on applying linguistic and literary approaches to non-fiction texts.

Sample texts: purpose and genre

Using linguistic and literary approaches, consider how each writer presents the place they are describing.

Extract 1: travel writing
This is an extract from *Getting Stoned with Savages: A Trip through the Islands of Fiji and Vanuatu* (2006). The writer, J. Maarten Troost, considers the topic of cannibalism – perhaps shocking to twenty-first century British readers. His approach is humorous, but it is underpinned by a genuine interest in the cultural significance in Vanuatu.

> Until very recently, island life in Vanuatu has been characterized by a state of endless war. This is where my struggle to understand cannibalism begins, for no war seems more pointless to me than the kind traditionally waged in Vanuatu. Typically, the men of a particular village ambushed the men of another village. The goal was to capture one man, who would then be triumphantly carried back to the attackers' village, clubbed, and chopped into pieces. Good manners dictated that an arm or a leg be sent off to a friendly village. Again here, I sputter in disbelief. Imagine receiving such a package. "Oh, look, honey. Bob and Erma over in Brooklyn have sent us a thigh. So thoughtful." Of course, now you are obliged to reciprocate, and so you gather your friends and off you go, hunting for a man, and when you capture one, you will thoughtfully hack an arm off and send it along to Bob and Erma, together with a note — Thinking of you.
> What perplexed me was the almost casual nature of cannibalism in Vanuatu, its everydayness. As far as I understood, there was neither shame nor reverence attached to the eating of people. A body was just a meal. Clearly, there must be something more to it, or at least I hoped there was. To find out, I figured, I would have to ask a cannibal. And if there was one island where I thought I might find a cannibal, it was Malekula. [Wales and Global Contexts, WJEC Non-fiction Anthology]

Extract 2: tourist board website
This is an extract from the official North Wales tourist board website GoNorthWales. The writers promote North Wales as a desirable holiday destination, convincing readers to book a trip and visit. The approach is semi-formal with a clear emphasis on providing information in an engaging way.

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What will you find in your North Wales wonderland?

The best outdoor adventure activities in the world. Brilliant beaches. Thrilling mountain scenery. Fascinating ancient culture and heritage wherever you turn. North Wales has all this in abundance, and a whole lot more!
Let us be your guide and help you discover why North Wales is the only place in Britain to make it onto the Lonely Planet's Best in Travel 2017,[1] we'll help you choose where to stay, eat, and explore. Your North Wales wonderland adventure starts here. Check out our special offers page for discounts on your visit.

Explore more things to do in North Wales with our *Video Map Widget*

From the borderlands of Wrexham and Llangollen in the east to the surf-fringed rocks of Anglesey and the Llyn Peninsula in the west, North Wales packs a lot in. You can travel from one end to the other in two hours. But why do that and miss so much? Why not come and find your wonderland?

Like the World Heritage sites of Conwy and Caernarfon, walled towns with castles between mountains and the sea. Or the unspoiled landscapes of Betws-y-Coed and Snowdonia – the highest peak in England and Wales. Why miss out on an amazing range of things to do or a visit to unique attractions where you can bounce on trampolines in a deep cavern or surf a few rollers on a lake?

[1] Lonely Planet's Best in Travel 2017: a popular travel guide company, which publishes books and has an online site. When a place is mentioned in a Lonely Planet guide, it inspires large numbers of travellers to visit the location.

https://www.gonorthwales.co.uk/

Learners could comment on:

The **topic**: presentation of place

TRAVEL WRITING	TOURIST BOARD WEBSITE
• Vanuatu as a place with a distinctive cultural practice	• North Wales as an exciting and unique place to visit

How the **genre** influences the presentation

TRAVEL WRITING	TOURIST BOARD WEBSITE
• aims to create a strong sense of place • uses description to engage and interest readers in new places and cultures	• aims to create a strong sense of place • uses description to convince readers that it's worth visiting North Wales

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How the **purpose** shapes the approach

TRAVEL WRITING	TOURIST BOARD WEBSITE
• to entertain e.g. narrative style; writer emerges as an engaging voice; use of direct speech to change pace; creative language choices • to inform e.g. providing factual details; convey a sense of the cultural/ideological context	• to persuade e.g. positive evaluative adjectives; editorial *we* to create trust (inclusive - company as a responsible and dependable group); headings to engage/focus attention • to inform e.g. frequent use of proper nouns (local places of interest); concrete nouns to highlight possible varied landscape (*beaches*, *castles*, *mountains*, *sea*); links to other related webpages (*special offers page*, *Video Map Widget, Conwy, castles, things to do*) • to advise e.g. help with making the best decisions (*... be your guide and help you discover ...; ... where to stay, eat, and explore.*)

The **target audience** – writing for readers interested in the place

TRAVEL WRITING	TOURIST BOARD WEBSITE
For readers who want to know about Vanuatu: • discovering an unfamiliar place • different cultures and cultural practices • the shock factor of cannibalism	For readers who could be persuaded to visit North Wales: • people looking for a new holiday destination • finding out about leisure opportunities, culture, heritage

The **content focus**

TRAVEL WRITING	TOURIST BOARD WEBSITE
• traditional Vanuatu wars • the cultural practice of 'gifting' (recognisable but in a very different context) • the writer's attempt to understand an alien custom	• outdoor adventures • fantastic and varied scenery • range of things to see and do • engaging readers with direct address

Each writer's **attitude** to the place

TRAVEL WRITING	TOURIST BOARD WEBSITE
• bewilderment/confusion e.g. *struggle* (noun), *sputter* (verb – connotations of shock), *disbelief* (abstract noun), *perplexed* (adjective – suggests the concept is difficult to understand)	• positive promotion (company rather than personal viewpoint) e.g. *Brilliant*, *Thrilling*, *Fascinating*, *unspoiled, amazing*, *unique* (evaluative adjectives)

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• repetition of verbs *understand*, *understood* – desire to move beyond confusion to appreciate the cultural practice • *figured* (verb) – working out how to gain understanding	• presentation as a land filled with wonders, marvels and excitement (perhaps linked to nineteenth century novel *Alice's Adventures in Wonderland*) e.g. repetition of nouns *wonderland* and *adventure* • expressions associated with multiple choices e.g. *wherever you turn*, *in abundance*, *a whole lot more*, *packs a lot in, ... in the east ... in the west ...* • language linked to financial incentives e.g. *special offers*, *discounts*

The **language and style choices** underpinning the presentation of place

TRAVEL WRITING	TOURIST BOARD WEBSITE
• engaging tone – light-hearted approach e.g. takes 'shocking' topic and explores cultural ideology behind it with humour • strong sense of writer's voice – frequent references to writer e.g. *me*/*I* (first person pronouns); lack of understanding e.g. *more pointless* (critical attitude); humility – recognition that he isn't yet informed e.g. *As far as I understand ... To find out ...* • presentation of 'shocking' topic of cannibalism e.g. seems to lack meaning/significance (*casual nature*); emphasising how ordinary it is (*everydayness* – creating noun from adjective); two opposing potential reactions – neither relevant in Vanuatu (*neither shame nor reverence*, abstract nouns); emphasising what the writer sees as the reductive attitude in Vanuatu (*<u>just</u> a meal* – adverb minimiser) • traditional anecdote: dramatic narrative approach e.g. adverb *triumphantly*; dynamic verbs *clubbed*/*chopped*; concrete nouns *arm*/*leg*; noun phrase *Good manners* (ironic juxtaposition with sharing of body parts) • imagined anecdote – humorous approach by translating to US context – characters brought to life with direct speech • underlying message (second paragraph) – doesn't accept initial assumption but seeks to understand	• engaging tone – direct address to personalise e.g. pronoun *you*, determiner *your* (synthetic personalisation – addressing a mass audience as individuals to imply there is a relationship); exclamatory sentences; non-standard structures to mirror conversation e.g. *Brilliant beaches. Thrilling scenery.* • interactive reading experience e.g. varied sentence types with interrogatives (*What will you find ...?*, *Why not come ...?*); conversational imperatives (*Check out ...*, *Explore more ...*); adverb *here* (deictic) to foreground links; hyperlinks to other webpages • emphatic promotional language e.g. *best, highest* (superlatives); *only* (exclusive – better than other UK destinations) • presentation as unique/popular e.g. reference to Lonely Planet • implied disappointment if a visit is not made e.g. repetition of *Why* ...? (reinforced by foregrounded conjunction *But*) and *miss*/*miss out* • some descriptive language to create a visual image e.g. *the surf-fringed rocks, walled towns with castles ..., the unspoiled landscapes of ...* • attracting a range of readers by juxtaposing culture and unexpected leisure experiences e.g. *ancient culture and heritage/World Heritage*

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cultural difference e.g. belief that cannibalism must have meaning (*Clearly ... must*, adverb/modal verb conveying certainty) BUT undermined (*at least*, prepositional); decision to search for meaning (*to ask a cannibal ... might find a cannibal ...* – humour).	*sites/bounce on trampolines in a deep cavern or surf a few rollers* • impactful site name – imperative promoting North Wales as a holiday destination (often used to cheer on a person or team, especially in a competition) e.g. *GoNorthWales*.

In each case, the presentation of the place (Vanuatu/North Wales) is dependent on contextual factors such as genre, purpose and target audience since these dictate the writers' choices. Although both texts are non-fiction, the content, style and approach are different: in travel writing, the aim is to engage the reader through a descriptive and creative recount of a personal experience; in an official tourist board webpage, the aim is to persuade the reader to trust the company and purchase a holiday in North Wales.

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Integrating Linguistic and Literary Approaches to Written Language – Teaching Ideas & Activities

IDEA 1: Knowledge Organiser of key terms for analysing written language (individual, written)

Ask learners to create their own knowledge organiser focused on key terminology for analysing written texts. It should include terms, definitions and examples, and there should be a section where the meaning of each example is explained.

Examples could be taken from extracts in this section, from literary set texts, from the WJEC Non-fiction Anthology, or from texts studied in class.

For the structure of KOs, learners could access the WJEC Key Stage 4 examples – they will give ideas about content, style and layout.

e.g. Key stage 4

e.g. Creative writing advice (KS5)

e.g. Linguistic analysis: non-literary texts (KS5)

ACTIVITY 1: identity in personal non-fiction texts (individual written task)

Read the texts and answer the following question:

Using linguistic and literary approaches, consider how the writers present themselves in the two extracts below.

Extract 1: an autobiography (2023)
In this extract, Elliot Page, an award-winning actor and transgender man, recalls their childhood.

> "Can I be a boy?" I asked my mother at six years old.
>
> We lived on Second Street at the time, having moved only a few minutes' walk from our previous attic apartment on Churchill Drive. A ground-level flat on a tree-lined street, it had two bedrooms, hardwood floors, and a lovely small living area with big windows. I'd sit in front of the TV for hours playing Sega Genesis – Aladdin, NHL '94, Sonic the Hedgehog – praying to God when my back was against the ropes, requiring the all-magnificent force to help me beat the game. There are no atheists in foxholes.
>
> "No, hon, you can't, you're a girl," my mother responded. She paused, not moving her eyes from the dish towels she was methodically folding, before saying, "But you can do anything a boy can do." One by one, stacking them neatly in their place.
>
> It reminded me of how she looked when ordering a Happy Meal for me at McDonald's. I insisted on the 'boys' toy' every time – a delightful, congenial bribe. My mother's discomfort requesting the toy was palpable, releasing a sort of shy giggle, slivers of shame peering through. Often they gave the girls' one anyway.
>
> At ten, people started addressing me as a boy. Having won a yearlong battle to cut my hair short, I started to get a "thanks, bud" when holding the door for someone at the Halifax Shopping Centre.
>
> [Diversity, WJEC Non-fiction Anthology]

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Extract 2: a letter (1937)
In this extract from the end of the letter, the poet Dylan Thomas expresses his feelings for his parents and asks for their help.

> I want you to know now & forever that I think about you every day and night, deeply & sincerely, and that I have tried to keep myself, (& have succeeded) straight & reasonable during the time I've been away from you. I'm completely happy at the moment, well-fed, well-washed, & well looked-after. It's a superb place and a delightful cottage, and weather full of sun and breeze, and I'm so glad mother's being well again, & I send her all my love. Do you mind, but I've got to ask you to do a few things for me, simple things and, to me, very necessary ones: could you send on some clothes? Is it too much to ask, on top of all I ask you? I would be so grateful, & I mean that with all my heart. I'll write again tomorrow, because then I'll know the exact Penzance date. I'm terribly terribly without money, so can't phone: Rayner Heppenstall, who's staying with his wife a few miles away, is going to lend me a few shillings tomorrow.
>
> Please write to me quickly; I would appreciate, so very much, you sending clothes & letters; and I'll try to be much more explicit & less (I should imagine) sensationally full of Dylan-life-altering news when I write tomorrow.
>
> All my love, apologies, & hopes,
>
> Dylan X
> [Relationships, WJEC Non-fiction Anthology]

IDEA 2: drafting short questions and answers on fiction and non-fiction texts (pairs)

TASK 1
Ask learners to look back at the two travel writing texts. They should draft questions – perhaps like those for Unit 6.
e.g. true/false statements; picking out key facts; word meanings; techniques + explanations; paragraphs with gaps to fill; impression questions; what does the writer suggest ...? questions.

They should also write answers in a mini-MS.

Groups could then exchange questions and try to answer them.

TASK 2
Ask learners to look at the three texts below. They should draft questions – perhaps like those for Unit 1 and Unit 3.
e.g. identifying word classes and explaining the effects; true/false statements; fill the gap paragraphs; word meanings; techniques + explanations; 'How does ...?' questions.

Text 1: an extract from 'I Come From' by Dean Atta
Atta wrote this poem to help school students think about their own backgrounds. Focusing on places, food and culture, it is a personal and intimate account of how we find ways to belong.

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I come from shepherd's pie and
Sunday roast
Jerk chicken and stuffed vine leaves
I come from travelling through my taste buds but loving where I live

I come from a home that some would call
broken
I come from D.I.Y. that never got done
I come from waiting by the phone for him to call

I come from waving the white flag to
loneliness
I come from the rainbow flag and the union jack
I come from a British passport and an ever-ready suitcase

I come from jet fuel and fresh coconut
water
I come from crossing oceans to find myself
I come from deep issues and shallow
solutions

I come from a limited vocabulary but an unrestricted imagination
I come from a decent education and a marvellous mother
I come from being given permission to
dream but choosing to wake up instead
[Identity. WJEC Poetry Anthology]

Text 2: *I Know Why the Caged Bird Sings*, Maya Angelou (1969)

In this autobiographical extract, the young Maya is preparing to recite a poem at the church Easter service. She feels awkward and ugly and longs to be like a white fairy-tale princess. Angelou uses her recount of the experience to emphasise how Maya's self-perception is already influenced by society's racism.

As I'd watched Momma put ruffles on the hem and cute little tucks around the waist, I knew that once I put the dress on I'd look like a movie star. (It was silk and that made up for the awful color.) I was going to look like one of the sweet little white girls who were everybody's dream of what was right with the world. Hanging softly over the black Singer sewing machine, it looked like magic, and when people saw me wearing it they were going to run up to me and say, "Marguerite (sometimes it was 'dear Marguerite'), forgive us, please, we didn't know who you were," and I would answer generously, "No, you couldn't have known. Of course I forgive you."

Just thinking about it made me go around with angel's dust sprinkled over my face for days. But Easter's early morning sun had shown the dress to be a plain ugly cutdown from a white woman's once-was-purple throwaway. It was old-lady-long too, but it didn't hide my skinny legs, which had been greased with Blue Seal Vaseline and powdered with the Arkansas red clay. The age-faded color made my skin look dirty like mud and everyone in church was looking at my skinny legs.

Wouldn't they be surprised when one day I woke out of my black ugly dream and my real hair, which was long and blond, would take the place of my kinky mass that Momma wouldn't let me straighten?

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Text 3: *I'm the King of the Castle*, Susan Hill (1970)

In this extract, Edmund Hooper meets Charles Kingshaw for the first time. Charles has come to live in Edmund's home because his mother is the new housekeeper. Hill focuses on Edmund's hostility and the way he asserts dominance over Charles.

> Hooper said, "Why have you come here?" facing Edmund across the room. Kingshaw flushed brick red. He stood his ground, not speaking. There was a small round table between them. His trunk and a suitcase stood on the floor. "Why did you have to find somewhere new to live?"
>
> Silence. Hooper thought, now I see why it is better to have a house like Warings, I see why my father goes about clutching the big bunch of keys. We live here, it is ours, we belong. Kingshaw has nowhere.
>
> He walked round the table towards the window. Kingshaw stepped back as he came.
>
> "Scaredy!"
>
> "No."
>
> "When my father dies," Hooper said, "this house will belong to me, I shall be master. It'll all be mine."
>
> "That's nothing. It's only an old house."
>
> Hooper remembered bitterly the land that his grandfather had been forced to sell off. He said quietly, "Downstairs is something very valuable. Something you've never seen."
>
> "What then?"
>
> Hooper smiled, looking away out of the window, choosing not to tell. And he was uncertain how impressive the moth collection might be.
>
> "My grandfather died in this room. Not very long ago, either. He lay and died in that bed. Now it's your bed." This was not true.

TASK 3
Choose one of the three literary texts above and answer the following question based on the extract you have chosen:

"Identity is a driving force in literature."
Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with close reference to the extract you have chosen to write about.

ACTIVITY 2: comparative task – presentation of human rights in non-fiction texts with different contextual factors (groups, oral presentation)

1. Read the following texts.
2. Annotate each text – how effective are they in conveying their message? You should identify how each writer presents their views on human rights and analyse the content and approach.
3. Discuss your views on this subject and evaluate how the three texts influenced them. You should refer to the texts and the approaches each writer uses.

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Extract 1: extract from a speech to the United Nations by Malala Yousafzai

So here I stand, one girl among many.
I speak – not for myself, but for all girls and boys.
I raise up my voice – not so that I can shout, but so that those without a voice can be heard.
Those who have fought for their rights:
Their right to live in peace. Their right to be treated with dignity.
Their right to equality of opportunity.
Their right to be educated.
Dear friends, on the 9th October 2012, the Taliban shot me on the left side of my forehead. They shot my friends too. They thought that the bullets would silence us. But they failed. And then, out of that silence, came thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same.

[Human Rights, WJEC Non-fiction Anthology]

Extract 2: extract from an Amnesty International Mission Statement

Our Mission
To achieve our vision we see it as our mission to undertake research and take action focused on preventing and ending grave abuses of human rights.
We carry out a wide range of educational activities, promoting the values contained in the Universal Declaration of Human Rights and other international agreed human rights standards.

- We encourage people to accept that all human rights must be protected
- We encourage governments to accept and enforce international standards of human rights
- We encourage governments, political organisations, businesses, other groups and individuals to support and respect human rights.

Our Values
We are a global movement of seven million members, supporters and activists across the world standing up for humanity and human rights. Our purpose is to protect individuals wherever justice, fairness, freedom and truth are denied.
With these values at our heart, we have stopped torture, freed prisoners, prevented executions and saved homes.
Help our powerful movement grow even stronger – join Amnesty today.

[Human Rights, WJEC Non-fiction Anthology]

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Extract 3: extract from 'A Short History of Human Rights' posted on the American University of Minnesota Human Rights website

> **Precursors of 20th Century Human Rights Documents**
> Documents asserting individual rights, such the Magna Carta (1215), the English Bill of Rights (1689), the French Declaration on the Rights of Man and Citizen (1789), and the US Constitution and Bill of Rights (1791) are the written precursors to many of today's human rights documents. Yet many of these documents, when originally translated into policy, excluded women, people of color, and members of certain social, religious, economic, and political groups. Nevertheless, oppressed people throughout the world have drawn on the principles these documents express to support revolutions that assert the right to self-determination.
>
> Contemporary international human rights law and the establishment of the United Nations (UN) have important historical antecedents. Efforts in the 19th century to prohibit the slave trade and to limit the horrors of war are prime examples. In 1919, countries established the ***International Labor Organization (ILO)*** to oversee ***treaties*** protecting workers with respect to their rights, including their health and safety. Concern over the protection of certain minority groups was raised by the League of Nations at the end of the First World War. However, this organization for international peace and cooperation, created by the victorious European allies, never achieved its goals. The League floundered because the United States refused to join and because the League failed to prevent Japan's invasion of China and Manchuria (1931) and Italy's attack on Ethiopia (1935). It finally died with the onset of the Second World War (1939).

http://hrlibrary.umn.edu/edumat/hreduseries/hereandnow/Part-1/short-history.htm

IDEA 3: comparing non-fiction texts (groups, oral discussion)

1. Give learners Text E from Work and Sustainability in the WJEC Non-fiction Anthology. Ask them to make notes using the following headings:
   - topic
   - genre
   - purpose
   - target audience
   - content focus
   - attitude
   - language and style choices.

2. Ask learners to find **two** other texts about travel with different purposes e.g. government documents about Active Travel, infographic with travel stats, article from a travel magazine etc.).

They should aim to choose texts with different contextual information so they can compare differences in the linguistic and literary approaches used by each writer.

3. Ask learners to choose one additional text from the list below to use alongside the two texts they have chosen themselves:

EITHER
- the infographic (Text E, Work and Sustainability, WJEC Non-fiction Anthology)

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OR

- the extract from the travel book (Text A, Wales and Global Contexts, WJEC Non-fiction Anthology)

OR

- the extract from the North Wales tourist board website (pp.50-51, Analysing non-fiction texts using linguistic and literary approaches)

4. Ask learners to prepare a group presentation using the three texts they have chosen. They should choose one of the following questions:

EITHER

Compare how travel is presented in your three texts. You must refer to all three texts in your answer.

OR

"Young people have a duty to travel more sustainably." Do you agree?
Explain what has influenced your views by comparing your responses to the three texts.

ACTIVITY 3: analysing and evaluating how non-fiction texts engage readers + creative writing (individual written tasks)

Both the texts below are produced by the Carers Trust, a charity that supports carers.

1. Answer the following question:

   How does each text aim to engage readers and inform them about the life of a carer?

   You should think about the genre, the purpose, the approaches in each text, and how effective each one is in engaging readers.

Extract 1: infographic produced by the Carers Trust (see WJEC Non-fiction Anthology for readable version)

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[Relationships, WJEC Non-fiction Anthology]

Extract 2: a young carer's blog published on the Carers Trust website

> My name is Ayisha, I'm 16 and I care for my younger brother Shayaan who is 9 years old and has severe autism. Me and my family didn't know Shayaan had autism until he was three years old, a family member noticed similarities between Shayaan and her disabled son (he was making no eye contact, running from people he was unfamiliar with and screaming if he wanted something).
>
> I take care of Shayaan by cooking for him and feeding him, I make sure the house is clean as he dislikes it when it's messy, I dress and shower Shayaan and he also needs help after doing the toilet and I'm always there to help him. I take Shayaan out for walks and sometimes we do shopping and I make sure he's safe and not in danger. I put Shayaan to sleep which makes me stay up later because afterwards I do homework or revise for school. These caring roles do keep me away from socialising with friends, I don't have any time to myself and it makes me feel isolated at times.
>
> Usually at Christmas time my friends are shopping or going to see the Christmas markets, but both my parents are working so I don't get to. My parents try their best and as a family we will go shopping and see the Christmas lights in Glasgow which are beautiful, Shayaan loves to see them. As me and my family are Muslim we don't celebrate Christmas but Shayaan loves it as he learns about it in school. He loves singing different carols and opening presents which we try our best to get for him as he loves Christmas.
> https://carers.org/what-we-do-carers-stories/ayishas-story

2. Using information from the texts, complete one of the following tasks:

EITHER

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Write a speech to be delivered to your Member of the Senedd persuading them to support young carers in Wales.

OR

Write an extract from a novel where a student is misunderstood at school because no one knows they are a young carer.

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Successful and less successful responses

Written language questions will test learners' ability to use the approaches they have practised during their course. They will need to apply their knowledge of linguistic and literary features so that they can:

- analyse the effect of different kinds of context
- explore meaning
- select appropriate terminology to describe key features
- engage with the effects created by writers
- evaluate the impact on the target audience.
- use the techniques and approaches to produce effective creative writing of their own.

Characteristics of a successful response:

- understanding of written features e.g. word choice, tone, voice, variations in sentence structure and type, foregrounding, patterning, figurative language
- engagement with genre conventions e.g. subject specific language, levels of formality, form/formatting, purpose
- discussion of the context and how it affects the content, language choices and style e.g. when? where? who? what? why?
- appropriate terminology used accurately and purposefully
- evidence of close reading
- carefully chosen short quotations that support points
- analysis that is linked to an exploration of meaning
- evaluation that conveys personal responses and is underpinned by linguistic and literary approaches
- carefully structured short or extended responses that answer the question set.

Characteristics of a less successful response:

- general references with few links to the text
- overlong or missing quotations
- little sense of the details of the text
- undeveloped close analysis
- terminology used to label rather than analyse examples (feature spotting)
- narrow range of points in an extended response
- lack of focus on the question
- tendency to describe or summarise rather than analyse and evaluate.

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Section 2: How Writers Create Meaning

Text Purposes – Not Text Types!

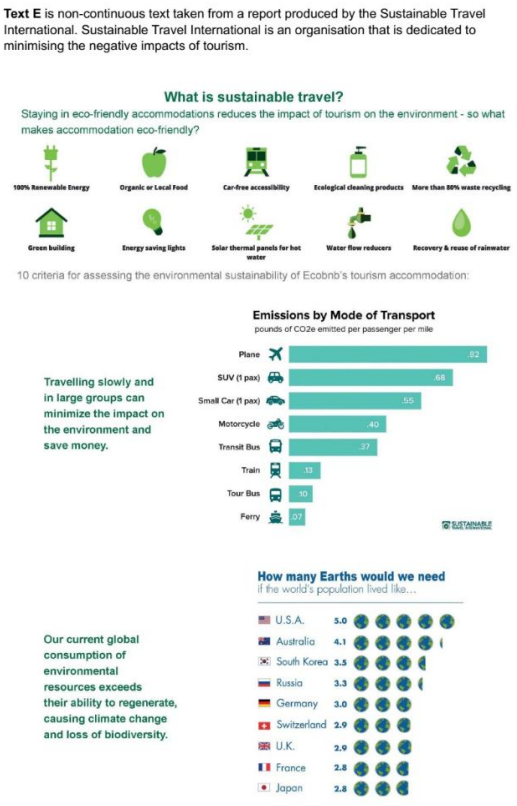
The purpose of a text can be simply described as the writer's reason for writing it. Determining the purpose (or purposes) of a text can provide insight into the way meaning is created. This section will outline some of the text purposes that learners will encounter, and the key features they will be encouraged to explore to determine a writer's motivations. Learners will also consider their own reasons for writing and be encouraged to use what they have learned about conventions and techniques associated with text purpose in their own written work.

Although writing can be broadly divided into texts that persuade, inform and/or entertain, there are many reasons for a text being produced. It is important that learners are confident in discussing the potential reasons behind the production of a text and a writer's motivation. For example, the fundamental purpose of a fiction text is usually to entertain. Although learners will appreciate that this is achieved through engaging and imaginative content, consideration should also be given to any further contexts for the text's production. For example, was the writer motivated to influence a reader's emotions, or to deliver social or political commentary?

Writing to inform:
Informative writing aims to tell a reader about something. It provides a reader with details and information that they do not already know or adds to or develops their knowledge.

Examples of information writing might include: newspaper articles, instruction manuals, textbooks, recipes, infographics.

Sample infographic:



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Sample magazine article:

Text C is taken from the article 'Exploring the Differences Between Male and Female Friendships' which was published in the American magazine 'Psychology Today'.

The recipe for a female friendship

Female friendships thrive on intimacy and emotional connection. We, as females, want to talk about feelings, want to experience physical touch, want direct and dependent face-to-face contact. We want to feel emotionally connected and supported.

The research behind the importance of female friendships is strong. According to a study published in the Journal of Clinical Oncology, women with early-stage breast cancer with a larger group of female friends have a higher survival rate, regardless of the physical distance between these female friends. As women, we rely on each other to give advice, be a shoulder to cry on, be an emotional support system, hold and protect secrets, boost self-esteem, and lend a listening ear. Our girl tribes are strong, and as a result, a solid and healthy female friendship is something that every woman can benefit from.

The intimate, face-to-face relationships between women have a lot to do with oxytocin, the bonding or "love potion" hormone that is released during childbirth and nursing. Studies have shown that when women are stressed out, they do not just resort to the "fight-or-flight" response but also release oxytocin, which allows women to nurture and "tend and befriend." It is believed that oxytocin is the reason why women have a natural "motherly instinct," and as a result, female friendships are based on emotional intimacy and connection. When women engage in this "tending or befriending" process studies suggest that "more oxytocin is released, which further counters stress and produces a calming effect."

The recipe for a male friendship

Friendships between males tend to be more transactional. Men tend to value friendships that are more shared activity-based (playing basketball, poker, or golf, or watching a football game) rather than the intimate, face-to-face relationships that women have.

Men do not feel the desire or need to discuss every intimate detail and change in their life with a male friend. They also do not feel the need to constantly stay in touch, as men can go for long periods—months or even years—without having contact with a male friend, but still consider that person a close friend.

In contrast, if a woman does not keep in regular, close contact with one of her girlfriends, she most likely will assume the friendship has grown apart or her friend is no longer interested in having a friendship with her, potentially even assuming the friendship has ended. Although male friendships tend to be more transactional and less intimate than female friendships, male friendships are generally less fragile than female friendships. Men tend not to wear their emotions on their sleeves, do not question the motives of others, and do not feel pressure to disclose personal details and intimate secrets to maintain their friendship with another male. On the contrary, females bond through secret sharing and emotional intimacy, which can potentially create volatility in a friendship, especially if this sharing is one-sided.

While men may not share their deepest and most secret feelings with their close male friends, research shows they are more apt to share them with a wife, girlfriend, sister, or other platonic female friends.

Writing to persuade:
Persuasive writing aims to influence a reader and provide reasons for motivating a reader. This type of writing may use a variety of ways to engage and manipulate a reader's feelings.

Some examples of persuasive writing might include: speeches, advertisements, editorials, reviews.

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Sample speech:

Text B is an extract from the speech 'Is it a crime to vote?' given by Susan B. Anthony on the legal position of American women in 1873. It aimed to persuade people that women have a right to vote. Anthony was an American social reformer and feminist activist who played a key role in the American suffrage movement. In 1872, she was charged with breaking the law because she voted in an election. As a woman, she could not speak in court, so she used this speech (delivered in forty American towns) to spread her message before her trial began.

I stand before you to-night, under indictment for the alleged crime of having voted at the last presidential election, without having a lawful right to vote. It shall be my work this evening to prove to you that in thus voting, I not only committed no crime, but, instead, simply exercised my citizen's right. [text omitted]

One half of the people of this nation to-day are utterly powerless to blot from the statute books an unjust law, or to write there a new and a just one. The women, dissatisfied as they are with this form of government, that enforces taxation without representation – that compels them to obey laws to which they have never given their consent – that imprisons and hangs them without a trial by a jury of their peers – that robs them, in marriage, of the custody of their own persons, wages and children – are left at the mercy of the other half.

A year and a half ago, I saw a theatrical company, called the "Pixley Sisters," playing before crowded houses, every night of the whole week of the Walla Walla fair. The eldest of those three fatherless girls was scarce eighteen. Yet every night a United States officer stretched out his long fingers and clutched six dollars of the proceeds of the exhibition of those orphan girls, who, but a few years before, were half starvelings in the streets. So the poor widow, who keeps a boarding house, manufactures shirts, or sells apples and peanuts on the street corners of our cities, is compelled to pay taxes from her scanty pittance. I would that the women of this Republic, at once, resolve, never again to submit of taxation, until their right to vote be recognized. Amen.

All the papers served on me not one of them had a feminine pronoun printed in it; but, to make them applicable to me, the Clerk of the Court made a little caret at the left of "he" and placed an "s" over it, thus making she out of he. Then the letters "is" were scratched out, the little caret under and "er" over, to make her out of his, and I insist if government officials may thus manipulate the pronouns to tax, fine, imprison and hang women, women may take the same liberty with them to secure to themselves their right to a voice in the government.

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Sample review:

Text B is taken from a review of the Channel 4 TV documentary 'Rosie Jones: Am I a R*tard?'. Rosie Jones is a well-known comedian who was the subject of a shocking documentary which explored disability trolling.

The comedian reveals the levels of ableist hate she has to put up with – and how fixing it is the responsibility of all of us.

★★★★☆

"I said to Channel 4, let's use that word [r*tard] in the title," says comedian Rosie Jones in the intro to this powerful documentary about the ableist abuse she receives. "And then, hopefully," she adds, levelling her gaze at the camera imploringly, as if to say: now that I've got your attention, please, listen, "by the end of this film, people will think twice before ever using [it] again."

We see Rosie walk outside with her headphones on, her voiceover explaining that they are a tool she uses to drown out the daily abuse she faces while walking down the street. Meanwhile, social media comments flash up on the screen, illustrating the kind of hate speech she is regularly greeted with online: from the disgusting slur "you are a retard" to the less overt, but still incredibly offensive, "window licker" and "the crowd drenched in dribble". Is there any escape for Jones, you begin to wonder? Is there a safe place for her to exist?

The reality is no, not really – at least not when ableist abuse is not taken seriously. "Every time I'm on something, there will be a comment about what I look like or what I sound like," she says, as more comments flash across the screen, each progressively more violent than the last: "She should be in a cage", "[she] deserves to die" and, finally, a graphic rape threat. She pauses, visibly affected by those words, and says she still thinks about that message a lot.

This documentary paints a sobering picture of what it is like for Jones as a disabled woman in the public eye. The constant harassment she is subject to simply for existing in the media is so undeniably violent, and while for many social media can be an escape from the viciousness of the outside world, for people like Jones, it seems it's just another way for bullies to reach them.

We see her meet a representative from a company that has been filtering the comments she receives, and he shows her all the offensive remarks on her appearance, her speech impediment and her disability that they have screened. Dispirited, she gazes at them. "Every negative thought I've ever had about myself, I can go online and find strangers saying it back to me," she says sadly.

She reports an abusive Twitter comment and receives an auto-response saying it isn't in violation of its rules, despite those very rules stating that they don't tolerate discrimination on the grounds of disability. So, Rosie Jones does what Rosie Jones does best – turns a sad situation into a bit of light relief comedy. She delivers a giant cookie to Twitter HQ in London, using icing to ask the same question as the documentary's title, with her Twitter handle @josierones.

Writing to entertain:
This writing aims to engage a reader, absorb their attention, and uses a variety of devices to develop interesting and imaginative detail.

Some examples of entertainment writing might include: novels, biographies, blogs, poems, editorials.

Many texts may be written for more than one purpose. The primary purpose of an editorial, for example, could be to entertain or to persuade a reader, or indeed both of those purposes simultaneously. Learners should be encouraged to consider the purpose of each individual text in terms of the context of its production and the anticipated response from a reader.

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Sample travel writing:

Text A is taken from the non-fiction travel book *Getting Stoned with Savages: A Trip through the Islands of Fiji and Vanuatu* by J. Maarten Troost. Vanuatu has many peculiar customs, and if there was one custom that defied my book learning, that confounded my understanding of human nature, it was cannibalism.

Until very recently, island life in Vanuatu has been characterized by a state of endless war. This is where my struggle to understand cannibalism begins, for no war seems more pointless to me than the kind traditionally waged in Vanuatu. Typically, the men of a particular village ambushed the men of another village. The goal was to capture one man, who would then be triumphantly carried back to the attackers' village, clubbed, and chopped into pieces. Good manners dictated that an arm or a leg be sent off to a friendly village. Again here, I sputter in disbelief. Imagine receiving such a package. "Oh, look, honey. Bob and Erma over in Brooklyn have sent us a thigh. So thoughtful." Of course, now you are obliged to reciprocate, and so you gather your friends and off you go, hunting for a man, and when you capture one, you will thoughtfully hack an arm off and send it along to Bob and Erma, together with a note — Thinking of you.

What perplexed me was the almost casual nature of cannibalism in Vanuatu, its everydayness. As far as I understood, there was neither shame nor reverence attached to the eating of people. A body was just a meal. Clearly, there must be something more to it, or at least I hoped there was. To find out, I figured, I would have to ask a cannibal. And if there was one island where I thought I might find a cannibal, it was Malekula.

My guide into the highlands was Rose-Marie, the nineteen-year-old daughter of Chief Jamino, the guardian of Botko. How hard could this trek be, I wondered, if my guide is wearing a Harry Potter shirt, a sarong, and flip-flops? Of course, she also had a machete, but I figured everybody on Malekula carried a machete. It was the accessory of choice. Looking back, I can now say that the five hours it took to hike up to Botko were the most excruciatingly difficult five hours I have ever spent on my feet. We left shortly after dawn, following a well-travelled bush trail that meandered inland. As we climbed up the first of what would prove to be a seemingly endless series of steep hills, following a path evident only to Rose-Marie, who hacked our way forward with her machete, I pleaded for a break.

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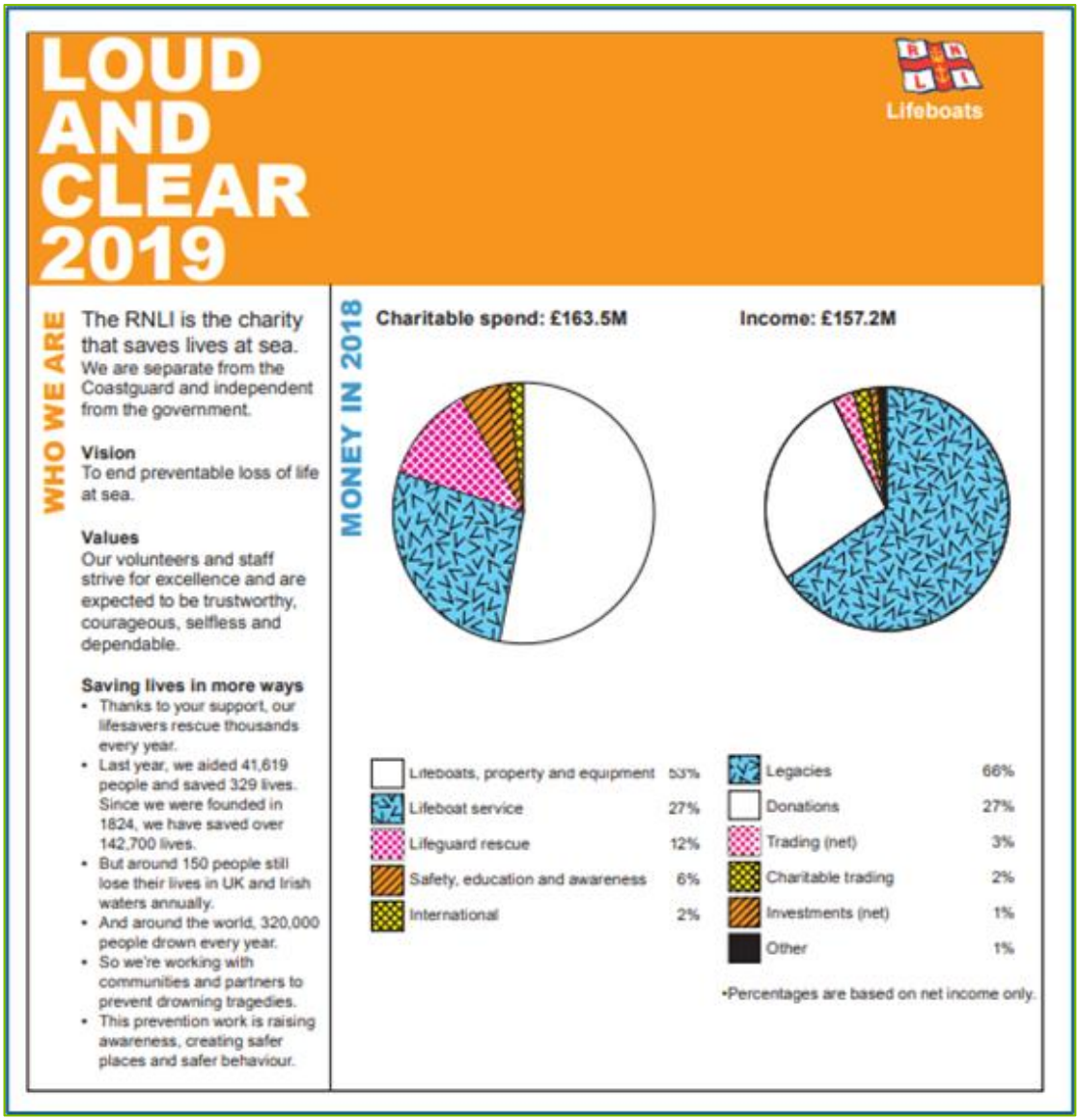
Text Purposes – Teaching Ideas & Activities

Discuss text purposes with learners. Focus on persuade, inform and entertain but discuss areas of overlap and how these purposes may be broken down/subdivided. Some examples of different text purposes are provided below.

Infographic:



Taken from Text A WJEC GCSE English Language U2 Summer 2022

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Newspaper article:

Listen to music safely

Loud music can make you feel great and be a great social experience, but it can damage your ears before you know it, causing permanent hearing loss and tinnitus – ringing or buzzing in your ears. Make sure you know the risk, so you can look after your ears.

How loud music damages hearing
Inside the cochlea (our hearing organ that sits deep inside our ears), there are thousands of sound-sensing cells called 'hair cells'. These tiny cells are essential for hearing: they pick up sound waves and turn them into electrical signals that are sent to the brain and interpreted as sound.

When you're exposed to too much loud noise, the hair cells become overstimulated. Once this happens, they become fatigued and stop responding to sound. This can result in temporary hearing loss that you may recognise as dulled hearing – it can last from a few minutes to a few days.

At first, after a break from loud noise, the hair cells recover. But if you continue listening to music that's too loud, over time the hair cells may lose their ability to recover and may die. The hearing loss becomes noticeable – and it's permanent.

Tips for listening to music safely
Follow these simple tips to protect your ears, so you can continue to love music for years to come.

When listening through headphones
- Take regular breaks of at least five minutes every hour to give your ears a rest.
- Use a volume limiter on your device (if there is one) – this means you won't be able to turn the music up without realising it.
- Don't go over the 'safe' volume level that appears on your phone's screen when you change the volume.
- Turn the volume down a notch – it'll make a big difference to how long you can listen safely for.
- Invest in some noise-cancelling headphones – not only will these block out the noise around you, they also mean you won't have to turn up the volume to a dangerous level to hear your music properly over background noise.

When out at gigs, clubs and festivals
- Carry earplugs with you – and use them – on a night out. The reusable kind designed for clubbers and musicians don't muffle sound, just make it a bit quieter and a lot safer. There are different types available, ranging from the inexpensive to the custom-made.
- In a music venue, stay away from the speakers – the closer you are, the greater the risk of hearing damage.
- Take regular breaks from the loudest areas to give your ears a rest – chill-out zones in clubs are perfect for this.

Taken from Text C WJEC GCSE English Language U2 Summer 2023

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Editorial:

The selfish act of kindness?

Kindness is a win-win quality.

This time of year, kindness becomes almost expected. We give presents to kids who otherwise wouldn't have them. We load bags with food for the hungry. We make donations to those in need. Sometimes we even let someone move ahead of us in a busy queue. Or we smile at, instead of fighting with, that guy who grabs the latest gadget. This time of year, we focus on doing good and it makes us feel great. Certainly, that's not a bad thing.

But, is all that kindness – selfish? Researchers say that kindness is a form of self-preservation as those who give more, get more. The most generous among us have greater influence and are more popular. Whereas, the meanies who are grouchy and unhelpful are more likely to be cast aside.

So, is kindness motivated by our genuine concern for others or are we do-gooders because it makes us look good? Most of us genuinely enjoy helping others. It makes us feel connected and happy which makes for a healthier more satisfying life. But, it doesn't hurt that we also receive other rewards – status and influence – that help us survive and thrive. Who can complain? If you're kind everybody benefits, even you.

Kindness can be a small, simple act and still make a gigantic impact. It's more a matter of awareness – noticing a need and then consciously offering a bit of yourself. Here are some other things you can do:

- help someone unload the groceries from their trolley
- drop off a meal to a friend who is unwell
- send a thank you card to someone who has been kind to you
- spend some time with those who need a friend

Remember, the act doesn't have to be epic to make a difference and it's one way we can all win.

Taken from Text D WJEC GCSE English Language U3 Autumn 2020

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Advertisement:



Taken from Text B WJEC GCSE English Language U3 Autumn 2019

Biography:

I was living in Italy in the years after the Second World War. They were hard times, too, for a boy with no prospects facing life in a defeated country. It was during those years that I came to know and love the mountains. And despite the fact that, in those days, I only went by the paths, I couldn't help but be fascinated by the spires and crests of the beautiful peak on which, with wonder and envy, I used to see climbing ropes at work. I would stand for hours on end watching those lucky people, then try to imitate them only a few feet from the ground on a nearby boulder.

One day my usual companion arrived with his mother's clothesline in his backpack. This was the first time I ever tied myself on to a climbing rope, but I tried to put into practice what I had been watching.

A real, genuine climb was to follow not much later, thanks to a chap called Elia who was to become a friend of mine. One day, Elia discovered me intently watching the progress of a roped pair that was climbing on the rock face above. It must have touched him because he came up to me, decked out in all his climbing gear, and, with the air of an expert, said, "How'd you like to try it?"

"I couldn't think of anything I'd like more!" I replied.

Five minutes later we were climbing. We roped up and, after giving me some instructions, Elia set off. However, after climbing no more than ten feet or so, my new friend seemed to struggle. I watched him as he tried to go on, bending first to one side, then to the other. He curled himself up, then tried again, and yet again. But he stayed right where he was.

Finally he decided to turn back.

"My soles are slipping!" he said to excuse himself, then added, "Go on! You have a try!"

I was wearing a pair of enormous army boots with square toes, and a wide leather strap.

If Elia couldn't get up wearing climbing boots, I thought, how on earth will I be able to do it without a rope holding me from above? In spite of this, I wanted to try so much that I took his place. I don't know how I did it, but I somehow managed to climb that first difficult pitch. Suddenly I felt I was at the centre of a delirious dream. When the rope ran out, Elia, now held by me from above, was able to come up and join me.

Text E WJEC GCSE English Language U2 Summer 2017

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Novel extract:

Professor Goodfellow looked at the robot with a certain uneasiness.
He knew it was coming; it wasn't that he was unprepared. From the moment of Dr. Lanning's first phone call on March 3, he had felt himself giving way to the other's persuasiveness, and now, as a result, he found himself face to face with a robot.
It looked uncommonly large as it stood within arm's reach.
Lanning cast a hard glance at the robot, as though making certain it had not been damaged in transit. Then he turned to the professor.
"This is Robot Easy-27." He turned to the robot. "This is Professor Goodfellow, Easy."
Easy spoke unemotionally, but with such suddenness that the professor flinched. "Good afternoon, Professor."
Easy stood seven feet tall and had the general proportions of a man.
"It's harmless, I'm sure." Goodfellow didn't sound sure.
"More harmless than I am," said Lanning. "I could be goaded into striking you. Easy could not be. You know the Three Laws of Robotics, I presume."
"Yes, of course," said Goodfellow.
"They are built into the patterns of the robot's brain and must be observed. The First Law, the prime rule of robotic existence, safeguards the life and well-being of all humans."
"It's just that he seems formidable."
"Yes. But whatever he seems, you'll find that he is useful. Have you brought a book?"
"I have." Goodfellow reached down without taking his eyes off the robot. From the briefcase at his feet, he withdrew a book.
"You selected this yourself, at random. Am I right?"
"Yes."
Lanning passed the book to the robot.
The professor jumped a little. "No! That's a valuable book!"
Lanning raised his eyebrows and said, "Easy can handle a book as carefully as you or I. Go ahead, Easy."
"Thank you, sir," said Easy. Then, turning its metal bulk slightly, it added, "With your permission, Professor Goodfellow."
The professor stared, then said, "Yes—yes, of course."
With slow and steady use of metal fingers, Easy turned the pages of the book, glancing at the left page, then the right; turning the page, glancing left, then right; turning the page and so on for minute after minute.
The last page was turned eventually. Lanning asked, "Well, Easy?"
The robot said, "It is a most accurate book and there is little to which I can point. On line 22 of page 27, the word 'positive' is spelled p-o-i-s-t-i-v-e. The comma in line 6 of page 32 is unnecessary, whereas one should have been used on line 13 of page 54."
"Wait!" cried the professor. "What is he doing?"
"Doing? Why, he has already done it! He has proofread that book. In the short time it took him to turn those pages, he caught and noted every mistake in spelling, grammar and punctuation. And he will retain that information, indefinitely."
The professor's mouth was open. He folded his arms across his chest and stared at them. Finally he said, "You mean this is a proofreading robot?"
Lanning nodded. "Among other things."

Text E WJEC GCSE English Language U2 Summer 2019

Discuss essential vocabulary which may be used to describe the purpose of a text.

Produce shared reference resources which encourage candidates to think about text purpose and how to establish the motivations behind its production.

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ACTIVITY:
Split the class into groups or pairs and organise as follows to produce shared reference resources:

- Provide groups with a large sheet of paper labelled in the centre with a specific purpose of text (persuade, inform or entertain).
- Ask learners to discuss what features/style/devices that would help them recognise a text written for this purpose.
- Ask them to write down one or two questions they might ask themselves to determine whether a text fits this purpose.
- Ask them to research for an example of a text written for the purpose they have been given and attach a copy/printout of this to their sheet.
- Finally ask them to add a section which gives key features or conventions common to their purpose of text.
- Ask groups to present their findings to the rest of the class.
- Sheets to be used for reference/display purposes.

Information writing is widespread in a school environment. As a class, produce a chart/mind map/list of the types of information text learners are likely to encounter during a school day.

ACTIVITY:
Ask learners to complete the following table for every piece of information writing they encounter during one specific day at school.

Date:	
Text:	**What was the information used for:**

Consider how the following contribute to a persuasive text:

- content
- tone
- language
- structure
- stylistic choices.

Model how to select appropriate evidence and what they might say about it.

Discuss approaches to avoid when looking at persuasive writing – e.g. spotting techniques without engaging with how they create meaningful, or straightforward description of content that does not demonstrate understanding.

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ACTIVITY:
Comparing the techniques used in persuasive texts

Read the texts below and think about the ways they persuade.

Annotate the texts to show the ways they are persuasive. Look for and highlight any persuasive techniques or features.

Are there any similarities in the ways these texts have been written? Use your annotations to complete the following table:

CONVENTIONS OF PERSUASIVE WRITING

	Feature/Device/Technique	Evidence	How is this persuasive?
Text A			
Text B			
Text A			
Text B			
Text A			
Text B			

Text A

Why go camping?
Camping is a fantastic way to spend a holiday; it's fun and kids love it. It gets you into the outdoors, active and appreciating nature. You see the stars before you go to sleep and you wake up to the sound of birds.

It isn't for everyone, that much is true, but most people enjoy it if they give it a chance!

Busting the camping myths
Camping doesn't have to mean roughing it – these days camping gear and equipment is advanced so there is no reason why you can't be very comfortable, clean and have all your essentials to hand.

Camping is not boring – the joy of camping is the change of pace from your hectic home life. There are tons of things to do while camping – getting active, exploring the landscape, visiting attractions, playing games or just chilling out with a good book.

Camping is cheap and easy
You don't need lots of expensive equipment to go camping – all you really need is a tent, something to sleep on and in, something to cook on, and a few utensils (which you can bring from home). It really is an excellent choice for a budget holiday. Campsites start from just £6 a night. You can cook for yourselves and spend most of the day outside on the beach, playing games and enjoying the countryside.

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Camping is fun
The aim of camping is to have fun and leave the stress of your daily life behind. It is convenient and the best thing is that you can bring everyone you want with you, even your pet. You will learn lots of new skills while camping that you can share with your friends and family. Cooking even simple meals outdoors is also really good fun.

Kids love camping
Kids absolutely love camping. They get to enjoy the freedom of the outdoors. They make new friends on the campsite, and best of all they will learn some self-sufficiency and resilience. Camping is a great education for children and a brilliant fun holiday!

Get out into the Great British outdoors
The UK is full of incredible landscapes, from stunning mountains and beautiful beaches to rolling green hills and winding river valleys. Camping is a brilliant way to explore the Great British outdoors and enjoy nature at its best. We hope you are now convinced and getting excited about going camping. Welcome to the wonderful world of camping!

Taken from Text E WJEC GCSE English Language U3 Summer 2022

TEXT B

8 ways to reduce your plastic use
We've all seen the headlines about the environmental problems caused by plastics and the harsh statistics about how much plastic we throw away.
So, what can we do to reduce our personal plastic footprints?

Here are our 8 top tips:

1. Carry a reusable bottle – In the UK we use over 13 billion plastic bottles every year. Carrying a reusable bottle reduces plastic use and saves money too!

2. Say no to plastic straws – Discarded plastic straws are terrible for our oceans and over a billion are thrown away each day. Next time you order a drink, think about whether you need a straw. Ask your local pub to stop adding straws to drinks.

3. Take a reusable coffee cup – An incredible 2.5 billion coffee cups are thrown away every year in the UK – and less than 1 in 400 are recycled. Carry a reusable cup with you – some cafes even offer a small discount if you use your own cup!

4. Avoid excessive food packaging – A ridiculous amount of food is packaged in plastic, which quickly becomes rubbish. We can all try and cut down the plastic we use. Loose fruit and veg is also cheaper than pre-packaged alternatives!

5. Refill detergent bottle – Let's face it, washing products are not good for the planet and neither are the plastic bottles they come in. The good news is that there is an increasing number of places where you can refill your old bottles.

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6. Say no to disposable cutlery – We've all been there – caught out in a cafe or at a train station when we've bought a salad or a yogurt but the only cutlery on offer is plastic! Whilst it's hard to plan for every opportunity, consider carrying a spoon or fork (or spork!) in your bag or keeping cutlery in your desk at work.

7. Get your milk delivered – Although the early morning sound of a milk float is not as common as it used to be, there are still many places in the UK where you can get milk delivered in glass bottles – which are then collected and reused.

8. Carry a shopping bag – Since the plastic bag charge was introduced in England, there's been a massive 85% drop in their use. Many of us are used to carrying an extra bag with us but a shocking 2 billion bags are still thrown away each year. If you still find it hard to remember, try a foldaway one that you can carry in your normal day bag.

Making just a few small changes can have a big impact on the obscene amount of plastic we use on a day-to-day basis. Start today to reduce our plastic for tomorrow.

Taken from Text D WJEC GCSE English Language U3 Summer 2019

Give learners a section of (auto)biographical or fiction writing. Ask them to redact any of the details that makes the writing entertaining and then read it aloud.

Consider whether the purpose of the text has changed.

As a class, consider whether the text that remains could be rewritten to serve a different purpose.

ACTIVITY:
Read one of the following extracts and follow these instructions:

- in pencil, cross out any of the content which makes this writing entertaining
- rewrite the paragraph with the details that are left
- explain how the purpose of this text has changed.

Extract 1 (autobiography)

When Ronnie and the Hawks took to the stage the whole atmosphere changed. The audience, which had been lingering around chatting, now crowded the front of the stage. Suddenly you could taste something raw and authentic in the air. The band was all dressed in black and red outfits. When they exploded into their first song, "Wild Little Billy," the Hawk prowled the stage like a caged animal. His voice soared over Will Jones on piano, growling a primitive war cry as he cranked his arms in wild circles. Will was oblivious—he was living inside the music, chewing gum to the rhythm, sweat flying, eyes closed, head thrown back, hands pumping those ivories. Jimmy Ray on guitar poured on the rhythm. When he fired into a solo the Hawk had a chance to spin, flip, camel walk—the original version of the moonwalk—then tumble and land at Jimmy Ray's feet.

Taken from Text E WJEC GCSE English Language U2 Summer 2023

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Extract 2 (novel)

My mouth waters. As Pigeon and me run, my shoes are still undone and Pigeon's too small school trousers, which he's wearing although it's Sunday, make his steps shorter like in a three-legged race. We race anyway, over fences, between the jumble of houses that cluster on the hillside. With snotty noses, with mouths catching at the air like fish out of water, we arrive at the slot in the van. Gwyn's round brown and red face looks out, smiling. We bend to pant, our breath steaming all round us, white in the frosty air. We bend to breathe, our hands on our knees, backs rounded to the clouds, like that guy off the Olympics, the fastest runner in the world.

Taken from Pigeon by Alys Conran

Extract 3 (biographical travel writing)

Leaning against the window, I looked up at the arched roof of St Pancras. It appeared to be rolling back, when I realised that it was we who were moving. The 14:31 Eurostar to Paris hummed out of the station, and I sat back, warm spring sunshine flashing into the carriage. As London fell away, I tried to breathe in as much of the city as I could, hoping to hold it in my chest until we met again in seven months' time. A long journey lay ahead, a journey that would take me around the world.

Taken from Text E WJEC GCSE English Language U2 Summer 2022

Extract 4 (novel)

The Maeve Corrigan lifeboat met the first waves at the end of the sea wall doing eighteen knots. As her crew edged her between Bacon Ledge and the wall, Susan Farmer and her camera crew tried to catch the action on tape, the high-technology camera struggling with available light. Then, in answer to the cameraman's prayer, a jagged pitchfork of lightning speared the sky and there, in the viewfinder, cresting a huge breaking wave, was the Maeve, heading into the teeth of the storm. 'Let's go,' Susan said quickly. She was delighted. The footage was spectacular. Now they just needed the story.

Taken from Text E WJEC GCSE English Language U2 Summer 2022

Introduce the idea that the purpose of one text may be a response to another text.

Ask learners to consider the ways in which they might write a response to a text they have read.

E.g. a letter to a newspaper responding to an article published, a review of a book or magazine, a blog giving opinions on a local issue.

ACTIVITY:
Read the following articles and answer the questions that follow:

Text A
Beware the 'voluntourists' doing good:
The volunteer travel industry is thriving but there are better ways to combat poverty than using the developing world as a playground

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I recently came across an interesting article questioning 'voluntourism' and whether it does more harm than good. It reminded me of my own concerns with 'voluntourism' as an alternative to what most college students did on their vacations: spending idle time by the poolside. The university-organised trips sent students to spend a week volunteering in disadvantaged and poverty-stricken communities. This could take the form of teaching English at the local school, assisting in building new homes for residents, or environmental clean-ups. Spread throughout the week were also tourist trips and souvenir shopping. Although it had rewarding moments, I could never shake off the feeling that it was all a bit too self-congratulatory.

Voluntourism almost always involves a group of idealistic and privileged travellers who have vastly different backgrounds from those they are meant to help. They often enter these communities with little or no understanding of the local history, culture, and way of life. They presume that the community is poor and should be grateful for their help. This has led to volunteers behaving in a smug and patronising way. It raises the uncomfortable question of whether these trips are more for the self-satisfaction of the volunteer than the helping of poor communities.

As a volunteer, I couldn't help feeling ashamed at the excessive praise and thanks we received. I cringed as we took photos with African children whose names we didn't know. We couldn't even take full credit for building the houses because most of the work had already been done by community members. In fact, if anything we slowed down the process with our inexperience and clumsiness. And how many schools in richer countries would allow amateur college students to teach their English classes? What had I really done besides inflate my own ego and spruce up my CV? I had stormed into the lives of people I knew nothing about, I barely engaged with them on a genuine level, and worst of all, I then claimed that I had done something of great value for them all in a matter of five days (most of which was spent in hotels, restaurants and airports).

Text B
In defence of 'voluntourists':
Ignore the cynics, charity schemes do great work and can benefit both the volunteers and the communities they serve

The debate about 'voluntourism' – that ugly word – has reared its head again. Every so often the spotlight is turned on students from richer countries who use their free time to help those less fortunate in developing countries, and much head-scratching and soul-searching follows.

Recently Somalian blogger Ossob Mohamud wrote an article with the headline Beware the 'voluntourists' doing good. Mohamud clearly had a difficult volunteering experience but her insistence on drawing a wider social message from her own unsatisfactory trip is unfair and potentially damaging.

Last summer I visited Uganda to report on the work of East African Playgrounds. The charity recruits British students to build play facilities and run sporting projects for primary school children. In just a few years it has grown to be self-sufficient, employing a team of young Ugandans as builders, to the point where the charity's British founders will soon be able to step back and let it run itself.

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I witnessed the volunteers forming genuine friendships with the locals, developing emotional attachments to the children and truly caring about their futures. Cynics might say that when the volunteers return to Britain they leave the experience behind and life moves on. But for many, volunteering can be life changing.

East African Playgrounds founder Tom Gill admits frustration that many quick-fix 'gap year' companies are "built to make the most profit and reduce costs wherever they can" without investing in communities. But, he says, many charities are working hard to counter this.

"Charity is a chance for those who have more than enough to help those who don't have enough," he says. "If privileged people stopped volunteering and making donations then what would happen to the work of thousands of charities worldwide? No approach is without its flaws, but it is vital that people do not confuse genuine charities with the companies who are putting very little into the developing world."

Undergraduates face a stark choice about how to spend their time before entering employment, particularly now that money is tight and jobs are scarce. Charities that invest in the developing world need keen, energetic, ambitious people to help them along. 'Voluntourists' they may be – but their work can have a huge impact on their own lives and the lives of those they help. It would be an awful shame if they were put off.

1. Highlight any areas in Text B which you think are written as a direct response to comments made in Text A.
2. Apart from responding to the points in Text A, what do you think the writer of Text B was trying to achieve?
3. In pairs, discuss which article you think was more successful and explain why.

Discuss the purpose of review writing.

Primarily the purpose of review writing is to share the writer's opinions and possibly persuade a reader to agree with the writer's point of view.

Ask learners to consider the types of reviews they have read. What were the aims of these reviews? Discuss with the class secondary purposes for this type of writing.

ACTIVITY:
Research different types of review and find a structure and style that you think works well. Use it to write a review of a book, film or computer game that you feel strongly about.

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Section 2: How Writers Create Meaning

Reading for Meaning – Word/Sentence Level Analysis (use of quotation/synthesis/summary)

Reading for meaning is a key skill that underpins the understanding and comprehension of the written word. Not every learner will immediately be able to read and understand each written text that is presented to them, but there are many techniques and skills that can be employed to aid their understanding.

Analysis of the written word is a key skill across the English curriculum and can benefit learners in wider aspects of their studies and beyond. Analysis skills work on many different levels and in this section, we will focus on some of the reading skills that can be employed to further develop understanding.

Benefits of reading for meaning:

- aids comprehension and understanding across the entire curriculum
- wider benefits beyond school
- better equipped to understand and explore layers of meaning
- better equipped to understand the nuances of language
- able to explore how contexts (such as society, culture and period) can affect understanding
- focuses on word, sentence and whole text meaning
- enables learners to present their own writing more effectively.

Key skills:

- skimming, scanning and close reading
- use of topic sentences
- word-level analysis
- sentence-level analysis
- use of quotation
- synthesising
- summarising.

Reading for Meaning – Teaching Ideas & Activities

Meaning
What is meaning?

Explore the word ‘meaning’ with learners. What do they understand by the word ‘meaning’?

Explore other types of reading, for example, reading for pleasure. Do we always need to focus on meaning?

Explore the idea of context and how, when we read, we work like a detective looking for clues to aid our understanding. Discuss the fact that we won’t always understand the meaning of every individual word but that we can glean meaning in other ways.

Ensure that learners understand that they will not always understand every word but can employ a wide range of skills to allow them to access as much information as possible.

Key terms for meaning:

- explicit

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- implied
- implicit.

Refer to other sections of this unit for examples of text purposes– all contribute to unpicking what is meant.

ACTIVITY:
Learners to work in groups and create A3 mind maps.

Ask the following questions.
- What does ‘meaning’ mean?
- What does it imply?
- What are the connotations?
- When might you use or see the word ‘meaning’?

ACTIVITY:
Share extract from a more challenging text that learners may not fully understanding, for example: Shakespeare’s *Macbeth*.

Ask learners to highlight the words they understand – rather than focusing on the words they do not. In small groups, ask them to work out the meaning of a sentence without using anything other than their knowledge of the words in front of them.
Learners to consider other ‘meaning’ factors like words (positive and negative), context and tone to see if they can further understand the passage.

> The raven himself is hoarse
> That croaks the fatal entrance of Duncan
> Under my battlements. Come, you spirits
> That tend on mortal thoughts, unsex me here,
> And fill me from the crown to the toe, top-full
> Of direst cruelty. Make thick my blood;
> Stop up the access and passage to remorse,
> That no compunctious visitings of nature
> Shake my fell purpose, nor keep peace between
> The effect and it. Come to my woman's breasts,
> And take my milk for gall, you murdering ministers,
> Wherever, in your sightless substances,
> You wait on nature's mischief. Come, thick night,
> And pall thee in the dunnest smoke of hell,
> That my keen knife see not the wound it makes,
> Nor heaven peep through the blanket of the dark
> To cry 'Hold, hold.'

ACTIVITY:
Technical or specialised jargon can be used in a text and making meaning more challenging to comprehend. Complete the above activity in reverse, asking learners to focus on words that are unfamiliar. Highlight any unfamiliar words and explore meaning using:
- dictionary
- thesaurus
- synonyms
- reading without the word
- reading in context
- looking for familiar patterns in words.

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Anthology Resource:

> Text B is an extract from the speech 'Is it a crime to vote?' given by Susan B. Anthony on the legal position of American women in 1873. It aimed to persuade people that women have a right to vote. Anthony was an American social reformer and feminist activist who played a key role in the American suffrage movement. In 1872, she was charged with breaking the law because she voted in an election. As a woman, she could not speak in court, so she used this speech (delivered in forty American towns) to spread her message before her trial began.

There is some challenging and specialist vocabulary in Susan B Anthony's speech which could be explored in relation to meaning and comprehension.

ACTIVITY:
Present learners with the transcript **without** the contextual information that accompanies it; what do they understand from her speech?
Give learners the contextual information for this speech; does it allow them to understand more? Encourage learners to explore why the contextual information helps them have greater understanding.

Learners to rewrite sections of the speech in their own words.

Learners to substitute some of the more challenging vocabulary with words they are more familiar with.

Learners should explore the context provided with Anthony's speech and how this helps shape their understanding.

Skimming, scanning and close reading

Introduce the idea of reading for meaning through different types of reading processes.

Discuss the different ways that we read. Explore the idea of skimming and scanning to locate key details.

Model how key details can be located (looking for topic sentences, keywords, scanning from left to right) and explore why this is useful.

Discuss the concept of close reading. This is entirely different to skimming and scanning in that it requires careful and sustained reading of a text. Close reading helps a reader to discover finer details and to explore a full range of interpretations and meanings. Learners should be encouraged to ask questions while they read to help them to explore what the writer means.

Use a wide range of different text types to explore reading strategies.

Starter activities could be undertaken on a regular basis to expose learners to a broad range of text purposes and authors. Learners could focus on skimming texts for specific details.

ACTIVITY:
Give learners the following text and ask them to write their own questions.
Pose questions that require different reading skills to be employed.

- Who…?
- What…?

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- Where…?
- Why…?
- When…?
- How…?

ACTIVITY:
Share familiar topics and encourage discussion about what they author says and what they mean. Look at the following article.

- Why is the article critical of computers?
- What do they say?
- What do they mean?

Children growing physically weaker as computers replace outdoor activity
Modern life is 'producing a generation of weaklings', claims research as physical strength declines in 10-year-olds.

A shift away from outdoor activities has made children weaker compared to previous generations, research reveals. Children are becoming weaker, less muscular and unable to do physical tasks that previous generations found simple, research has revealed. As a generation dedicated to online pursuits grows up, 10-year-olds can do fewer sit-ups and are less able to hang from wall bars in a gym. Arm strength has declined in that age group, as has their ability to grip an object firmly. The findings have led to fresh concern about the impact on children's health caused by the shift away from outdoor activities. Research suggests this is probably due to changes in activity patterns among 10-year-olds, such as taking part in fewer activities like rope-climbing in PE, and tree-climbing for fun. These activities boosted children's strength, making them able to lift and hold their own bodyweight. Previous research has already shown that children are becoming more unfit, less active and heavier than before. But this study found that children in 2008 had the same body mass index (BMI) as those a decade earlier. Daniel Cohen of London Metropolitan University said this meant that, given their declining strength, the bodies of the recent test group are likely to contain more fat and less muscle than children of previous generations. "That's really worrying from a health point of view. It's good news that their BMI hasn't risen but worrying that pound for pound they're weaker and probably carrying more fat."

Taken from text C WJEC GCSE English Language U2 Summer 2017

Anthology Resource:
Text F is a non-continuous infographic about Article 4 of the European Convention on Human Rights.

Complete fact-finding activities based on the text.
Learners to write own questions based on the text to ascertain understanding.

- complete short paragraph activities
- annotate the text
- ask questions
- chunk the text
- redact non-essential information.

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Topic sentences

Explore what a topic sentence is:
- summarises the main idea of a paragraph
- usually the first sentence
- can be described as the 'focus' sentence.

Explore how a topic sentence can reveal what a paragraph will be about (content).
Explain why topics sentences are a useful feature of a text (both for readers and writers).

Explore the importance of topic sentences in terms of organisation and cohesion.

Give a range of writing tasks and ask learners to consider what the topic sentence would be for each paragraph.

Experiment with planning a piece of non-fiction writing using topic sentences rather than other planning styles.

Identify topic sentences within sample answers and texts.

Explore the importance/value of topic sentences through quick location activities. Ask learners to speculate what the rest of the paragraph will be about based on the topic sentence.

ACTIVITY:
Give learners the first sentence of each paragraph from the text below.
- Ask them to speculate/explore what the paragraph will be about.
- Ask learners to compare their answers to the actual text.

Why Plastic is Important in Modern Society?

Plastic has moulded the modern world and transformed life. There is no human activity where plastics do not play a key role. From clothing to shelter, from transport to communication and from entertainment to health care, plastic is essential.

Plastic has many attractive properties: it is cheap, lightweight and strong. It can be super tough and rigid as well as flexible. The growing world population and our material consumption has put severe pressure on natural resources and our fragile eco-systems. Plastics can offer a cost-effective alternative.

Plastics are made from hydrocarbons which come from petroleum, a non-renewable resource. Nevertheless, the consumption of petroleum in the production of plastics is less than 5%. Processing many natural materials (glass, paper, wood, metals) consumes far more energy which leads to greater consumption of fossil fuels. When handled properly, plastics do little damage to our environment and have the advantage that they can be easily reprocessed and recycled.

Anthology Resource:

Text A is taken from an interview in The Guardian newspaper with Chris Packham. Chris Packham is a well-known TV presenter, photographer and naturalist. In this interview he talks about being autistic.

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ACTIVITY:
Packham's interview provides some thoughtful topic sentences which could be explored.

- rewrite Packham's topic sentences for greater impact
- experiment with types of topic sentences (e.g. questions)
- try addressing the reader when writing a topic sentence.

Word-level analysis

Before embarking on any level of analysis, take time to consider language and words, the choices we make, the way we adapt depending on audience, context or genre and how the spoken word may differ to the written word.

Even before learners first started to speak, they began to evolve an understanding of individual words.

Learners should be encouraged to experiment with synonyms so they are able to substitute words readily and consider the impact that different word choices may have.

Experiment with prefixes and suffixes and consider the different choices we make.

Give learners activities in which they can break down words into morphemes (e.g. 'be' – 'come' or 'under' – 'nourished'). Learners could work in groups to make lists of words that can be broken down into smaller words.

Look at root words and how they have changed over time.

Any activities that can be used to encourage word play are an excellent starting point. Wordle, for example, or crosswords encourage learners to 'play' and 'experiment' with letters and vocabulary to find solutions.

ACTIVITY:
Look at the meaning of the individual words in the title of the extract: **Sit down for breakfast, stand up for farmers!**

1. Look at how individual word meaning can alter with context (e.g. the phrase 'stand up' in this title).
2. What does the title actually mean?
3. Give learners texts with highlighted words that they might struggle to understand. Ask them to try to deduce meaning by using context – without use of dictionaries or the internet.
4. How did they work out the meaning of the words? What strategies did they employ?
5. Can they substitute the words for alternatives?

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Sit down for breakfast, stand up for farmers!
Fairtrade is not just about making sure food is ethically produced and safe to eat. It's about standing up for the people who produce our food. As Martin Luther King said, "Before you finish eating breakfast in the morning, you've depended on more than half the world." Even though farmers and workers produce the foods, drinks and products that we love, they are amongst the 795 million people who are undernourished globally. It's a scandal that the people who grow the food we take for granted can't always feed their own families. By changing to a Fairtrade breakfast, we can help farmers and workers to put food on the table for their own families. When people are paid a fairer price, they can have more control over their lives when times are hard and worry less about how they will feed their families. Whether it's the extra cash in their pockets or being able to expand their farms to grow more food to eat, Fairtrade means many farmers and workers are able to fulfil a basic human need – to put enough food on the table for the people they care about, all year round. Fairtrade products give us better tasting, environmentally friendly food. Will you help us get as many people as possible to eat a Fairtrade breakfast in your community during Fairtrade Fortnight?

Taken from Text C WJEC GCSE English Language U3 Summer 2017

ACTIVITY:
Read the text below. Explore how signposts can be used in writing to highlight changes, to show chronology, or to suggest the passage of time.
1. Highlight any words that show a change has taken place.
2. Underline the changes that have taken place.
3. Write down any words that suggest the past was difficult.
4. Write down any words that suggest the change has been beneficial.

In the 1980s, the price of coffee was so low that it didn't cover the cost of production. Many farmers abandoned their land and some even left the country to find work. In the mid-90s, I went to America to make money and support my family. After eight years, I had earned enough to buy the family farm so that my parents could retire. But coffee prices were still so low that I was forced to return to America for another two years. Then the coffee business was unstable. We did not have a local school, good roads or bridges. Now that we are Fairtrade-certified, prices are stable and we receive a guaranteed amount for our coffee. We spend the money on education, environmental protection, roads and bridges, and improving the processing plant. We have a scholarship programme so that our kids can stay in school. I believe that my farm would be out of business if it wasn't for Fairtrade. Free trade is not responsible trade. When prices go down, farmers produce more and prices drop further. Fairtrade is the way trade should be: fair, responsible and sustainable.

Anthology Resource:
Text D: diversity speech to the House of Commons (2017) The transcript below is taken from a speech given in Parliament in 2017 as part of Channel 4's 360 Diversity Charter. In this extract, actor, musician and activist Riz Ahmed talks about the importance of diverse representation. He gives his opinions on the difference between diversity and representation, what happens when people feel they are not represented, and the importance of acting together to make a difference.

ACTIVITY:
Riz Ahmed's speech offers some rich vocabulary choices and complex ideas. Set activities that prompt learners to explore word meaning in isolation but also start to build their skills for reading in context.

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To prepare for language selection/quotation, set a range of questions where learners are asked to find a word or words that suggest:

- Ahmed's views
- Ahmed's feelings
- his concerns

what the text suggests about diversity.

Sentence-level analysis

Sentence-level analysis is best executed when learners fully immerse themselves in a text on a sentence-by-sentence level whilst also considering the overarching meaning of a section of text. There are so many concepts and ideas that contribute to meaning at sentence level. Encourage learners to be experimental and to consider alternative meanings (as long as they can find evidence to suggest their interpretations are plausible).

Learners should be familiar with the following terms (not an exhaustive list) in order to decode sentence meaning:

- context
- punctuation
- frequency of words
- literary techniques (for example repetition, metaphorical language, simile)
- alternative
- function of nouns, adjectives, verbs, adverbs
- tone
- structure
- sentence types.

A wide range of texts should be explored – formal and informal with a range of purposes. Understanding purpose will aid understanding of meaning.

Read the following:

TEXT A:
Sharing the (self) love: the rise of the selfie and digital vanity

Social media and the internet are making us more vain, but can this trend be reversed?
What do Kanye West, Kim Kardashian, and Justin Bieber have in common? Inflated self-views, superficial personalities and shameless self-promotion. In that sense, they are just like millions of their Facebook and Twitter fans around the world, except successful. Welcome to the age of digital self-love, a world of unlimited bragging possibilities. Showing-off has never been easier and, ironically, more celebrated. Until the 90s, television provided an escape from reality by transporting viewers to the fictional universe of sitcoms and soap operas. Then came reality TV, which turned our attention back to ourselves by broadcasting the allegedly genuine lives of everyday people. In the past decade, social media has taken us to new territories of self-love by enabling everybody to broadcast their life and be the star of their own 24/7 show. Online exhibitionism and showing off have been at the core of every mega-successful app and website. It all began with MySpace, a directory for wannabe pop stars and DJs. Then came Facebook, the encyclopaedia of common people. YouTube gave everybody their own TV channel, Blogger and Tumblr made us all creative writers. Twitter brought in tons of followers and LinkedIn brings positive support – because who cares about our

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faults? There is even a movement dedicated to preserving social media activity after people die. Vanity levels have been rising for decades. We are now more connected than ever, but also less interested in other people, except when it comes to finding out what they think about us. Needless to say, most social media users are not narcissistic. However, scientific studies have shown that the number of status updates, attractive selfies, check-ins, followers and friends, are all linked to vanity as is the tendency to accept invites from strangers, particularly when they are attractive. The reason is that vain individuals are much more likely to use social media to portray a desirable, though unrealistic self-image and broadcast their life to an audience. Sure, there's nothing wrong with seeking others' approval – a healthy identity actually depends on paying careful attention to what others think of us. When taken too far, however, the desire to be accepted becomes a relentless quest for approval, which undermines other people and impairs our ability to build and maintain happy relationships and successful careers.

Taken from Text D WJEC GCSE English Language U3 Summer 201

TEXT D is adapted from the autobiography Sick Notes: True Stories from the GP's Surgery by Dr Tony Copperfield.

My name is Tony Copperfield, and I'm an NHS doctor. Some days I could give up being a GP in a busy surgery just like that. Particularly on one of those days when I arrive to find that the computers have crashed, or one of the other doctors is off sick, or the flu season is kicking in, or the TV doctor this morning covered his/her backside by ending every piece of advice with, 'If you're really worried, see your GP', or the switchboard's on meltdown, or the visit book's on to its third page by 9.30am, or my first three patients each bring a list because, 'I don't come very often, doctor,' or there are no biscuits or coffee, or I'm constantly interrupted by phone calls, or I'm already late for the first of three meetings and I may not be feeling too well myself. Other days are just fine. So, I guess it's like any other job, except that the key aspects are perhaps more amplified: the frustration, the satisfaction, the distraction, the rewards and – always lurking, ready to stab you in the back – the potential for disaster. One way of training for this job would be to try to do the Times crossword on a high wire while one person shouts at you and another hits you with a plank. Instead, we use a decade of medical school and constant ongoing training. There are about 41,000 of us. Mostly, we work in practices. Mine, consisting of five full time GPs, is pretty typical. So what about the job itself? We're contracted to provide family doctor services from 8am to 6.30pm, though the government has recently bullied us into providing 'extended hours' surgeries in the evenings and weekends for those too busy to be ill at conventional times. We also do some home visits – hence the 'visit book' above. Each GP has around 2,000 patients to look after, and we're the first port of call for whatever symptom you have. If it's an emergency we'll see you as soon as possible, and if you want a standard appointment it'll usually be within 48 hours if you don't mind who you see. Though we might appear cynical, we GPs are actually proud of our role. Here's how it works. The GP's knowledge is very broad but superficial, as opposed to the specialist's, which is narrow but deep. (Put simply, GPs know something about everything, while specialists know everything about something.) Combine these two skill-sets and you have an excellent system. GPs filter out the vast masses of people who are worried about their health, but are actually well, only allowing through the hospital gates the few who really do need further investigation. Patients are saved from unnecessary – sometimes dangerous – tests, and hospitals are saved from unnecessary patients. It's a safe, sensible

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and very efficient approach. There's more to the job than that, though. We're also experts at creating order from chaos. Patients often present multiple problems, in confusing ways, plus we have the disadvantage of seeing illness at its earliest and most perplexing stages. Factor in large dollops of patient anxiety, the usual, 'While I'm here, doctor' extra questions and our role as confidante together with the distraction of someone's child trying to pull the electricity cable out of my computer and you start to appreciate that being an NHS doctor can be a tricky job.

Taken from Text D WJEC GCSE English Language U2 Autumn 2018

ACTIVITY:

1. Make a list of as many different types of sentences as you can from each extract.
2. Both writers use subordinate clauses. Why do they do this? What effect does it have?
3. Choose three sentences from each text. What do they tell you about the writer?
4. Use five bullets to summarise the key details from each text.
5. Look at the highlighted sentences from Text A.
    i. What do they imply about social media users? Give three reasons and refer to the text.
    ii. Pick out three negative words that suggest the writer's opinion
6. Look at the highlighted sentence in Text B. What is the effect of the sentence? What does it suggest about the writer?
7. Choose two sentences from each text and describe the tone used by the writer.
8. The writer of Text B tells us that he has a "tricky job". Make a list of words and phrases that suggest his job is tricky.

Tables are an excellent way of testing understanding and starting to build ideas to use in an analysis response.

This text is taken from the introduction to 'John Whaite Bakes: Recipes for Every Day and Every Mood'.

I am unashamed to admit that I am a moody person. I don't mean that I sit there constantly grumping and cursing the world, but I am not a perpetually perky person. Some days I won't feel like getting out of bed because I battle with depression. What I have found, though, over the years, is that whether my mood is up, down or at some place in the middle, I bake. I bake because it is a comfort blanket, and because it is a form of artistic expression for me. I always joke that I was born with two left hands. I can't paint – even drawing a circle is tricky for me – but inside of me, there is an artist screaming to get out. Whenever I look back at the times when my whole family has been together for a celebration, there has always been a large amount of baking involved. When my granddad died, I baked. I baked because I didn't know what else I could do to support my mum and my family. So I did the thing that Mum had done for me throughout my life when I needed comfort, I made sure she was nourished. I believe that baking is nourishment for the soul as well as the body. I find that working my way through a recipe keeps me calm. Of course, there are also times when I bake simply because I am a greedy monster and need a slice of double chocolate cake, or something equally indulgent. It's important that we all treat ourselves to something delicious every so often.

Taken from Text D WJEC GCSE English Language U2 Autumn 2017

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ACTIVITY:
Complete evidence tables as below:

Sentences/phrases to suggest the writer struggles with their emotions	Sentences/phrases to suggest that baking helps the writer deal with emotions
I am a moody person	It is a comfort blanket

Use evidence tables and start to build analytical skills:

Sentences/phrases to suggest the writer struggles with their emotions	What does this suggest about the writer? (Try to give more than one meaning if you can.)
I am a moody person	

Try to work out if any of the selected evidence contains any techniques:

Sentences/phrases to suggest that baking helps the writer deal with emotions	What is the technique? What effect does it have?
It is a comfort blanket	Metaphor... suggests that baking is soothing and reassuring – it helps them to deal with their struggles…

Remind learners that sentence and word level analysis is not limited to a particular text type – they feature in every written text. Use set texts to aid with language analysis and the probing of meaning.

ACTIVITY:
Read the opening of 'Animal Farm.'

1. Look again at the second sentence. What do you learn about Mr Jones?
2. What is the effect of the writer choosing the word "lurched" to describe Mr Jones' movement?
3. Highlight the use of verbs in the opening of *Animal Farm*. What do they suggest about the characters?
4. Write down a phrase to show that Old Major is respected by the other animals.

> Mr. Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the pop-holes. With the ring of light from his lantern dancing from side to side, he lurched across the yard, kicked off his boots at the back door, drew himself a last glass of beer from the barrel in the scullery, and made his way up to bed, where Mrs. Jones was already snoring.
>
> As soon as the light in the bedroom went out there was a stirring and a fluttering all through the farm buildings. Word had gone round during the day that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals.

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> It had been agreed that they should all meet in the big barn as soon as Mr. Jones was safely out of the way. Old Major (so he was always called, though the name under which he had been exhibited was Willingdon Beauty) was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say.

Anthology Resource:

Text B is an extract from an online magazine article published on the website Wired.com, which specialises in technology issues. Emily Dreyfuss, who writes this article, is employed by Wired.com.

Look at specialist texts (ask learners to supply texts including cross-curricular resources). Do sentence types differ across resources? In groups, ask learners to compare different resources and the features they see.

Use of quotation

Ensure learners are familiar with using quotations in their work and understand why including evidence to support a point or exemplify an idea is important.

Model how to use embedded evidence in exam-style responses.

Talk to learners about the time pressures in exam situations and why they need to consider carefully what they include when citing evidence (must be relevant/pertinent and not overly long).

Model the correct (and incorrect) use of ellipsis to isolate and present key details/information.

Some learners struggle to pick out evidence in texts to quote. Exploring how to select evidence can be a good starting point as it helps learners to isolate what others have cited in texts or the information that is useful.

ACTIVITY:
1. What is evidence (mind map/discussion)?
2. Why do we need to use evidence in all forms of communication?

Complete the table below.

Why do we use evidence when speaking?	Why do we cite evidence when writing?	Why do writers cite evidence?

ACTIVITY:
What is the difference between quoted evidence and direct speech? Use the following two texts to explain the differences.

Think about:
- how quoted evidence and direct speech are set out

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- why we use direct speech
- why we use quotations.

Anthology Resource:

Text C is taken from Elliot Page's autobiography *Pageboy: A Memoir*. Elliot Page is an award-winning Canadian actor, activist and transgender man.

Text C is taken from the article 'Exploring the Differences Between Male and Female Friendships' which was published in the American magazine 'Psychology Today'.

ACTIVITY:
Work through the following resource:

Resource WJEC Educational Resources Website

Which focus on:
- what analysis is and which types of questions require analytical skills
- how to decode an analysis question
- how to include evidence to support your ideas
- what skills you need to answer an analysis question.

Read the following text and complete the following activities:

Hedgehogs, heroes of the garden
In the beginning, there was a hedgehog called Nigel. I can remember the exact moment we met. It was 1993, and I was doing a research project for the RSPCA in which I was studying the behaviour of hedgehogs in the wild after they had spent time in captivity. I was based in a field and was monitoring their movements using radio tagging – attaching miniature transmitters to their spines – and noting their progress.

One night, I had finished work at 4am. My only water source was outside, so I ventured into the night to clean my teeth. That was when I saw Nigel. He was snuffling around outside, and I recognised him immediately. I'd met him several weeks earlier during the tagging process, and was struck by his speed, so I named him after the racing driver Nigel Mansell. I watched him for several minutes, and when he wandered off, I followed. After about an hour, he came to a halt, and I lay down opposite him. And then something strange happened. He looked up at me, and seemed to notice me for the first time. I looked into his eyes. It was then that I got a sense of his genuine wildness. It's not something that you experience very often. And so began my love affair with these mysterious, beautiful creatures.

Many people believe hedgehogs are abundant in Britain, but in 2007 they were added to the Biodiversity Action Plan (BAP), one of the most-respected reference sources on endangered wildlife. Their numbers have been decimated by approximately 30% since 2002 and nowadays their population in this country is estimated to be as low as one million. This is a huge problem. They are a gardener's best friend. They love eating slugs, caterpillars and beetles, vacuuming up unwanted invertebrates. We need them to help prevent the destruction of garden crops. The destruction of our landscape – through the replacement of hedgerows and fields with fences, roads and buildings – has

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obliterated their natural habitat. If our countryside cannot support its wildlife then our countryside is sick.

If you are lucky enough to have a garden, see if you can encourage a hedgehog in as a visitor. If you want to create the perfect hedgehog garden, the best thing you can do is a little less gardening and never use any insecticides. Make the garden more like a hedgehog habitat, have a corner that is a little wilder, make sure that hedgehogs can get in and out. Take a blanket and sit quietly, waiting and listening to the tell-tale sounds of a snuffling hedgehog. And when the hedgehog has come to your garden a few times – or perhaps when several hedgehogs have visited – try your luck at getting closer. Approach quietly enough to allow them to continue feeding. Get a better look at them – they are a true gateway to the natural world. I strongly believe that through caring for hedgehogs we can improve our mental health and feel better about ourselves.

Hedgehogs are one of Britain's best-loved wild animals so let's try to protect them, not add to their struggles.

Taken from Text C WJEC GCSE English Language U3 Autumn 2021

ACTIVITY:
Task: How does the writer persuade us to protect hedgehogs?

Focus on how a response can be built.

1. Ask learners to segment the article to show the different perspectives/angles/ideas presented by the writer (use topic sentences to help).
2. Within each segment/paragraph, ask learners to isolate one or two key words or phrases used by the writer which try to encourage us to protect hedgehogs.

Section	Persuasive phrases
1	
2	
3	
4	

3. Now add another column to the table and make notes about features, techniques, style, structure, sentencing, language, tone, etc.
4. Now add a fourth column explaining why/how the words and phrases are persuasive.

Section	Phrases	Techniques	Why/how it persuades
1			
2			
3			
4			

Learners should experiment with *how* they then present the information from the table in an extended paragraphed response.

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Synthesising information

Learners should become familiar with the definition of synthesis – bringing information together from different sources to form a new text.

When synthesising information, the most important factor is understanding *what* should be synthesised. Ensure learners have plenty of opportunities to deconstruct questions and tasks so they fully understand the command words and what is being asked of them.

Discuss different approaches to synthesis:

- separating information from texts
- integrating information gleaned from more than one text.

ACTIVITY:

1. Learners to write their own working definition of synthesis.
2. Learners to make lists of the ways that this skill could be useful.
3. Read the following transcript. Highlight any details mention by Andi and Miquita about their relationship.
4. Underline any details where Andi and Miquita share a similar view.

Anthology Resource:

Text D: celebrity interview (2023)
The transcript below is taken from a television talk show broadcast on weekdays at lunchtime. The show includes interviews, discussions of topical issues, and celebrity gossip. In this extract, the chef Andi Oliver and her daughter Miquita, a television presenter, are interviewed in front of a live audience by the host of the programme. Andi and Maquita talk about their relationship and their work.

ACTIVITY:
Complete the blended learning activity on synthesis to further explore and cement this skill.

Resource WJEC Educational Resources Website

Read and make a mind map based on this Knowledge Organiser.

Eduqas-Synthesising-Information.pdf

Summarising information

The art of being able to create a brief summary is one that will benefit learners in every aspect of their school life (including revising for exams). It requires close reading skills and the ability to sift through information to pull out only the salient or key details.

Learners should be given every opportunity to develop this skill.

Discuss what a summary is and why it is important. Summary can be used as a spoken activity (testing quick recall and the ability to sift through details) as well as a written one.

Create a working definition of **summary** with learners.

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Present a range of summative responses and explore which is most successful (most learners who use bullet points produce the most succinct summaries).

The following tasks are an excellent way to explore and practise summary skills:

1. Redact a text to remove any non-essential information.
2. Ask learners to rewrite a text in 50 words and then redact non-essential words from their own answers.
3. Challenge learners to produce the shortest summary of a document.
4. Use highlighting activities to pick out key details and then consider how the details from the text could be further shortened into their own words.

Possible texts for summary:

This text is adapted from a novel about a rescue at sea.

The Maeve Corrigan lifeboat met the first waves at the end of the sea wall doing eighteen knots. As her crew edged her between Bacon Ledge and the wall, Susan Farmer and her camera crew tried to catch the action on tape, the high-technology camera struggling with available light. Then, in answer to the cameraman's prayer, a jagged pitchfork of lightning speared the sky and there, in the viewfinder, cresting a huge breaking wave, was the Maeve, heading into the teeth of the storm. 'Let's go,' Susan said quickly. She was delighted. The footage was spectacular. Now they just needed the story. Susan knocked loudly on the door of the boathouse. The door opened. The owlish face of Dickerson, the RNLI secretary peered round at them. 'Good grief. Come in, come in,' he said. 'Thanks. My name is Susan Farmer. I'm from ITN. We saw the lifeboat leaving. Very dramatic. Where was she going?' 'On service,' said Dickerson. He did not like intrusion but was mindful of the role he had to play for the public. It was their donations that kept the boats afloat. She sensed his discomfort. 'You don't mind if we record, do you?' Not giving him time to say no, she continued, 'I thought it was all done by helicopters these days.' 'Increasingly it is,' he answered carefully, 'but it depends on the nature of the emergency.' 'How dangerous is it, Mr Dickerson? Being on a lifeboat?' 'There is danger in any rescue attempt at sea. We do try to minimise the potential with careful training and good well-constructed boats.' 'But there is danger?' she challenged. 'Of course,' he replied. 'Then what takes men from their beds? From their homes and families? What makes them go out in a little boat in a storm? Surely it just puts more lives at risk … or is it not as dangerous as you say?' Dickerson, conscious that Helen Carter, who had just watched every man she loved going out on the boat, was also present in the tiny workshop, recoiled for a second and then turned. 'Turn that camera off,' he said. 'Sorry?' She was taken aback. 'I said turn that camera off.' She nodded to her crew and they lowered their equipment. 'Right. I'll bloody tell you how dangerous it is. For as long as there have been lifeboats, we have lost crew members. In 1886 twenty-seven lifeboat men died one night trying to save the crew of a German ship. They eventually got twelve survivors off.' He paused. 'Throughout the history of the lifeboat service volunteers have given their lives to save others. It's not very nice so we don't dwell on it. But if you doubt the courage of these men, then you are not deserving to stand inside these walls. You ask why they do it? I don't know. I have never been out there in a storm but they say that, when you see the look on a person's face as you lift him or her from the sea, it's all worthwhile: the fear, and they fear, Miss Farmer, they are just men; the seasickness, yes, they get seasick. I've seen that boat come home drenched in vomit. They do it because to these men life is important, it's to be cherished. It's little children sometimes…' He was still looking for a simple reason to give her, so he repeated what he had already said. 'They say the look on their faces as they are pulled into the lifeboat is worth it all … and they do it because they have the skill, the knowledge and the experience that no one else has … and they care …

Taken from Text E WJEC GCSE English Language U2 Summer 2022

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TASK: Summarise why being a member of the RNLI is dangerous.

This text is adapted from the autobiography 'Testimony'.

The first time I saw Ronnie and the Hawks perform, it was a revelation. I was only fifteen and Ronnie was playing the Dixie Arena in the west end of Toronto. The band I was in was opening the show for them. We'd been playing around Toronto for a few months, and opening for Ronnie 'the Hawk' Hawkins was the biggest thing we'd ever done. After that night, I would look at music in a whole different light. We had a strong line-up of players in our own group and that night we played pretty good. From the stage we could see Ronnie and his boys checking us out, which made us all aim a little higher. But when Ronnie and the Hawks took to the stage the whole atmosphere changed. The audience, which had been lingering around chatting, now crowded the front of the stage. Suddenly you could taste something raw and authentic in the air. The band was all dressed in black and red outfits. When they exploded into their first song, "Wild Little Billy," the Hawk prowled the stage like a caged animal. His voice soared over Will Jones on piano, growling a primitive war cry as he cranked his arms in wild circles. Will was oblivious—he was living inside the music, chewing gum to the rhythm, sweat flying, eyes closed, head thrown back, hands pumping those ivories. Jimmy Ray on guitar poured on the rhythm. When he fired into a solo the Hawk had a chance to spin, flip, camel walk—the original version of the moonwalk—then tumble and land at Jimmy Ray's feet. Lefty Evans on bass guitar was the only thing that kept the band grounded, or they might have become airborne and floated away. It was the most dynamic, primitive rock 'n' roll I had ever witnessed, and it was addictive. In the centre of it all was a young man like a beam of light on drums. Teeth gleaming, bleached hair glowing, whole body shaking, drumsticks twirling, he played those red sparkle drums with a hawk painted on the bass drum like a white tornado. It was the first time I saw Levon Helm, and I'd never seen anything like it.

Taken from Text E WJEC GCSE English Language U2 Summer 2023

TASK: Summarise why the writer is mesmerised by Ronnie and the Hawks.

Digital footprints: how social media can affect your job prospects

Employers are stalkers. They know where you went to school, what you studied, what you watched on TV last night and the outfit you wore to a party last week. How? Because they look at your social media when you've applied for a job – and that's unlucky for some learners because whatever you put onto the internet can be found within minutes. This has resulted in the fact that for many learners their social media profile has become their new CV. So what impact can this have on your chances when you've applied for a job? How can you minimise the visibility and damage of your 'digital footprints'? Let's start with why employers look at your online presence – isn't your CV enough? Well, there are several good reasons including seeing if you'd fit in with the culture of the team and workplace. It also helps them to check if your qualifications match what is on your CV. In one survey, it was revealed that: "47% of employers check social networking sites to screen prospective employees immediately after receiving their job application". It helps them to build a clear picture of what you are like. It's not all bad news. 68% of employers have hired a learner because of something they saw about them on a social networking site, but it's still risky to assume your social media is in line with what the employer wants. With this in mind, it's worth thinking about what sort of impression your social media profiles create. Whilst the odd swear word, spelling mistake or photo of you messing about won't concern most people, you need to bear in mind the image your profile generates. Some employers will be turned off by profiles that have excessive swearing, updates during work hours, controversial opinions or personal attacks.

Taken from WJEC GCSE English Language U3 Summer 2023

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TASK: Summarise why it is important to protect your digital footprint.

ACTIVITY:
Complete the blended learning activity on summary to further explore and cement this skill.

Summary - Blended Learning: Summary - Blended Learning

Read the synthesis Knowledge Organiser: Summarising information.pdf

Anthology Resource:

Text D is taken from an article in The Guardian newspaper about what it means to be Welsh in the 21st century. This part of the article is a reflection of Darren Chetty's childhood. Chetty is a writer, teacher and researcher.

ACTIVITY:
1. Read the article.
2. Summarise in 50 words what the article is about.
3. Try to remove any non-essential words from your summary.
4. Compare your summary to others in your class and see if you have omitted any key details.
5. Write down three tips that could help someone when producing a summary.

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Section 3: How I Create Meaning in Speaking and Writing

Spoken and Written – Differences in Mode/Register

Key Points:

- Learners should understand that mode refers to whether communication is spoken, written or multimodal, while register refers to the level of formality or informality used.
- Both mode and register significantly affect how meaning is conveyed, making it essential for learners to adapt their language appropriately to different contexts.
- Understanding the differences between spoken and written modes helps learners develop skills in tailoring their communication for different audiences and purposes.
- The choice of register influences how a message is perceived—whether formal, informal or technical, learners must select the right register to fit their audience and purpose.

Focusing on mode and register equips learners with the ability to:

- adapt their language for a variety of contexts, such as academic writing versus casual conversation
- recognise how meaning is constructed differently in spoken and written forms, enhancing overall communication skills
- make intentional language choices that enhance clarity, persuasiveness and appropriateness in both speaking and writing.

Spoken and Written: Differences in Mode/Register – Teaching Ideas & Activities

Adaptation Challenge – Switching Mode/register
Have learners rewrite a literary excerpt (e.g. a monologue or narration from a studied text) as a casual conversation, and vice versa, turning a casual conversation into a formal written piece (e.g. a reflective essay or letter).

Across all units there are opportunities for learners to practise writing in different modes and registers.

When studying literary texts, choose key moments and ask learners to re-write them changing the mode and register.

Examples:

- Turn a section of *La Belle Dame Sans Merci* into a text message between teenage friends.
- Take a speech by Mai in *Leave Taking* and convert it into standard English.

Re-write a casual dialogue between two friends complaining about their jobs into a formal resignation.
e.g. informal conversation:

> "Ugh, I'm so done with this place. It's like they don't even notice the work I do. I've had enough of it!"

e.g. formal resignation:

> "After much reflection, I have concluded that my contributions to the company are not sufficiently recognised. This lack of acknowledgment has led me to a point of disillusionment, prompting my decision to seek other opportunities."

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Role-Playing Characters in Different Registers
After studying a dramatic text or novel, ask learners to role-play characters from the text you have been studying in a different register (e.g. transforming a formal court scene into an informal chat, or changing an informal exchange into a more formal setting).

This allows learners to explore how register affects character portrayal and audience perception. It builds on their understanding of tone in both spoken and written forms while reinforcing analysis of character dialogue in literature.

Throughout your study of literary texts, role-play opportunities could be built into lessons, allowing learners to further explore the impact of register in the way a character is portrayed and viewed.

Example: *The Woman in Black*
Look back at the scene where Arthur Kipps is meeting with Mr. Bentley, his employer, regarding the estate of Mrs. Drablow. The original scene is formal, professional and restrained. Ask learners to transform the interaction between Kipps and Mr. Bentley into an informal chat, as if two colleagues were discussing work over coffee.

Example: *Wide Sargasso Sea*
Focus on the scene where Antoinette is speaking with Christophine, who often speaks in a casual, direct tone. Ask learners to imagine this conversation as a formal, structured dialogue, as if it were an official discussion between two people of different social standings.

Example: *Resistance*
Take a scene where Sarah Lewis interacts with Albrecht. Their exchanges are usually formal and reserved due to the tension of the war. Ask learners to role-play this scene as an informal conversation, as if Sarah and Albrecht were two neighbours casually chatting.

Speech Writing and Delivery: Formal and Informal Contexts
Ask learners to write and deliver two versions of a speech on the same topic—one for a formal setting (e.g. a school assembly) and one for an informal setting (e.g. talking to friends).

Aim to build in various opportunities for learners to discuss universal ideas raised in the literary texts they've studied as a way of preparing them for spoken language presentations but also as a way of developing their ideas on a topic.

This is an excerpt of a conversation between two learners who have been studying *A Christmas Carol*.

> "Mate, you know how *A Christmas Carol* is all about kindness and stuff, right? Like, Scrooge goes from being a total miser to this guy who's giving everyone gifts and being super generous. It's just a shame people only talk about it during Christmas. I reckon we should try to be like that all year round, not just in December. I mean, it's not hard to be kind, right? Imagine if everyone was as generous and thoughtful as Scrooge after his transformation, every day. The world would be a much better place."

Ask learners to transform this into the opening of a speech to their year group exploring the importance of showing kindness the whole year through.

Once done, ask learners to reflect on these questions and annotate their own pieces.

- What changes were made to fit a more formal audience?

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- How did you adjust the language to make it more appropriate for an assembly compared to a casual chat?

This is the opening of a speech given by a learner studying *Pigeon English.*

> Today, I want to talk about the importance of community and the need to stand up against violence, as highlighted in Stephen Kelman's *Pigeon English*. Harri, the protagonist, navigates a challenging world filled with fear and silence after a boy in his community is tragically killed. Despite the pressures to stay quiet, Harri's actions remind us of the vital role we play in supporting one another, especially in difficult times. He shows us that when we stand together as a community, we have the power to challenge injustice and create a safer environment for everyone. Silence allows violence to continue, but by speaking up and standing with one another, we can make a real difference.

Ask learners to continue a discussion with a partner about this topic. If possible, ask them to record the discussion to listen back to.

- What changes do they notice?
- How did they adjust the language to make it more appropriate for a casual chat?

Formal versus. Informal Speech: Role-Playing Different Contexts

Give learners a pre-written informal speech. Ask them to re-draft the piece to suit a formal audience. Learners can then switch their pieces and annotate the changes analysing how the choice of vocabulary, register and structure shifted between the two contexts, and the effect of these choices.

This is a section of a speech written by a learner after reading The Guardian article on what it means to be Welsh in the non-fiction Anthology. They were then asked to deliver the speech to their peers.

> Hey everyone! So, what does it actually mean to be Welsh? It's more than just living in Wales, right? It's about having this deep sense of pride in where we come from. Just think about it—we've got our own language, our own music, and some of the best rugby in the world! How many other countries can say that? But being Welsh isn't just about history or singing *Hen Wlad Fy Nhadau* at the top of our lungs (though that's pretty cool too).
>
> It's about standing together, supporting each other. We've always been known for our community spirit. Whether it's the local Eisteddfod or just a village pub quiz, we know how to come together. And we've got that grit—remember the miners' strikes? That's the kind of resilience that runs through our veins. We don't back down when things get tough.
>
> But most importantly, being Welsh is about celebrating our differences. We're a small nation, but we've got a big heart. So, let's not be afraid to embrace it. Whether it's speaking Welsh or just being proud of where we're from, being Welsh means owning who we are. Let's keep that going!

Now ask learners to re-draft this piece for a formal audience. They should pay close attention to making changes to the vocabulary and tone of the piece.

Once done, learners can either annotate their changes explaining why they made them and the effect of these changes OR they could switch with a partner and carry out this task.

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Practise Code-Switching Scenarios: Responding to Situational Shifts
Present learners with different scenarios where they need to code-switch mid-speech. For instance, they may begin by speaking formally at a conference, then need to respond more casually to a direct question from the audience. Practise this in pairs, with one learner giving the speech and the other interrupting with informal questions to prompt code-switching.

Below are two transcripts demonstrating where code switching happens which could be used to illustrate code switching in real life scenarios.

Adults code switching to talk to a toddler

Rhodri: So, you still going to the rugby match on Saturday? Should be a good one.
Simon: Yeah, can't wait. They're playing well this season, might actually be a chance for silverware. You taking the kids?
Rhodri: Nah, Seren's a bit young for the noise, and honestly, it'll be a nice break. She's been running around non-stop lately.
(Seren toddles over holding a toy)
Rhodri: *[softly]* What's that, Seren? You got your lion? Ooo, so fierce! Can you show Daddy your big roar?
Seren: *[growls playfully]*
Rhodri: *[laughs]*
Simon: *[smiling]* She's full of energy, mate. It's non-stop at that age.
Rhodri: Tell me about it. Keeps us on our toes! Anyway, how's work going for you?
Simon: Busy as usual, but you know how it is. We'll manage. Gotta juggle it all.
(Seren starts tugging at Rhodri's leg)
Rhodri: *[switching tone]* Oh, you want a snack? Let's see what we've got, okay, Seren bach?
Simon: Honestly, they're little whirlwinds.

Teenagers code switching in a classroom

Penny: So, how was your weekend, then?
Dylan: Pretty good, actually. Went to see the new Marvel film on Saturday. It was epic! You should definitely check it out. What about you?
Penny: Ugh, I was supposed to go out, but my parents made me babysit my little brother all day. Honestly, I think they do it on purpose. *[laughs]* He was a nightmare!
Dylan: No way! That's harsh. At least you're getting paid for it, right?
Penny: Paid? I wish! It's just 'helping out the family,' apparently. *[rolls eyes]*
(Mr. Thomas approaches them from across the classroom).
Mr. Thomas: Penny, Dylan—are you both alright? How are you getting on with the science work?
Penny: *[suddenly formal]* Oh, hi, Mr. Thomas. Yeah, we're doing fine, just about to start the worksheet on photosynthesis.
Dylan: *[nodding]* We've looked over the notes, sir, and we're going to work through the questions next.
Mr. Thomas: Good to hear. If you have any questions, just let me know, okay?
Penny: Will do, sir. Thanks!
(Mr. Thomas walks away)

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Dylan: *[sighing, back to informal tone]* That was close. I haven't even opened the book yet.
Penny: *[laughing]* Me neither. Let's get through this quickly so we can chat after!

Sort the learners into pairs. One learner gives a formal speech on a topic (e.g. a school assembly speech on environmental issues). The other learner plays the role of an audience member, interrupting with informal questions or comments. The speaker must adjust their tone and register to respond appropriately.

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In Extended Responses: Sustaining and Developing Ideas

Key Points:

- learners should understand that in an extended response ideas need to be clearly sustained and developed throughout
- sustaining ideas requires learners to maintain a consistent focus on the topic, ensuring their response remains relevant to the task or question
- developing ideas involves expanding on key points by adding explanation, evidence and examples to build depth and complexity in the response.

Extended responses test a learner's ability to:

- organise their thoughts logically, ensuring a clear flow of ideas from introduction to conclusion
- use a variety of techniques, such as elaboration, comparison and analysis, to deepen their exploration of key ideas
- maintain coherence by using linking phrases and structured paragraphs that build on each other progressively.

The skills of sustaining and developing ideas ensure that learners can:

- craft well-argued essays or discussions
- build persuasive arguments by layering reasoning and evidence
- reflect on and evaluate different perspectives or points of view.

Sustaining and Developing Ideas – Teaching Ideas & Activities

Cause and Effect Chain: Driving Plot Progression
Ask learners to plan and then write a narrative where each event or decision directly causes the next event. For example, the protagonist's action in one scene should lead to a consequence or new challenge in the next. You could model this using a literary text you have recently studied.

Activity 1
Here is a basic Cause and Effect Chain for JB Priestley's *An Inspector Calls* (you could replace this with any literary text you've studied).

Mr. Birling fires Eva Smith
↓
Sheila gets Eva fired from Milward's
↓
Gerald has an affair with Eva
↓
Eric exploits and steals for Eva
↓
Mrs. Birling denies Eva help
↓
Eva's suicide
↓
Inspector's revelation and confrontation

Now get learners to complete a similar Cause and Effect chain for their own protagonist. This will help them to plan out their narrative.

Character Development: Driving Character Development.
Have learners build a diagram developing the character's situation and behaviours.

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e.g. Central Character: Elena Rossi

1. Physical State:
   - exhausted
   - throbbing headache
   - physical tension (pressing temples)
2. Environment:
   - studio filled with fabric swatches, sketches, cushions, and floor samples
   - half-completed mood board
   - cold coffee and clutter
   - dim lighting from the desk lamp
3. Emotional State:
   - frustration at lack of creative flow
   - stress from work overload
   - a desire for perfectionism
   - small satisfaction with selected armchair
4. Behaviours:
   - restlessness (rising, walking, rethinking furniture placement)
   - continuous revising and adjusting (reconsidering walnut shelves, chaise placement)
   - refusing to stop despite late hour (working past midnight)
5. Key Objects:
   - mood board, fabric swatches, sketches
   - coffee cup (cold dregs)
   - paintbrush (final decision to continue working)
6. Motivations:
   - striving for design harmony and perfection
   - reluctance to leave tasks incomplete

Developing believable characters and settings is a way of developing ideas. Present learners with a model of where a character's situation can be developed more fully.

In creative writing, it is not uncommon for learners to miss opportunities to develop their ideas by simply stating how characters feel.

Example

> Elena Rossi sat back in her chair, surveying the half-complete mood board scattered with fabric swatches and sketches. She pressed her fingers to her temples, trying to shake off the persistent throb of exhaustion that clung to her thoughts. The once-promising palette of muted blues and soft golds now seemed dull under the harsh glare of the desk lamp. Sighing, she reached for the coffee cup by her side, but the cold dregs were a disappointment.
>
> Her eyes darted back to the drawings. The layout felt wrong, cluttered—no harmony, no flow. She rose from her chair, stepping around the scattered cushions and floor samples strewn across the studio floor. In the dim light, the velvety green armchair she'd selected earlier in the day gleamed faintly, a small victory in the chaos of indecision. Elena sank onto it, breathing in the faint scent of fresh wood and new fabric. The warm tones of walnut shelves beckoned her to reconsider their placement. Perhaps if she just moved that chaise a few inches...

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With a final glance at the clock, ticking past midnight, she knew she couldn't leave it like this. Not yet. Not tonight. Slowly, she bent down and retrieved the paintbrush, her mind already fixing on where the first stroke would go.

Prompt Questions:
Which words or phrases are used to demonstrate that Elena is not completely happy with her mood board?
Which words or phrases are used to add detail to the idea that this is a late-night, exhausted work session?
What details does the writer give us about the appearance of Elena's work and studio?

Ask learners to plan out a story set on the first day of term in a school. They should take the following character situations and spider diagram all of the ways they can develop this character and their situation.

1. The Year 7 learner who is lost
2. A group of Year 10 learners
3. The headteacher

Example for the section on *A group of Year 10 learners*

Summary:
A group of Year 10 learners hanging out in the school courtyard before lessons on the first day of term. They are ignoring the bell, chatting, uniforms not quite right, casual attitudes.

Physical Appearance/Details:

Makeup:
- One learner is applying mascara, another fixing lipstick, using a compact mirror.

Uniform:
- Ties too short, collars undone, blazers missing or slung over shoulders.
- Skirts rolled up, shoes scuffed.

Props:
- Phones in hand, bags tossed carelessly on the ground.
- Energy drinks or chewing gum being shared.

Conversation Topics:
- "Did you see her Instagram post last night?"
- Gossip about who's in their class, who's dating whom.
- Complaints about the summer being too short.
- Bragging: "I didn't do any of the homework. What's Mr. Jones going to do, kick me out?"

Tone:
- Laughter, sarcastic jokes, exaggerated sighs.
- Mimicking teachers or annoying classmates.

Behaviour:
- Ignoring the bell.

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Actions:
- Slow movements: casually finishing their conversations.
- Someone says, “Relax, it’s only the first day. What’s the rush?”
- One learner keeps checking the time but doesn’t make a move.
- Another deliberately drops a pen or rummages in their bag to stall leaving.

Group Dynamics:
- One confident ringleader sets the tone: “It’s fine, they won’t even notice we’re late.”
- Some follow along, others glance nervously towards the school but don’t speak up.

Step-by-Step Argument Building: Developing Logical Flow
Have learners build their argument step-by-step, starting with a clear thesis, followed by smaller claims, and finally detailed evidence. After each step, they must explain how their evidence logically leads to the next point, ensuring a clear, progressive flow.

How to model the planning of an article on why learners shouldn’t complete homework.

Task 1: plan the three or four ideas they have, for example:
- Homework adds unnecessary stress and pressure.
- It takes away from time that could be spent on hobbies, family, or rest.
- Homework often repeats what was already covered in class.
- Not all learners have the same resources at home to complete homework effectively.

Developing Each Point
Next, model how they could **develop** each point in detail. Provide examples, facts or anecdotes to help strengthen the argument.

Example Plan for Point 1:
Homework adds unnecessary stress and pressure.
- Homework can pile up, leading to learners feeling overwhelmed, especially when multiple subjects assign tasks for the same deadline.
- Many learners report feeling anxious about getting all their work done after long school days, impacting their mental health and sleep patterns.
- Excessive homework can prevent learners from de-stressing after a busy day, leaving little room for relaxation or hobbies.

Example Plan for Point 2:
Homework takes away from personal time.
- Learners need time after school to relax, pursue hobbies, and spend time with family.
- Many activities, such as sports or creative hobbies, help learners develop skills that are not taught in the classroom.
- Homework limits the time learners have to explore their interests, which can help them become more well-rounded individuals.

Then ask learners to continue by expanding their plans.

‘Evidence Layering’: Driving Depth in Argument

Ask learners to build their argument by layering different types of evidence (e.g. factual data, expert quotes, case studies). After presenting each piece of evidence, they must explain how it strengthens their argument and connect it back to the thesis.

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Write a letter to a local newspaper explaining how those in power can use their influence to make a positive difference in society or in their community.

Provide learners with evidence they can use for one line of argument. They should then explain how it would strengthen their argument.

The argument
Local leaders have the power to make a significant difference by directing resources to affordable housing projects, which could reduce the number of people experiencing homelessness.

Layer 1 – Factual Data
"According to a recent survey conducted by the Department of Housing, the number of people without stable housing has increased by 15% over the past two years. This rise is directly linked to the lack of affordable housing in our area."

How would this strengthen your argument?

Layer 2 – Expert Quote
"As Professor Jane Harris, an urban development expert, noted: 'Affordable housing initiatives are the most direct way to reduce homelessness in urban areas, especially when combined with social services.'"

How would this strengthen your argument?

Layer 3 – Case Study
"In 2019, the city of Wrexham implemented an affordable housing initiative that led to a 20% reduction in homelessness within the first year. By prioritising investment in affordable housing and providing additional support services, Wrexham was able to offer long-term solutions to its homelessness crisis."

How would this strengthen your argument?

Independent Writing
Learners will then complete their letters independently, ensuring they incorporate at least three layers of evidence in their argument. After each piece of evidence, they must explain how it connects to the broader thesis of how those in power can positively influence society.

Peer Review
In pairs, learners will exchange letters and review each other's use of evidence. They will check:

- whether the evidence is varied (factual data, expert quotes, case studies)
- if the explanation of each piece of evidence is clear and effectively linked to the thesis
- if the argument is strengthened by the layered evidence.

Other useful resources
Blended Learning resources: Developing Detail

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Organisation and Structure of Ideas

Key Points:

- learners should understand that the organisation and structure of ideas are essential for creating clear, logical and effective communication, both in speaking and writing
- good organisation involves arranging ideas in a logical sequence that guides the reader or audience smoothly from one point to the next
- structured writing ensures that ideas are grouped effectively, with each paragraph or section focusing on a single main point or concept.

Organisation and structure of ideas are particularly useful in English as they help learners with the following:

- **creating a clear introduction, body, and conclusion**, ensuring their writing has a beginning, middle, and end that support the development of their argument or narrative
- **using paragraphs and topic sentences** to organise their thoughts, making each section focus on a specific idea or piece of evidence
- **linking ideas coherently** by using transitions and connecting phrases to guide the reader/audience through the text and show relationships between ideas
- **maintaining focus** by keeping their writing on topic and avoiding irrelevant or off-topic digressions.

Organisation and Structure: Teaching Ideas & Activities

Give learners a series of sentences describing a character's experience of fear. Ask them to rearrange the sentences in a sequence that builds tension. Discuss how organising details like physical sensations, setting, and actions can create an emotional arc.

Take these sentences (you could print these on different slips of paper) as learners to order them in a way that builds up tension most effectively.

- She collapsed to the ground, her vision blurring as darkness closed in around her.
- A shadow flickered in the corner of her eye, and her heart slammed against her chest.
- The wind howled through the trees.
- Her hands trembled uncontrollably, and she fought the urge to scream.
- Her breath came in short, sharp bursts.
- The footsteps stopped suddenly behind her.
- She froze, unable to move, as a whisper brushed against her neck.

Introduce the idea of a "plot arc" (introduction, rising action, climax, falling action, resolution). Have learners plan their own short story by drawing a storyboard with at least five frames, outlining the key events that will happen in each part of the story. Encourage them to use transitions that smoothly move the reader from one event to the next.

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This example can be used to model the plot arc structure in *Pride and Prejudice*, or you could ask them to map out the plot arc for the text they've studied.

Introduction	*The Bennet family is introduced, and Mrs. Bennet is obsessed with marrying off her daughters. Elizabeth meets Mr. Darcy at a ball, and he immediately insults her.*
Rising Action	*Elizabeth becomes more prejudiced against Darcy, and Darcy struggles with his growing affection for her. Meanwhile, Mr. Collins proposes to Elizabeth, but she rejects him.*
Climax	*Darcy proposes to Elizabeth for the first time, but she rejects him harshly, accusing him of ruining her sister Jane's happiness and being proud and arrogant.*
Falling Action	*Darcy writes a letter explaining his actions, and Elizabeth starts to reconsider her feelings toward him. She visits Pemberley and sees Darcy in a new light.*
Resolution	*Darcy proposes again, and this time Elizabeth accepts, having realised his true character. They overcome their misunderstandings and get married.*

Learners should then use the same arc to map out their own story.

- Introduction
- Rising Action
- Climax
- Falling Action
- Resolution

Provide learners with an essay question based on a literary text they've studied. Give them a "structure map" with three main sections (Introduction, Body, Conclusion). Ask them to fill in the key ideas, quotes and analysis points they plan to include in each section, emphasising how each body paragraph should focus on a single argument that supports their thesis.

Or,
Provide learners with a Venn diagram to brainstorm similarities and differences between two literary works (this works for the poetry and non-fiction comparisons). Then, ask them to write a comparative essay, using their brainstormed ideas to create clear paragraphs that focus either on one work, or on one theme across both works. Encourage them to use linking words and phrases to compare and contrast effectively.

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Activity 2
Model the planning of poetry comparisons by giving them ideas for the topic/line or argument across the essay. Have learners work together to build up the content of their essay.

Comparing the presentation of love in *Valentine* and *La Belle Dame Sans Merci:*
Thesis statement
Love as Intense and Overwhelming
Love and Its Consequences
Power Dynamics in Love
Conclusion

This activity could be completed as a Venn diagram so that learners build up a sense of similarities and differences.

For **literature essays**, learners should focus on writing topic sentences after planning their essays. This approach helps them structure each paragraph around a clear main idea. This activity ensures that paragraphs stay focused on a specific argument or idea. After writing, learners can exchange drafts to peer review, checking if the topic sentences clearly introduce the paragraph's focus and directly relate to the essay question.

For **non-fiction writing and spoken presentations**, learners should plan their speeches or essays using a similar method. Learners can then develop the rest of their speech around clear, focused points, ensuring smooth transitions and well-structured content.

Literature Essays
After planning essays, ask learners to write ONLY the topic sentences for each section of their essay.

Example *Leave Taking*:
Point 1: The initial distance between Enid and her daughters.
- Topic Sentence: "At the beginning of the play, there is a clear emotional distance between Enid and her daughters, as they struggle to understand each other's experiences."

Point 2: The rising tension between Viv and Enid.
- Topic Sentence: "Viv's frustration with her mother's expectations reaches a peak as she fights for independence."

Point 3: The moment of reconciliation between Enid and her daughters.
- Topic Sentence: "By the end of the play, Enid and her daughters begin to rebuild their relationships, finding common ground in shared experiences."

This activity encourages learners to think about how to structure each paragraph clearly around a main idea, and to ensure each paragraph develops that idea effectively.

Then, in pairs, learners exchange their essay drafts and review each other's topic sentences. They should ask questions like:
- Does the topic sentence clearly introduce the main idea of the paragraph?
- Is the topic sentence directly related to the essay question?
- Does the paragraph stay focused on the idea introduced in the topic sentence?

Non-Fiction Writing and Spoken Presentations

A similar activity can be carried out when learners are writing non-fiction texts or preparing for spoken language presentations.

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Here is a paragraph plan for a speech on what it means to be Welsh with example topic sentences.

1. **Introduction:**
   - "Welsh identity is something deeply rooted in history and culture, and it's more than just a nationality—it's a way of life."
2. **Welsh Language:**
   - "At the heart of Welsh culture is the language itself, a symbol of resilience and pride that has endured through centuries of change."
3. **Community**:
   - "In Wales, community is more than just a word—it's a vital part of life, bringing people together in a way that makes every village and town feel like home."
4. **History and Heritage**:
   - "From the ancient castles that dot the landscape to the stories of Welsh independence, our history is a constant reminder of where we've come from and who we are."
5. **Arts and Culture**:
   - "Wales has always been a land of song and poetry, with a cultural heritage that has shaped not only the nation itself but has had a global impact."
6. **Conclusion**:
   - "By embracing our rich culture, language, and history, we can take valuable lessons from Welsh identity and apply them to the challenges of the modern world."

Now, using the 6-point plan above, learners should write their own topic sentences for each part of their speech **before** developing the rest of the paragraph. Ensure that each sentence clearly introduces the main idea of the section and sets up the rest of the paragraph.

Organise a classroom debate on a controversial topic. After the debate, have learners write a draft argumentative essay based on their position, structuring their ideas clearly with an introduction, supporting paragraphs and a conclusion. Emphasise the importance of using topic sentences and transitions between paragraphs to maintain a coherent flow.

Use the non-fiction Anthology as a springboard for learners to produce their own pieces of writing or speeches. 'Rosie Jones: Am I a R*tard? review – a truly shocking tale of the online abuse faced by disabled people' could be used as a model of how a writer organises and builds their argument.

Whilst reading the text, ask learners to write a brief summary of the content of each paragraph and then bullet point 2-3 ideas included in each paragraph to develop their ideas. This will help model how to structure their own pieces.

After writing the main points of their speech, ask learners to focus on the transitions between sections. Have them practice moving smoothly from one idea to the next, using phrases like "furthermore," "as a result," and "on the other hand." Then, ask them to rehearse their speech in small groups, paying attention to how the transitions help the speech flow.

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Use the opening two paragraphs of a speech to help learners understand the importance of transitions in moving smoothly from one idea to the next. The following speech is missing transitional phrasing:

> The Eisteddfod has been a cornerstone of Welsh cultural identity for centuries. It began as a medieval gathering of poets and musicians, a tradition that has evolved into a national celebration of the arts. The event fosters a sense of unity, bringing together people from all over Wales to celebrate their shared heritage through music, poetry, and performance. It provides a platform for individuals to express their talents and connect with their cultural roots in a way that few other events do. The Eisteddfod not only preserves the Welsh language but also promotes the value of creativity and artistic expression in modern society.

> Welsh culture places a high value on language, and the Eisteddfod plays a crucial role in keeping the Welsh language alive. Through the competition and performances, participants are encouraged to write and speak in Welsh, ensuring that the language continues to thrive for future generations. The event also offers a sense of pride in Wales' unique linguistic heritage, something that unites the people in a globalised world. It is not just about tradition, but also about innovation, as new forms of artistic expression are showcased, blending the old with the new.

Ask learners to go back though this speech, adding features such as:

Transition phrases
Learners can go back and add phrases like "in addition," "on the other hand," or "as a result" to connect ideas and make the speech flow more smoothly.

Rhetorical questions
Adding a rhetorical question like "What makes the Eisteddfod stand out in a globalised world?" can help guide the audience through different points and signal the introduction of a new idea.

Repetition for emphasis
Repeating key phrases, such as "the importance of language" or "the preservation of tradition," can reinforce the main points and provide natural transitions.

Signposting phrases
Including phrases like "firstly," "another significant point," or "to conclude" will help structure the speech clearly.

Parallelism
Using parallel structures like "It is not just about tradition; it is about innovation" can help make the argument more memorable and emphasise contrasts or developments.

Learners can then carry out the same activity on their own speeches ensuring that they have added a range of these features in order to signpost transitions.

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Have learners choose a topic they are passionate about. Provide a speech template that includes an introduction (hook and thesis), three main points supported by evidence, and a conclusion (call to action). Learners will fill out the template and practise using linking phrases to move from one idea to the next smoothly.

Topics they may consider for **Unit 5 Task B**

Finding Home in a New Country (immigrant experience)

The Struggle Between Tradition and Change (generational conflict)

The Meaning of Family in Modern Society

Navigating Identity in a Multicultural World (immigrant experience)

Growing Up Between Two Worlds

Welsh Language: More Than Just Words (Welsh culture)

Rugby and Community Spirit in Wales (Welsh culture)

The Search for Acceptance in a Digital Age

Pride in Where You Come From (growing up, Welsh culture)

The Role of Heritage in Shaping Who We Are (Welsh culture, immigrant experience)

Providing learners with a basic structure for their piece will help them to organise their ideas. Including a bank of linking phrases will further support them in practising using these to move between ideas.

Introduction

- **Hook**: Start with a statement or question to grab attention.

Example: “Imagine a world where…”

- **Thesis**: Clearly state your main argument or position.

Main Points

Point 1:
Supporting Evidence:
Linking Phrase:

Point 2:
Supporting Evidence:
Linking Phrase:

Point 3:
Supporting Evidence:
Linking Phrase:

Conclusion
Summary: Briefly restate your main points.
Call to Action: End with a strong statement encouraging the audience to act.

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Example: “Let’s work together to…”

Linking phrases:

- Furthermore...
- On the other hand...
- For instance...
- As a result...
- However...
- This brings me to...

Other useful resources:
Structuring a response – blended learning

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Show Not Tell
Vocabulary and Sentence Structure

Key Points

- learners should understand that 'Show Not Tell' is used to create vivid, engaging descriptions by using specific details, imagery, and action rather than just stating facts
- this technique encourages learners to use varied vocabulary and sentence structures to create a stronger connection with the reader/audience and allow them to visualise or experience what is being described.

Vocabulary and sentence structure are particularly useful as they help learners with the following:

- **showing emotions, settings, or actions** through descriptive language rather than merely stating them (e.g. "Her hands trembled as she gripped the letter" rather than "She was nervous")
- **using precise and varied vocabulary** to evoke specific images or emotions, enhancing the reader's engagement with the text
- **varying sentence structure** to create rhythm and pace, which can enhance the storytelling or argument by keeping the reader's/audience's attention and adding emphasis to key moments
- **building atmosphere or mood** through the combination of vivid descriptions and varied sentence patterns, making the writing more dynamic and compelling.

Show Not Tell – Teaching Ideas & Activities

Give learners a list of emotions (e.g. happiness, anger, fear) and ask them to "show" those emotions in a short narrative by describing body language, facial expressions and physical actions.

Use models from texts being studied and build in opportunities for writing activities at key points.

Ask learners to annotate small sections, considering all of the deliberate choices the writer has made and the effect of these choices. Once they have identified these, ask them to attempt their own descriptions.

The writing could then be peer marked using the same approach to annotation.

Stan Barstow's *The Fury*
Telling: Mrs Fletcher is angry
Showing: When the door had closed behind him she stood for a moment, eyes glittering, nostrils dilated, her entire body stiff and quivering with rage. Then suddenly she plucked a vase from the mantelshelf and dashed it to pieces in the hearth. She clenched and unclenched her hands at her sides, her eyes seeking wildly as the fury roared impotently in her.

At half-past ten she was in the kitchen making her supper when she heard the front door open. She went through into the passage and her hands tightened involuntarily about the milk bottle she was holding as she saw Fletcher there.

Harper Lee's *To Kill a Mockingbird*:
Telling: The courtroom was tense.
Showing: "Ain't nobody got any business talkin' like that—it just makes me sick." His voice had lost its comfortableness; he was speaking in his arid, detached professional voice. "In quiet contrast, Bob Ewell's voice crackled with malevolence, his dirty shirt stuck to his back, and his face twitched with hatred."

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J R R Tolkien's Lord of the Rings
Telling: the landscape was negative.
Showing: 'The gasping pools were choked with ash and crawling muds, sickly white and grey, as if the mountains had vomited the filth of their entrails upon the lands about. High mounds of crushed and powdered rock, great cones of earth fire-blasted and poison-stained, stood like an obscene graveyard in endless rows, slowly revealed in the reluctant light.'

Agree on the ingredients for successful 'show not tell' writing. These could include: similes, personification, organise for effect, show don't tell, metaphor, details to emotively engage/interest, carefully chosen vocabulary, carefully organised sentence structures, alliteration, onomatopoeia, appeal to the senses, extended metaphor.
Use a range of these as the success criteria each time creative/persuasive writing or speaking is practised.

Build in opportunities for small bursts of 'slow writing' where you encourage learners to think carefully about the choices they are making as a writer. Give five or six prompts covering aspects such as deliberate word choices, sentence variety, punctuation, etc.

Either direct learners by stating what needs to appear in each sentence or give them success criteria to work towards. Change the success criteria each time you practise so that they get used to using a variety of techniques.

Success Criteria
- Simile
- Alliteration
- A dash
- Personification
- Synaesthesia

Example piece
The garden shimmered under a velvet sky, where stars winked like diamonds scattered on a jeweler's cloth. Festoon lights looped lazily between trees, their golden glow swaying gently with the breeze, casting soft shadows like whispers across the lawn. Laughter danced in the air, mingling with the warm scent of jasmine and fresh-cut grass, while glasses clinked in harmony.

The night was alive. Trees swayed, their branches bowing as if in polite greeting. The grass, cool and dewy, kissed bare feet as guests glided between tables, chatter buzzing like bees in a hive. Bright blooms in bold bouquets adorned every surface, a riot of color beneath the twinkling lights.

Music rippled through the air, a melody that painted the sky in soft blues and sweet melodies, where stars hummed along, cool against the warmth of the light below.

You can also be more prescriptive by giving prompt such as:

- Open this paragraph with, "Above me..."
- Use a metaphor
- Include the word 'peered' or 'peer'
- Include sibilance
- Use onomatopoeia and sound
- Include an ellipsis

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Example:
Above me, the clouds had quickly rolled in. Grey candyfloss cushioned the sun and blocked it from view as it fought to peer through the dense covering. There was stillness. A hushed silence, not a sound in the seclusion of the street. A low rumble then…BOOM.

Begin lessons with opportunities for learners to improve basic sentences like “The girl was sad” or “It was a cold day.” Ask them to transform these sentences using "Show, Not Tell" by adding sensory details, imagery, and action.

Beginning each lesson with a warm-up activity focused on ‘Show, Not Tell’ is a great way to build writing into lessons.

Here are some prompts for creative writing:

- The boy was tired.
- The dog was excited.
- The night was scary.
- The house was old.
- The food was delicious.
- She was nervous.
- The car was fast.
- He was angry.
- The weather was hot.
- The room was messy.

Prompts for non-fiction writing:

- The city is crowded.
- The beaches are polluted.
- Climate change is affecting marine life.
- The time of the school day needs to change.
- The traffic is bad.
- The meal was healthy.
- Exercise improves mental health
- The community event was successful.

Give learners a sample of writing that uses too much "telling" and have them work in pairs to identify and rewrite those sections into "showing" passages. They can then discuss their rewrites and explain the choices they made.

Below are four examples of creative writing that contains too much telling. Learners can work independently or in pairs to re-write these passages using ‘show not tell’.

Example 1
Ruslan was excited for the soccer game. The crowd was loud, and he was happy to be there with his friends. The game started, and he felt thrilled as his favourite team got the ball. He cheered loudly when they scored a goal. He was really into the game and couldn’t stop smiling. It was one of the best games he had ever been to. When his team won, he felt proud and couldn’t wait to talk about it with his friends later.

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Example 2
Ioan was nervous on his first day at work. He walked into the office, and everything felt overwhelming. He didn't know anyone, and the work looked complicated. He was worried he wouldn't know how to do his job well. His boss gave him instructions, and Ioan felt even more anxious. The day was long, and he couldn't wait for it to be over. By the end of the day, Ioan was exhausted but relieved that he had survived his first day.

Example 3
Amina was very nervous about her presentation. She was standing at the front of the room, and everyone was looking at her. Her heart was beating fast. She felt scared because she didn't want to mess up. The room was quiet, and Amina was worried that people would judge her. When she started speaking, her voice was shaky. She rushed through her words, feeling anxious. She hoped it would be over soon. After she finished, Amina sat down quickly. She was relieved it was finally done.

Example 4
Carys and Trystan were hiking in the mountains. The weather was perfect, and they were both excited for the adventure. The path was steep, but they kept going. Trystan was tired, but he didn't want to stop. Carys felt determined to reach the top. When they finally made it, the view was amazing. They both felt happy and accomplished, proud of their hard work to get there. The hike had been tough, but they were glad they did it.

A similar activity could be carried out in preparation for writing non-fiction pieces or spoken language presentations. Both of the following contain too much 'telling'. Learners should focus on making changes to these pieces in order to build in more 'showing'.

Travel Article
The Skirrid Inn is a very old and interesting place to visit. It is known for its long history and spooky reputation. Many people say it is haunted, and visitors often talk about strange things happening there. The area around the inn is beautiful, with rolling hills and peaceful scenery. It's a great place to take a walk and relax. The inn itself has a cozy atmosphere, and the staff are very friendly. If you're looking for a nice weekend getaway, this is a good option.

Speeches
The school day is too long, and it makes learners very tired. Many learners feel that they don't have enough time for other activities, like sports or hobbies, because they spend so much time in school. Some learners also feel stressed because of the long day and the amount of homework they have to do afterward. If the school day were shorter, learners would have more energy and would perform better in their classes. They would also have more time to relax, which would make them happier overall.

Select interesting points in the literary texts studied and ask learners to continue writing in the same style.

Learners should be encouraged to also mimic the use of sentences for effect.

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When looking at literary texts in the classroom, consider the effect of sentence structure and variety.

***The Fury* by Stan Barstow**

“There were times when Mrs. Fletcher was sure her husband thought more of his rabbits than anything else in the world: more than meat and drink, more than tobacco and comfort, more than her — or the other woman.”

The sentence begins with a clear, straightforward assertion. The list that follows ("more than meat and drink, more than tobacco and comfort, more than her") uses repetition and parallel structure. Each comparison ("more than") adds to the feeling that the rabbits take precedence over all important aspects of life, creating a sense of her growing frustration and insignificance. The dash at the end introduces the shocking final element and suggests an underlying conflict and the emotional neglect of Mrs Fletcher.

***The Woman in Black* by Susan Hill**

‘The door of the room from which the noise came, the door which had been securely locked, so that I had not been able to break it down, the door to which there could not be a key—that door was now standing open. Wide open.’

The repeated references to "the door" create a sense of obsessive focus, layering details about its significance ("the door from which the noise came," "the door which had been securely locked," "the door to which there could not be a key"). Each clause adds a new piece of critical information, building suspense as the reader is made to feel the impossibility of the situation.

The long, complex sentence mimics the growing tension and the character’s mounting anxiety as each clause adds a new detail. The pauses created by the commas slow the pace, forcing the reader to linger on each part of the description.

After the long, detailed sentence, the shift to the short sentence "Wide open." is particularly impactful. This sudden, stark contrast in sentence length creates a dramatic pause and emphasises the shock of the door being wide open, which completely defies the previous description of it being locked and impenetrable.

***A Christmas Carol* by Charles Dickens**

‘Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it night and morning during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the City of London, even including—which is a bold word—the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change: not a knocker, but Marley's face.’

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The sentence structure starts with factual, detailed clauses that establish Scrooge's rational mindset and his familiarity with the ordinary knocker. The repetitive, methodical style creates a sense of grounded reality, which is sharply interrupted by the sudden and surprising revelation of Marley's face in the knocker.

The use of the colon in "without its undergoing any intermediate process of change: not a knocker, but Marley's face" is particularly effective. The colon signals a dramatic pause, leading to the final revelation. The phrase after the colon delivers the shocking twist, with "not a knocker, but Marley's face" stated bluntly, in stark contrast to the detailed, factual sentences before. This sharp, sudden declaration mirrors Scrooge's shock.

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Writing Economy and Control

Key Points:

- learners should understand that Writing Economy and Control refers to the ability to express ideas clearly and concisely without unnecessary words or repetition
- writing with economy means using the fewest words possible to convey an idea effectively, helping to maintain clarity and focus on communication
- writing with control involves being deliberate and precise in word choice, sentence structure, and overall organisation.

These skills are particularly useful in English as they help learners with the following:

- ensuring their writing is focused and purposeful, without digressions or off-topic details
- avoiding redundancy and repetition, which can weaken the impact of their argument or message
- maintaining reader/audience engagement by keeping the writing concise and relevant
- strengthening their argument or narrative by using only the most essential and impactful words or phrases.

Writing Economy and Control: Teaching Ideas & Activities

Have learners rewrite their own story openings, focusing on showing action, emotion, or setting that pulls the reader in immediately. Ask them to consider how they can condense or skip unimportant details and ensure every word moves the story forward. Peer review can be used to discuss which versions maintain the reader's interest more effectively.

In this activity, learners will explore how to create engaging story openings by focusing on economy and control in their writing. Start by showing them two examples: an unsuccessful opening that bogs down the reader with unnecessary details and a successful one that jumps straight into the action, immersing the reader.

Unsuccessful opening

Imran slowly opened his eyes and stared at the ceiling. It was Saturday, match day. He turned over and looked at the clock. It was 7:30 a.m. He sighed and got up, pulling his blue t-shirt from the chair beside his bed. He put it on, then went to the bathroom, where he brushed his teeth, carefully squeezing the toothpaste onto the brush and making sure not to miss a single spot.

After washing his face, he went downstairs. His mum was in the kitchen, making toast. The smell of toast filled the air. Imran wasn't hungry, but he ate a slice anyway, then drank a glass of water. The toaster popped again, and his mum buttered another slice. She asked if he was ready to go, and he said he was. They left the house at 8:00 a.m.

They walked to the car and got in. Imran sat in the passenger seat while his mum adjusted the mirrors and put on her seatbelt. The drive to the stadium was long. The car moved slowly through the traffic, and Imran stared out the window, watching the same grey buildings pass by. He yawned. His mum turned on the radio, and a song he didn't like played. He didn't say anything, though. They passed a few more cars, and the sun was coming up higher in the sky. It was a bit cloudy, but not too bad.

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Successful opening
The stadium loomed in the distance, its towering lights glowing against the afternoon sky. Imran's heart pounded in his chest as they approached, the roar of the crowd already faintly audible. He could see the stream of fans moving toward the gates, their scarves waving, faces bright with anticipation. The massive structure seemed to pulse with energy, and for the first time all week, Imran felt a spark of excitement flicker through him.

"This is it," he thought, his legs moving faster without him even realising. His mum called after him, but he was already a few paces ahead, eyes fixed on the towering walls of the stadium. The sea of people around him felt like a current pulling him toward something bigger, something thrilling. Every step brought the noise closer, the smell of hotdogs and freshly cut grass mixing with the crisp autumn air.

He couldn't wait. The match hadn't even started, but the electricity in the air told him it was going to be something unforgettable.

Unsuccessful story section for learners to improve:
The whistle blew, and the match started. The players ran onto the field, and everyone started cheering. Imran sat in his seat, watching as the ball was passed around. The Dragons kicked the ball down the field, and the Ospreys tried to stop them. They passed the ball again, and then someone got tackled. The referee blew his whistle again. The players stood up, and the game continued. Imran shifted in his seat.

The Dragons scored a try, and some of the crowd cheered. Imran clapped but didn't feel much excitement. The game carried on. The Ospreys kicked the ball again, and the Dragons caught it. There was another tackle, and the players all piled on top of each other. The referee blew his whistle again. The match kept going like this for a while—lots of running and passing, with a few more tries scored. Imran watched, but nothing really exciting happened.

Assign learners a topic (e.g. a persuasive speech about environmental issues) and give them 60 seconds to pitch their argument aloud to the class. Then, ask them to write the pitch in 100 words, using only the most essential arguments and data.

Here are some examples of topics you could provide learners with:

- Reducing Plastic Waste in Schools
- Why We Should Switch to Renewable Energy
- The Importance of Protecting Endangered Species
- Encouraging Public Transportation Over Cars
- Banning Single-Use Plastics in Everyday Life
- The Benefits of Plant-Based Diets for the Environment
- How Climate Change Affects Future Generations
- Reducing Energy Consumption at Home
- The Role of Corporations in Fighting Climate Change
- The Importance of Recycling and Composting

These topics allow learners to focus on persuasive arguments related to environmental issues, giving them the chance to pitch concise, impactful points in both spoken and written form. These tasks also expose learners to a range of topics and encourage them to consider a range of ideas and arguments in a short space of time.

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Give learners two texts (e.g. poems, short stories) and ask them to compare them in only 150 words, focusing on one key theme or literary device. Afterwards, ask them to condense their comparisons into 75 words.

This comparison lacks focus and repeats ideas. Ask learners to re-draft and condense the comparison into no more than 75 words.

The Charge of the Light Brigade by Alfred Lord Tennyson and *A Century Later* by Imtiaz Dharker both deal with the theme of conflict, but in different contexts. Tennyson's poem reflects the bravery and futility of war, focusing on a historical military event during the Crimean War. In contrast, Dharker's poem highlights the ongoing struggles for justice and equality, particularly through the lens of Malala Yousafzai's story, a young Pakistani activist fighting for girls' education. While *The Charge of the Light Brigade* honours soldiers' courage despite their doomed charge, *A Century Later* shows that even after the horrors of World War I, as echoed in Wilfred Owen's *Anthem for Doomed Youth*, nothing has truly changed in the fight for freedom and human rights. Dharker's imagery of a silenced schoolgirl contrasts with Tennyson's vivid descriptions of the battlefield, but both poems reflect on how individuals continue to face sacrifice and violence. While Tennyson's poem celebrates duty and heroism, Dharker's poem takes a more critical tone, asking why these cycles of oppression still exist, 100 years after WW1.

Provide learners with a draft of a non-fiction article or essay with overly long sentences, repetition and wordy phrases. Ask them to edit the text by cutting out redundancies, simplifying phrases and improving sentence clarity.

Ask learners to re-draft and revise this section of an article on 'staycations'. They should focus on ensuring that the writing is concise and relevant.

In recent years, the idea of staycations, which is the concept of taking a vacation without leaving your home country or even, in some cases, your hometown, has gained a huge amount of popularity, especially due to the rising costs of international travel, which have made it increasingly difficult for people to afford long-distance trips. People are finding that staying local for vacations is actually more affordable, more convenient, and also has the added benefit of allowing them to explore parts of their own country or area that they may not have had the opportunity to discover before. Staycations allow for a much more relaxed and laid-back vacation experience, as there is no need to pack as much, deal with airports, or experience the stress of long flights and adjusting to different time zones. In addition, another reason why staycations have become more popular is because they are much better for the environment, as they don't involve the carbon emissions from airplanes, which are one of the major contributors to climate change, and therefore staying local helps people reduce their carbon footprint.

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Punctuation for Clarity

Key Points:

- learners should understand that punctuation is essential for structuring sentences and ensuring that their meaning is clear and easy to follow
- correct punctuation helps guide the reader/audience through the text, indicating pauses, breaks, or emphasis, and preventing ambiguity or misunderstanding
- key punctuation marks learners should focus on include:
  - **full stops** to mark the end of complete thoughts or sentences
  - **commas** to separate clauses, items in a list, or to indicate a pause for clarity
  - **semi-colons and colons** to connect related ideas or introduce lists and explanations
  - **quotation marks** for indicating speech or directly quoting another source
  - **parentheses and dashes** for adding non-essential information or emphasis without disrupting the main sentence.

Punctuation for clarity is particularly useful in English as it helps learners with the following:

- **structuring their writing** to ensure logical flow and avoid confusion
- **clarifying meaning** in complex or extended sentences by breaking them into easily understood parts
- **adding emphasis** where necessary to highlight important ideas or details
- **supporting effective communication** in formal and informal writing and spoken mode by ensuring the reader can follow the intended meaning.

Punctuation for Clarity – Teaching Ideas & Activities

Provide learners with a transcript of speech that lacks punctuation and ask them to add in full stops, commas and dashes to indicate where (micro)pauses naturally occur. This will help them see how punctuation affects pacing and clarity in spoken communication.

Ask learners to write a short opinion article – about 200 words – on a topic of their choice (e.g. "Why Social Media Should Be Regulated"). Afterwards, have them edit their article, focusing specifically on punctuation. They should add commas for clarity, semi-colons to link related ideas, and dashes or parentheses for adding emphasis or side notes.

Before writing their own pieces, it would be beneficial for them to edit this section of a speech on: ‘Social media is becoming increasingly harmful to young people it is filled with misinformation and dangerous content.’

Social media is becoming increasingly harmful to young people it is filled with misinformation and dangerous content many young people spend hours scrolling through posts without questioning what they see this constant exposure to unrealistic images and negative messages can have serious effects on mental health it can lead to anxiety depression and low self-esteem in addition social media platforms often fail to protect users from harmful content such as cyberbullying and inappropriate material young people are particularly vulnerable to these issues yet there are not enough safeguards in place to protect them from the dangers of social media.

After they have done this, they can write their own piece focusing on using punctuation for effect.

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Have learners write a short story or scene, and then revise it by focusing on how punctuation can change the pace and emotional impact of their writing. They might use ellipses to create suspense, dashes to break up thoughts, or commas for pacing. Encourage them to experiment with how punctuation can affect the reader's experience.

Ask learners to write a short scene involving a tense situation (e.g. a chase or an argument). Then, have them revise the scene by experimenting with punctuation to change the pacing. Encourage them to use ellipses to create suspense, commas for pauses, or dashes to break up thoughts and increase the emotional impact.

These models could be used prior to them writing their own pieces:

The Hound of the Baskervilles
"A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame. Never in the delirious dream of a disordered brain could anything more savage, more appalling, more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog."

The Road
"He dove and grabbed the boy and rolled and came up holding him against his chest, cradling him, covering him with his body. He could feel the boy's heart pounding against his own ribs and in the silence he could hear the slow clop of the blood running in his ears. He bent his head over him, his hands gripping him, feeling the thin bones. Don't look, he said. And don't move. Don't move."

The Bourne Imperative
She came out of the mist, and he was running, just as he had been for hours, days. It felt like he had been alone for weeks, his heart continually thundering inside his chest, his mind befogged with bitter betrayal. Sleep was unthinkable, rest a thing of the past.

Nothing was clear now except that she had come out of the mist after he had been certain for the thirteenth, or was it the fifteenth, time? — he had eluded her. But here she was, coming for him like a mythical exterminating angel, indestructible and implacable.

His life had been reduced to the two of them. Nothing else existed outside the wall of white — snow and ice and the wispy brushstrokes of fishing cottages, deep red with white trim, small, compact.

The mist burned like fire — a cold fire that ran up his spine and gripped the back of his neck.

Half-skating across a large frozen lake, he slipped, lost his gun, which went skittering over the ice. He was about to make a lunge for it when he heard the snap of a twig, as clear and sharp as a knife thrust.

Instead, he continued on, made for a stand of shivering pines. Powdery snow sprayed his face, coating his eyebrows and the stubble of a long flight across continents. He did not dare waste another moment looking back over his shoulder to check the progress of his pursuer.

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Learners should focus on writer's craft when studying any text as part of the course, including considering how punctuation choices have an impact on meaning, tone and pace.

Provide learners with an extract from a text you are studying with the punctuation removed. Ask learners to punctuate the text to restore clarity, emphasising where pauses, breaks, or emphasis are necessary to convey the intended tone and pacing.

Once they are done, they should compare their version to the original considering the impact punctuation choices have on tone and pacing.

They should then write their own pieces of writing, paying close attention to the punctuation choices they make.

A Christmas Carol

Yes and the bedpost was his own The bed was his own the room was his own Best and happiest of all the Time before him was his own to make amends in
I will live in the Past the Present and the Future Scrooge repeated as he scrambled out of bed The Spirits of all Three shall strive within me O Jacob Marley Heaven and the Christmas Time be praised for this I say it on my knees old Jacob on my knees
He was so fluttered and so glowing with his good intentions that his broken voice would scarcely answer to his call He had been sobbing violently in his conflict with the Spirit and his face was wet with tears
They are not torn down cried Scrooge folding one of his bed-curtains in his arms they are not torn down rings and all They are here I am here the shadows of the things that would have been may be dispelled They will be I know they will
His hands were busy with his garments all this time turning them inside out putting them on upside down tearing them mislaying them making them parties to every kind of extravagance

Wide Sargasso Sea

I have been too unhappy I thought it cannot last being so unhappy it would kill you I will be a different person when I live in England and different things will happen to me England rosy pink in the geography book map but on the page opposite the words are closely crowded heavy looking Exports coal iron wool Then Imports and Character of Inhabitants Names Essex Chelmsford on the Chelmer The Yorkshire and Lincolnshire wolds Wolds Does that mean hills How high Half the height of ours or not even that Cool green leaves in the short cool summer Summer There are fields of corn like sugarcane fields but gold colour and not so tall After summer the trees are bare then winter and snow White feathers falling Torn pieces of paper falling They say frost makes flower patterns on the window panes I must know more than I know already For I know that house where I will be cold and not belonging the bed I shall lie in has red curtains and I have slept there many times before long ago How long ago In that bed I will dream the end of my dream But my dream had nothing to do with England and I must not think like this I must remember about chandeliers and dancing about swans and roses and snow And snow

The Fortune Men

Tiger Bay February 1952
The King is dead Long live the Queen The announcer's voice crackles from the wireless and winds around the rapt patrons of Berlin's Milk Bar as sinuously as the fog curls around the mournful street lamps their wan glow barely illuminating the cobblestones

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The noise settles as milkshakes and colas clink against Irish coffees and chairs scrape against the black and white tiled floor

Berlin hammers a spoon against the bar and calls out with his lion tamers bark Raise your glasses ladies and gentlemen and send off our old King to Davy Jones's Locker

He'll meet many of our men down there replies Old Ismail he better write his apologies on the way down

I bbbet he wrwrwrote them on his dddeathbed a punter cackles

Through the rock n roll and spitting espresso machine Berlin hears someone calling his name Maxa tiri he asks as Mahmood Mattan pushes through the crowd at the bar

I said get me another coffee

Berlin catches his Trinidadian wife's waist and steers her towards Mahmood Lou sort this troublemaker another coffee

Ranged along the bar are many of Tiger Bay's Somali sailors they look somewhere between gangsters and dandies in their cravats pocket chains and trilby hats Only Mahmood wears a homburg pulled down low over his gaunt face and sad eyes He is a quiet man always appearing and disappearing silently at the fringes of the sailors or the gamblers or the thieves Men pull their possessions closer when he is around and keep their eyes on his long elegant fingers but Tahir Gass who was only recently released from Whitchurch asylum leans close to him looking for friendship that Mahmood won't give Tahir is on a road no one can or will walk down with him his limbs spasming from invisible electric shocks his face a cinema screen of wild expressions

Using punctuation to create emphasis, helping to highlight critical points, draw attention to specific details, or control the pacing of a piece when writing non-fiction texts.

Learners have been asked to discuss a historical location of their choice. Their task is to deliberately use punctuation to emphasise key ideas, ensuring they highlight important information.

Examples:

Insole Court, Cardiff
Insole Court is a hidden gem in Cardiff—an elegant mansion with a fascinating history. Originally built in the mid-19th century, it was the home of the wealthy Insole family, who played a significant role in Cardiff's development. The house itself is breathtaking: its Victorian Gothic architecture makes it stand out as one of the most impressive buildings in the area. Inside, you'll find stunning wood-panelled rooms, intricate stained glass, and a sweeping staircase that transports you back in time. But the real story of Insole Court lies in its connection to Cardiff's coal industry—without the Insole family, Cardiff might never have become the booming industrial city it is today. For anyone interested in local history, this is a must-see. Plus, the gardens are simply beautiful—perfect for a relaxing afternoon stroll.

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Portmeirion, Gwynedd
Portmeirion is unlike any other place in Wales—it feels like stepping into a Mediterranean village. Designed and built by Sir Clough Williams-Ellis in the early 20th century, Portmeirion was created as a vision of architectural harmony with nature. Its brightly coloured buildings, winding streets, and lush gardens seem like something out of a storybook. It's no wonder the village has been used as a setting for films and TV shows, most famously *The Prisoner*. Every corner of Portmeirion reveals a new surprise: a hidden beach, a picturesque gazebo, or a stunning view across the estuary. The village isn't just a beautiful location—it's a statement about how architecture can complement, rather than dominate, the landscape. Whether you're visiting for a day or staying overnight in one of the charming accommodations, Portmeirion will leave a lasting impression.

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Concepts

Concept-based Inquiry

A concept is a “big idea”, representing an idea that is broad, timeless or universal. In structuring the GCSE English Language and Literature assessment around unit concepts, the aim is to add depth to a learner’s understanding.

Concept-based inquiry promotes meaning and understanding, and challenges learners to engage with significant ideas.

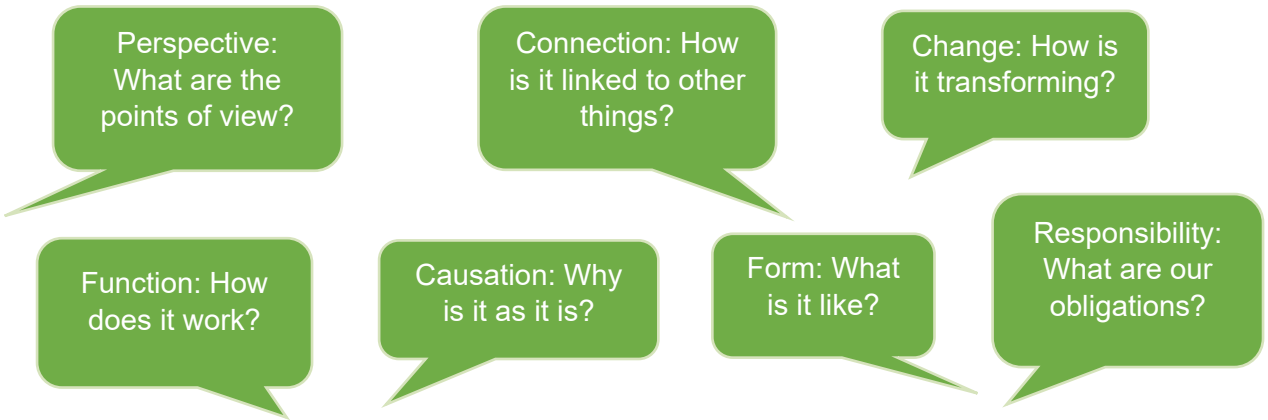
Research suggests that concept-based inquiry:

- invites learners to make connections and transfer learning to new contexts
- embeds skills across the curriculum
- helps learners see the relevance of their learning
- invites learners to construct meaning
- adds coherence to the curriculum
- builds the capacity to engage with complex ideas
- builds understanding across, between and beyond subjects.

As a spiral curriculum, it is important that the teaching of English focuses on the big ideas rather than the compartmentalised coverage of facts and knowledge. The approach of this Guidance for Teaching is to provide suggestions as to how practitioners can shape learning across the two-year course in a way that builds on prior learning and encourages transferable skills across units. Hence the focus in this document on ‘the creation of meaning’, a concept that underpins all study of English as an academic discipline and one that can provide overarching cohesion to the learning experiences in each of the unit concepts.

Teaching conceptually requires teachers to address—and learners to master—the relationships between concepts and the ways in which they can be arranged into a functional hierarchy. Conceptual learners become logical thinkers who break down ideas into their parts and find connections. Making these connections is the highest order of thinking. When learners find and create patterns, they are well on their way to the independent study and thinking habits needed for success.

Key metacognitive conceptual questions for learners:



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Unit 1: Context and Meaning

Whether as the producer of written or spoken texts, or as the receiver of such texts from others, meaning is at the heart of all human interactions, and the contexts in which they are produced and received affect how meaning is created. Context affects meaning, both in how it is produced and how it is received.

Learners should be encouraged to draw on their understanding of how meaning is created through the study of poetry and apply this understanding to craft their own writing.

At a basic level, meaning is produced by the words chosen to express a thought, feeling or information. By selecting vocabulary that is positive in articulating a point of view, the reader or listener is influenced by the producer's own perspective.

Writers or speakers can make their audience feel a certain way through the ways that they convey ideas. For example, what do we mean by the term 'atmosphere' in the study of English? In the context of a geography classroom, 'atmosphere' will mean something different to how it is used in an English classroom. Can learners connect the two different meanings of the same word and understand the context in which to use the appropriate definition?

Despite their different contexts, the concept of 'atmosphere' in geography and literature shares a fundamental similarity: both involve the creation of an environment that influences the experiences and behaviours of entities within it.

In Geography: The Earth's atmosphere creates a physical environment that affects everything on the planet, including weather, climate, and living conditions. It influences how life forms interact with their surroundings, as well as the overall habitability of the Earth.

In Literature: The literary atmosphere shapes the emotional and psychological environment of a story. It influences how readers perceive and feel about the narrative, characters, and events. The mood set by the author can affect readers' engagement and emotional responses.

The way in which ideas are presented can affect how the meaning is created: for example, a complex process can be described using simplified language and bullet points, or it could be explained in a theoretical, abstract essay. This is a contextual factor – the needs of the intended audience are paramount as to how the information is presented.

Context helps to clarify, enrich, and sometimes even alter the meaning of a text. By considering the various contexts in which a piece of writing exists, readers and critics can achieve a more nuanced understanding of its significance.

In introducing learners to the concept of Context and Meaning, you could mix up the following contexts with their influence and example for the learners to sort and match:

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CONTEXT	INFLUENCE	EXAMPLE
Historical	The time period in which a text is written affects its content, themes, and references. Historical events, societal norms, and prevalent attitudes of the time can provide background that informs the text's meaning.	A novel set during the Great Depression might address themes of poverty and resilience in ways that are deeply tied to that historical period.
Cultural	The cultural background of both the writer and the reader can affect interpretation. Cultural norms, values, and practices shape how symbols, language, and themes are understood.	A reference to a cultural practice or belief may be clear and meaningful to those within that culture but unfamiliar to outsiders.
Social	The social environment, including class, gender, and social dynamics, can impact how characters are portrayed and how their actions and motivations are interpreted.	Social hierarchies and power dynamics in a narrative can reflect and critique real-world social issues.
Literary	The genre, style and conventions of a literary work affect its meaning. For instance, a piece of satire will use humour and exaggeration to convey its message, while a serious drama might focus on realism and emotional depth.	Understanding that a text is a satire can help readers recognise the exaggeration and irony intended by the author.
Authorial	An author's personal experiences, beliefs and intentions shape their writing. Knowing about an author's life can provide insights into the themes and motivations behind their work.	An author's political views might influence the portrayal of political or social issues in their work.
Textual	The specific placement of a word, phrase or passage within a text affects its meaning. Understanding how a part fits into the whole narrative is essential for accurate interpretation.	A seemingly ambiguous statement might become clear when read in the context of the surrounding text.
Situational	The context in which a text is read or discussed can impact its interpretation. For instance, a text read in an academic setting might be analysed differently than one read for casual enjoyment.	A poem might be interpreted differently during a literary analysis class compared to a casual book club discussion.
Intertextual	References to other texts or media within a work can provide additional layers of meaning. Understanding these references can enhance comprehension of the current text.	A novel that alludes to classic literature or historical events may gain deeper significance when those references are recognised and understood.
Reader's own context	Each reader brings their own experiences, knowledge and perspectives to a text, which can influence their interpretation. Personal background can affect how themes and messages are perceived.	A reader who has experienced similar personal challenges might connect more deeply with a text exploring those issues.

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Learning Experiences:

In studying the Poetry Anthology, learners will have opportunities to explore and respond to wider Welsh contexts, and to consider content and materials that reflect the diversity of our society and the wider world. Understanding the authorial context of, for example, Dean Atta will allow learners to gain a deeper understanding of his poetry. Similarly, questioning whether the literary context of 'Modern Love' conforms to or challenges the sonnet form enables learners to explore their expectations for such poetic forms.

Learners may find nuances of meaning through situational context in watching/listening to recorded performances of the poetry, such as comparing Maya Angelou and Nicki Minaj both reading 'Still I Rise'.

The study of poetry should also act as a stimulus to fire the imaginations of learners. After studying each poem, learners could select one phrase from the poem and use it to inspire creativity by writing a short story or description, for example, write from Catrin's perspective the scene between her and her mother when she asks to stay out longer skating.

The precision and purposefulness behind poets' choices of words and descriptive techniques should also inform the construction of learners' own written and spoken texts, both literary and non-fiction.

Learners' understanding of how context influences and impacts meaning in literature will shape their own writing, enabling them to use language effectively to present their own ideas in a range of written contexts. This prepares learners to become more confident in adapting their writing for purpose and effect, making them more effective communicators.

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Unit 2: Belonging

Unit 2 encourages learners to engage with the concept of Belonging, with a focus on investigating the themes, issues and representations around cynefin, community and citizenship in the selected narrative fiction text. Study of Belonging will help learners to become ethical, well-informed citizens who are knowledgeable about both their own culture, community, society and world, and those of others, now and in the past.

A sense of belonging is fundamental to human wellbeing and functioning. It is a core human need that touches on various aspects of mental, emotional and social well-being. It helps individuals feel grounded, valued and connected.

There are many different areas relating to this concept to explore. Learners could be presented with the list of suggested benefits below and ask to note when each is shown in the novel they are studying:

BENEFIT	WHAT	HOW
Psychological wellbeing	Identity and self-esteem	Feeling like you belong helps shape your identity and self-worth. When people feel accepted and valued, it boosts their self-esteem and confidence.
	Emotional support	Belonging provides a support network that can offer comfort and encouragement during tough times, reducing feelings of loneliness and isolation.
Social connection	Social bonds	Humans are inherently social creatures. A sense of belonging fosters meaningful relationships and social bonds, which are essential for emotional and social development.
	Social validation	Being part of a group or community provides social validation and recognition, which helps individuals feel connected and understood.
Mental health	Reduction of stress and anxiety	A supportive social network can buffer against stress and anxiety, contributing to better mental health. Belonging helps people feel more secure and less vulnerable to emotional distress.
	Prevention of loneliness	Feeling like an outsider or experiencing social exclusion can lead to loneliness and mental health issues, such as depression. Belonging mitigates these risks.
Motivation and engagement	Increased motivation	When people feel they are part of something bigger than themselves, they are often more motivated to contribute and engage. This can lead to higher levels of participation and effort in various activities or goals.
	Sense of purpose	Belonging can provide a sense of purpose and direction, as individuals often find meaning in being part of a community or group that shares common goals and values.
Behavioural and social development	Learning and growth	Belonging to a group allows individuals to learn from others, share experiences and develop social skills. It provides a platform for personal growth and social development.
	Role fulfilment	Being part of a community or group helps individuals understand and fulfil their roles and responsibilities, contributing to a sense of accomplishment and purpose.

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Physical health	Health benefits	Positive social connections associated with a sense of belonging have been linked to better physical health outcomes. Supportive relationships can lead to healthier behaviours and lower levels of stress, which benefit overall health.
Resilience	Coping mechanism	A sense of belonging helps individuals build resilience by providing emotional support and practical assistance. It strengthens coping mechanisms during challenging times.

Learning Experiences:

The longlist of texts for study in Unit 2 reflects the diversity and changing nature of our society and the wider world. For example, learners could explore Maya's resilience in *I Know Why the Caged Bird Sings* for Task A before researching the effects of the Jim Crow laws on Black communities in the southern states of America.

Even if learners were to study a less contemporary text, for example, *Frankenstein*, they could relate how differently outsiders are treated today than in the novel.

Some of the texts offer learners the experience of reading variations in language. For example, exploring the patios in *Wide Sargasso Sea* highlights the inclusion of islanders and exclusion of outsiders. A learner could then research the importance of dialect for different communities.

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Unit 3: Influence and Power

Unit 3 encourages learners to engage with the Influence and Power of writers and speakers through the cross-cutting themes of the non-fiction anthology. Learners will gain understanding of and develop empathy towards different attitudes, cultures and beliefs.

The way language is used by a speaker or writer will have some influence to a lesser or greater extent on the audience. These influences on people and societies happen in various ways:

Communication and understanding	Language is the primary tool for communication, allowing individuals to share thoughts, ideas, and emotions. It helps people understand each other, build relationships and collaborate effectively.
Cultural identity	Language is closely tied to cultural identity. It carries traditions, values and historical narratives, helping individuals connect with their cultural heritage and community.
Perception and thought	The language we use can shape the way we think and perceive the world. For instance, some languages have specific terms for concepts or experiences that might be general or absent in other languages, influencing how speakers of those languages experience and categorise their reality.
Social dynamics	Language can reinforce social hierarchies and power structures. It can be used to include or exclude people from certain groups, and variations in language use can signal social status or group membership.
Persuasion and influence	Language is a powerful tool in persuasion. Politicians, advertisers and leaders use rhetoric and language techniques to influence opinions, attitudes and behaviours.
Learning and cognitive development	Language is crucial for learning and cognitive development. It provides the framework for acquiring knowledge, problem-solving and abstract thinking.
Emotional expression	Language allows people to express their feelings and emotions. The richness of a language's emotional vocabulary can affect how people experience and articulate their emotions.

When engaging with non-fiction texts, learners should be encouraged to consider the intended (or unintended) influence of a text.

A writer or speaker's power is not just about the status or authority they have, but the way they use language, structure and presentation. Learners may want to consider the ways that speakers and writers use some of the following techniques to convey their power:

Authority and expertise	Demonstrating knowledge and expertise on a topic can establish credibility and convey power. Using facts, data and well-researched information can assert authority; citing authoritative sources, presenting well-researched information and showcasing expertise are ways to project power.
Confident delivery	Confidence in speech—through tone, volume and body language—can project power. A strong, clear voice and assured posture signal confidence and command respect.

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Confident tone	A confident and assertive tone in writing and speaking helps convey authority. This involves using strong, definitive language and avoiding **hedging phrases** that might undermine the writer or speaker's position.
Persuasive language	Employing rhetorical techniques such as ethos (credibility), pathos (emotional appeal) and logos (logical argument) can persuade and influence the audience, reinforcing the writer or speaker's position of power.
Effective use of pronouns	Language choice, such as using "we" to create a sense of unity or "I" to assert personal authority, can affect how power dynamics are perceived. Strategic use of pronouns can align the audience with the speaker's perspective.
Assertiveness	Being assertive—stating opinions and making demands clearly and firmly—can assert control and authority. This involves avoiding passive or overly tentative language.
Emotional appeal	Connecting with the audience on an emotional level can enhance the speaker's influence and authority. Using stories, anecdotes or passionate language can engage listeners and reinforce the writer or speaker's power.
Command of language	Mastery of language, including a rich vocabulary and sophisticated syntax, can enhance the writer or speaker's perceived authority. A powerful writer or speaker knows how to use language precisely to achieve their intended effect.
Nonverbal cues	Body language, eye contact and gestures contribute to the speaker's presence. Assertive nonverbal communication can reinforce the verbal message and enhance perceived power.
Consistency and coherence	A well-organised text with clear, logical progression demonstrates control and command over the subject matter. Consistency in messaging builds trust and reinforces authority.
Charisma	Personal charm and likability can amplify a speaker's influence. Charismatic speakers often combine warmth, enthusiasm and energy to connect with and inspire their audience.
Strategic pausing	Pausing effectively during a speech can emphasise important points, give the audience time to absorb information, and project confidence. It also allows the speaker to control the pace of the speech.
Effective use of literary devices	Employing literary devices such as metaphor, symbolism or irony can enhance the power of writing/speech. These devices can showcase the speaker or writer's skill and intellectual control.
Personal stance	Taking a clear and strong personal stance on issues can demonstrate confidence and assertiveness. A powerful speaker or writer doesn't shy away from expressing their views and can back them up with reasoned arguments.

These are some ways that a speaker – or a writer – could convey their power.

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Learning Experiences:

In the group discussion, learners may include a third text relevant to their topic or issue. This could be one that relates to local and wider Welsh contexts that interest them and fires their imaginations. Any additional text used could be literary – an extract related to the theme under exploration, for example – and provide opportunities for learners to consider the reliability of a narrator.

By their nature, many of the texts encountered in this unit will reflect the diversity of our society and the wider world, encouraging learners to consider experiences beyond their own. This is particularly true of the spoken language texts presented, which reflect variations in language, and influence the audience in different ways to written texts.

In developing an understanding of how speakers and writers demonstrate their power and influence their audiences, learners will inevitably explore the writer's craft and genre conventions. This understanding will inform the construction of their own spoken and written texts.

Unit 4: Motivations

The understanding of motivations can provide insight into the perspectives of writers and their characters. This unit will support learners to become unbiased and critically aware interpreters of what they hear, read and see through enhanced understanding of their own and other people's experiences, beliefs and cultures.

Some motivations that learners may encounter in their textual study, and consequently understand in their own responses, could include:

Basic needs	According to Maslow's hierarchy of needs, basic motivations stem from the need to satisfy fundamental requirements such as food, water, shelter and safety. Once these needs are met, individuals are motivated by higher-level needs.
Self-esteem	The desire for respect, recognition and a positive self-image drives people to achieve and gain approval.
Sense of belonging	Humans are motivated to connect with others and form relationships, seeking social acceptance and love.
Self-actualisation	The drive to achieve one's full potential and pursue personal growth, creativity and self-fulfilment motivates individuals to strive for personal goals and ambitions.
Intrinsic motivation	This involves engaging in activities for their own sake, driven by internal rewards such as satisfaction, pleasure, or a sense of accomplishment. Examples include pursuing hobbies or intellectual challenges.
Extrinsic motivation	This type of motivation comes from external rewards or pressures, such as money, praise or recognition. People are often driven by the desire to attain these external incentives.
Curiosity and exploration	The desire to learn, explore and understand new things motivates people to seek knowledge, experience new environments, and satisfy their intellectual curiosity.

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Achievement	The drive to accomplish tasks, set and reach goals, and overcome challenges motivates individuals to work hard and persevere. This can be related to personal, professional or academic pursuits.
Social influence	Social norms, expectations and peer pressure can motivate individuals to conform to group standards, seek approval or engage in behaviours that align with social expectations.
Emotional fulfilment	Seeking happiness, love and emotional connection can be strong motivators. People often pursue activities and relationships that they believe will bring them emotional satisfaction.
Altruism	The motivation to help others and contribute to the wellbeing of society can drive individuals to engage in acts of kindness, volunteer work and charitable activities.
Survival and reproduction	Evolutionary psychology suggests that basic biological drives related to survival and reproduction influence many human behaviours, such as forming relationships and seeking resources.
Avoidance of pain	Motivations also stem from the desire to avoid discomfort, stress or negative consequences. This can drive behaviours aimed at reducing or eliminating threats or unpleasant situations.

Learning Experiences:

Learners' understanding of why writers choose certain subject matter or aspects of their culture or society to reflect in their writing, and the reasons for creating characters, settings or storylines in the way they do, should inspire learners to give thought to similar considerations when crafting their own literary writing.

In analysing the (re)presentation of characters, relationships and communities in their studied text, learners could see the diversity of our society and the wider world. The writer's attitudes to social, cultural and historical contexts will be observable and learners' growing appreciation of these viewpoints will help inform their own creative endeavours and understanding of how they are motivated as writers.

For example, in *An Inspector Calls*, learners may discern that Mr Birling's actions are as a result of extrinsic motivations – his desire for wealth – whereas his wife is driven by self-esteem, and the desire for respect and recognition in the upper-class society she inhabits. The Inspector's actions can be seen as altruistic, he being motivated to help others and contribute to the well-being of society; all of which suggest Priestley's motivation to highlight inequalities that he perceived in British society at the time in which the play is set. Priestley is presenting different viewpoints for the audience to consider.

It is expected that learners explore the writer's craft through their textual study and use their understanding to inform the construction of their own written texts. They could, for example, plan and develop creative written responses after reading their chosen text in the voice of one of the characters. They may write a descriptive piece, detailing the context of the text's setting, or an alternative narrative from a perspective different to the one presented in the text.

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Unit 5: Continuity and Change

In their studies for this unit, learners should engage with the way language, ideas and attitudes presented in texts have changed and/or stayed the same over time. Through this analytical lens, learners should also consider the relevance of texts to their own time and lives, articulating a personal response from the context of their own readership.

Language changes are often gradual, but Shakespeare's works provide the first recorded use of over 1,700 words in the English language. Some factors for language change that learners may find interesting include:

Semantic changes	The meanings of words can shift. For example, "gay" once primarily meant "happy" or "carefree" before it took on its current primary meaning related to sexual orientation.
Lexical changes	New words are created (neologisms), while others fall out of use (archaisms). For example, "internet" and "selfie" are recent additions to the English lexicon.
Borrowing	Languages often borrow words from other languages, leading to changes in vocabulary. For example, English has borrowed extensively from Latin, French and other languages.
Social and cultural influences	Social changes, such as shifts in power or cultural norms, influence language. Terms and expressions may change as societal attitudes evolve.
Technological influences	New technologies create new vocabularies and communication styles, such as the rise of internet slang and acronyms.

Learning Experiences:

Learners may watch live or recorded performances to enhance their understanding of the whole Shakespeare play; they should remember, however, that their assessment is of the knowledge and understanding of the play rather than a film version.

The Shakespeare play and the poetry studied for this unit will provide learners with opportunities to listen to and read variations in language, exploring, for example:

- how meanings have changed
- how, with societal change, views have shifted
- how characters develop and change through the course of a play
- how many things have stayed the same.

Learners should have opportunities to reflect on how attitudes have changed over time, for example, how, in *Romeo and Juliet,* Juliet is treated by her parents in a society where teenage girls were married off by their fathers and how this practice is seen in the twenty-first century – or still continues in some communities around the world. Learners have free choice on what to conduct their research and presentation on for the Unit 5 Task B IRP, but it may be helpful for them to link their talk to the unit concept of Continuity and Change. The main purpose is that learners are able to talk engagingly on a topic that personally interests them, and that enables them to meet the requirements of the mark scheme. Below are some potential titles for talks:

To what extend has social media improved society, and your own life?
"This era is the best era so far to be a teenager." To what extent do you agree with this statement, and why?

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How and why attitudes to exercise have changed through the years.
“Humans need animals more than animals need humans.” Talk about the extent to which you agree with this statement, and how views on the issue may have changed over time.
How should your local council do more to meet the needs of young people?

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Unit 6: Connections

Making connections is a skill across all subjects in the curriculum, helping learners to make more insightful observations by connecting new information to prior knowledge, skills and concepts. Research indicates that the more prior knowledge a learner has to draw on, the easier it becomes for them to process new information. This thinking reflects English as a spiral curriculum, building over time on the foundation of learners' receptive and productive skills.

Making connections to prior knowledge and skills is essential in learning for several reasons:

Enhances understanding: When new information is linked to what learners already know, it becomes more meaningful and easier to understand. This context helps integrate new concepts into existing mental frameworks.

Promotes retention: Relating new material to familiar ideas improves memory retention. When learners see connections, they are more likely to recall information later.

Encourages engagement: Making connections fosters a sense of relevance and personal investment in the material. Learners are more engaged when they can see how new knowledge applies to their experiences or interests.

Supports critical thinking: Drawing connections encourages learners to analyse and evaluate information, fostering critical thinking skills. It promotes deeper cognitive processing rather than rote memorisation.

Facilitates transfer of learning: When learners connect new skills or knowledge to previous experiences, they can more easily apply what they've learned to different contexts or problems, enhancing problem-solving abilities.

Builds confidence: Recognising how new skills relate to prior knowledge can boost learners' confidence. They see their growth and capabilities, which encourages further exploration and learning.

Learning Experiences:

Learners will benefit by seeing how things are related to each other, drawing comparisons or forging links between different times or place, between different ways of seeing things, or contrasting views and opinions.

In the classroom, learners should explore connections and links between texts they read, hear and produce. Connections may be social, relational, temporal and/or linguistic, and may also be between the genre, meaning and purpose of texts. Using prior learning of advice texts, for example, when confronted with an unfamiliar advice text, learners could use prior knowledge of text conventions to make assumptions about the format, language and register, and to compare if this conforms or flouts established conventions. In this way, learners become more confident in handling unseen or unfamiliar texts.

If learners are presented with a wide range of texts presenting diverse viewpoints and perspectives, learners experience the world through the eyes of others, expanding their horizons as well as having opportunities to respond to local and wider Welsh issues.

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In studying a wide range of texts in the classroom, learners will develop a robust understanding of text conventions, appropriate registers, and purposeful vocabulary choices, all of which will inform their ability to confidently develop creative responses in a range of written and spoken contexts.

Key Points of Difference

Key Differences in the new GCSE English Language and Literature

What is the difference between the Single Award and the Double Award?

The Single Award requires learners to take four units: Unit 1, Unit 2, Unit 3 and Unit 4a. The Single Award is worth one GCSE and would be expected to be delivered over two years.

The Double Award requires learners to take six units: Unit 1, Unit 2, Unit 3, Unit 4b, Unit 5 and Unit 6. The Double Award is equivalent to two GCSEs. The expectation here is that the content of this qualification would also be delivered over two years.

The Welsh Government's 14-16 Learning Guidance states:

- "The double award has been introduced to provide the most appropriate qualification for most learners and should be offered by all schools.
- The single award provides an alternative route for the small proportion of learners who would benefit from undertaking a smaller qualification than the double award, given their particular circumstances."

The standards are the same across both routes, the only difference being the volume or breadth of content covered in the Double Award. This is why the Double Award carries two GCSE grades to reflect the additional content covered.

What is the difference between Unit 4a and Unit 4b?

Unit 4a satisfies the regulatory requirement for Single Award learners to study a literary heritage text and a drama text. There are five prescribed texts to choose from:

- *A Midsummer Night's Dream* (Shakespeare)
- *The Importance of Being Earnest* (Wilde)
- *Refugee Boy: playscript* (Zephaniah / Sissay)
- *Pygmalion* (Shaw)
- *An Inspector Calls* (Priestley)

As required by the regulatory Approval Criteria, Double Award learners will study drama and a literary heritage text when completing Unit 5 (Shakespeare and 1600-1900 poetry), Unit 4b offers the choice of studying **either** a drama text **or** a prose text from the following lists, the aim being to add the necessary breadth for this pathway:

Drama:

- *Leave Taking* (Pinnock)
- *An Inspector Calls* (Priestley)
- *DNA* (Kelly)

Prose:

- *My Name Is Leon* (de Waal)
- *Pigeon* (Conran)
- *Animal Farm* (Orwell)

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An Inspector Calls is a common text on both the Single Award and Double Award pathways. This is to allow centres to teach this text to any learner for whom the appropriate pathway is not easily determined early on in the course; centres can defer entry decisions until the February of Year 11 without having to teach unnecessary texts. Questions for this common text on Unit 4a and Unit 4b will be different but set at the same level of demand.

What differences are there in how the Poetry Anthology should be used for Unit 1 and for Unit 5?

For Unit 1, learners will study all the poems by living authors in the WJEC Poetry Anthology. The anthology provides two poems under each of the following themes:

- Relationships
- Identity
- Conflict
- The Natural World
- Children and Parents.

In order to prepare learners for the unseen paired poem in the Unit 1 exam, teachers should also introduce a range of self-selected poems from the nineteenth and twentieth centuries, which cover different forms that must include sonnet, elegy, ballad and blank verse.

For example, whilst studying the two living poet anthology poems for the theme of Relationships, teachers could present learners with 'Long Distance II' by Tony Harrison to enhance skills of analysing unseen poetry and consolidate their understanding of the theme.

Suggested supplementary poems for Unit 1 study:

• Identity	'A Far Cry from Africa' by Derek Walcott
• Conflict	'Dulce et Decorum est' by Wilfred Owen
• The Natural World	'Wuthering Heights' by Sylvia Plath
• Children and Parents	'Digging' by Seamus Heaney
• Relationships	'Long Distance II' by Tony Harrison

What differences are there in how the Non-Fiction Anthology should be used for Unit 3 and for Unit 6?

The non-fiction anthology for use with Units 3 and 6 is organised into the five cross-cutting themes:

- Relationships
- Human Rights
- Diversity
- Work and Sustainability
- Wales and Global Contexts.

Under each theme there are two non-continuous texts and four continuous texts, one of which is a transcript of a spoken exchange.

For Unit 3, there will be a choice from two themes to be used as the discussion stimuli for this task; WJEC will prescribe one text for each of the options which must be used in the discussion.
In administering the task, teachers should be mindful of the following requirements:

- one text from the anthology will be prescribed by WJEC for each theme
- at least one further text from the anthology must be used
- learners may include a third text from within or outside the anthology

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- at least one of the texts referenced in the discussion must be non-continuous.

For Unit 6, learners should study **all** texts in the non-fiction anthology. In the exam, one or more texts from a section of the anthology will be linked with an unseen text on the same theme for analysis.

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Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands	
Cross-cutting Themes	
Local, National & International Contexts	**There are many opportunities to include Local, National and International Contexts in GCSE English Language and Literature. These opportunities are important to Learners because they help learners develop a broader understanding of the texts they study, connect literature to real-world experiences, and explore diverse perspectives that enhance critical thinking, cultural awareness, and empathy.** **Below are some examples of how Sustainability can be embedded into teaching and learning:**
	Examples • Analysing regional dialects, traditions or place-based settings in texts. • Discussing societal norms and historical events through texts, linking themes to British culture and history. • Examining global perspectives through texts such as *Persepolis* or *Things Fall Apart*, encouraging learners to engage with issues like colonialism, migration and identity. • Writing persuasive speeches or opinion pieces addressing contemporary local, national or international issues, such as climate change or social justice movements. • Comparing themes of belonging or identity in texts from different cultural or historical backgrounds, fostering a nuanced understanding of diverse experiences.

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Sustainability	**There are many opportunities to include Sustainability in GCSE English Language and Literature. These opportunities are important to Learners because they encourage critical thinking about global challenges, inspire responsible decision-making, and help learners connect themes of sustainability to real-world issues, fostering a sense of agency and environmental stewardship.** **Below are some examples of how Sustainability can be embedded into teaching and learning:**
	Examples • Analysing texts which explore environmental issues and sustainability. • Writing persuasive speeches about the importance of sustainable living or climate action. • Studying nature poetry to discuss humanity's relationship with the environment. • Creating articles or stories imagining a sustainable future inspired by current innovations. • Comparing representations of environmental issues within texts.
Relationships and Sexuality Education	**There are many opportunities to include Relationships and Sexuality Education (RSE) in GCSE English Language and Literature. These opportunities are important to learners because they allow learners to explore complex human relationships, develop empathy, and critically analyse themes of identity, consent, equality, and respect through literature and language.** **Below are some examples of how RSE can be embedded into teaching and learning:**
	Examples • Analysing relationships in texts to explore themes of love and conflict. • Writing reflective essays on characters' choices in texts regarding friendship and loyalty. • Discussing issues of power and consent in texts. • Exploring themes of identity and self-acceptance in texts such as *The Black Flamingo*. • Debating societal expectations of gender roles in texts such as *Pride and Prejudice*.

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Human Rights Education and Diversity	**There are many opportunities to include Human Rights Education and Diversity in GCSE English Language and Literature. These opportunities are important to Learners because they foster an understanding of equality, justice, and inclusion, encourage critical thinking about societal issues, and help learners develop empathy and appreciation for diverse perspectives and experiences.** **Below are some examples of how Human Rights Education and Diversity can be embedded into teaching and learning:**
	Examples • Exploring how different texts highlight struggles for equality and social justice. • Analysing representations of cultural identity and belonging in diverse forms of writing. • Writing reflective pieces on how texts address inclusion and diversity. • Comparing how various genres depict power dynamics and social inequality. • Examining the use of language to advocate for human rights across text types.
Careers and Work-Related Experiences	**There are many opportunities to include Career and Work-Related Experiences (CWRE) in GCSE English Language and Literature. These opportunities are important to Learners because they help learners develop transferable skills such as communication, critical thinking and problem-solving, while also exploring how English supports a wide range of careers and workplace contexts.** **Below are some examples of how CWRE can be embedded into teaching and learning:**
	Examples • Writing formal letters or emails to practise workplace communication skills. • Analysing speeches or articles to understand effective persuasive techniques used in professional contexts. • Exploring how storytelling is used in careers like marketing or journalism. • Debating ethical dilemmas in workplace scenarios to develop critical thinking. • Creating reports or presentations simulating real-world professional tasks.

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Cross-curricular Skills - Literacy	
	There are many opportunities to include Literacy in GCSE English Language and Literature. These opportunities are important to Learners because they strengthen essential reading, writing, and communication skills, enabling learners to engage critically with texts, express their ideas clearly, and succeed across academic and real-world contexts. **Below are some examples of how Literacy can be embedded into teaching and learning:**
Listening	***Examples*** • Taking notes during a peer presentation to identify key ideas and ask questions. • Listening to audio texts to analyse tone, emphasis and pacing. • Engaging in group discussions, actively listening to others' viewpoints before responding thoughtfully.
Reading	***Examples*** • Annotating key passages to identify themes, language techniques and structure. • Comparing viewpoints in articles or essays to enhance critical reading skills. • Answering comprehension questions to interpret meaning and evaluate writers' intentions.
Speaking	***Examples*** • Delivering individual presentations on themes or characters in a studied text. • Participating in group discussions to share and evaluate differing interpretations. • Engaging in debates on topical issues raised by texts to develop persuasive speaking skills.
Writing	***Examples*** • Crafting persuasive letters or essays with coherent arguments and evidence. • Writing creative narratives that use varied sentence structures and imagery. • Summarising key points from a text to practice concise and accurate expression.

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Cross-curricular Skills - Numeracy	
Developing Mathematical Proficiency	**There are many opportunities to include Numeracy in GCSE English Language and Literature. These opportunities are important to Learners because they help learners analyse data, interpret patterns, and understand numerical references in texts, fostering critical thinking and real-world problem-solving skills in interdisciplinary contexts.** **Below are some examples of how Numeracy can be embedded into teaching and learning:**
	Examples • Analysing statistical data in non-fiction texts, such as articles or reports, to interpret trends and arguments. • Exploring the use of numerical references or measurements in poetry or descriptive passages to enhance imagery. • Creating graphs or charts to visualise key themes or character interactions in a text. • Calculating timelines or sequencing events in narratives to better understand plot structure. • Comparing percentages or figures in persuasive texts to evaluate the strength of an argument.
Cross-curricular Skills - Digital Competence	
Citizenship	**There are many opportunities to include Digital Competence in GCSE English Language and Literature. These opportunities are important to Learners because they enable learners to develop essential skills in researching, evaluating online sources, creating multimedia content, and understanding digital communication, preparing them for the demands of the modern world.** **Below are some examples of how Digital Competence can be embedded into teaching and learning:**
	Examples • Evaluating the credibility of online articles and identifying bias in digital media. • Researching social justice issues online and discussing their representation in texts. • Exploring how social media influences public opinion on topics linked to studied texts.

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Interacting and Collaborating	***Examples*** • Using collaborative platforms to co-write essays or create shared analysis notes. • Participating in virtual discussions or forums to debate themes from texts. • Peer-reviewing each other's work online and providing constructive feedback.
Producing	***Examples*** • Creating multimedia presentations on themes or characters. • Producing video essays or podcasts analysing a text's themes or characters. • Designing digital infographics to summarise a text's key ideas or themes.
Data and Computational Thinking	***Examples*** • Using spreadsheets to track character interactions or themes across a text. • Analysing word frequency in a text using digital tools to identify patterns or themes. • Mapping timelines or plot progressions visually.
Integral Skills	
Creativity and Innovation	**There are many opportunities to include Creativity and Innovation in GCSE English Language and Literature. These opportunities are important to Learners because they encourage imaginative thinking, original expression and problem-solving, enabling learners to approach texts and writing tasks with fresh perspectives and develop skills valuable for future challenges.** **Below are some examples of how Creativity and Innovation can be embedded into teaching and learning:**
	Examples • Writing an alternative ending or prequel for a studied text, exploring untold perspectives. • Analysing how authors use symbolism or imagery to creatively develop themes or characters. • Crafting a persuasive article on a contemporary issue using innovative rhetorical techniques. • Evaluating the effectiveness of creative language techniques in speeches or opinion pieces. • Designing a multimedia book review combining written critique with creative visuals or audio elements.

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Critical Thinking and Problem Solving	**There are many opportunities to include Critical Thinking and Problem Solving in GCSE English Language and Literature. These opportunities are important to Learners because they help learners analyse complex texts, evaluate different perspectives, construct well-reasoned arguments, and develop the ability to approach challenges with logical and creative solutions.** **Below are some examples of how Critical Thinking and Problem Solving can be embedded into teaching and learning:**
	Examples • Debating multiple interpretations of a character's motivations or decisions in a literary text. • Analysing conflicting viewpoints in non-fiction texts to evaluate the strength of arguments. • Writing essays that construct logical, well-reasoned arguments supported by textual evidence. • Exploring how authors address societal challenges and presenting alternative solutions through creative writing. • Comparing the effectiveness of different narrative or structural techniques in achieving thematic goals.
Planning and Organisation	**There are many opportunities to include Planning and Organisation in GCSE English Language and Literature. These opportunities are important to Learners because they teach learners how to structure their ideas, manage their time effectively and develop coherent responses, skills that are essential for academic success and future endeavours.** **Below are some examples of how Planning and Organisation can be embedded into teaching and learning:**
	Examples • Creating detailed essay plans, including topic sentences, evidence and analysis, before writing responses. • Using timelines to track plot development or character arcs in literary texts. • Organising research notes and key quotations under thematic headings for non-fiction analysis. • Developing a step-by-step storyboard to structure creative writing tasks effectively. • Practising timed writing exercises to build effective time management skills for exams.

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Personal Effectiveness	**There are many opportunities to include Personal Effectiveness in GCSE English Language and Literature. These opportunities are important to Learners because they empower learners to reflect on their strengths, set goals, build resilience, and develop the self-management skills necessary for both academic success and lifelong learning.** **Below are some examples of how Personal Effectiveness can be embedded into teaching and learning:**
	Examples • Encouraging learners to set specific goals for improving their analytical writing skills. • Reflecting on feedback from essays to identify strengths and areas for growth. • Developing resilience through peer discussions about challenging texts or questions. • Practising self-management by creating revision timetables for exam preparation. • Using self-assessment checklists to evaluate progress in reading, writing and speaking tasks.

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Glossary of Key Terms for GCSE English Language and Literature

Different teachers use different terms to describe the same features or techniques in language analysis. The key is to finding terms that learners can use effectively to describe the linguistic and literary features they are exploring.

The following glossary is therefore provided as a guide to support teachers and learners. It defines terms that will be useful in preparing learners for the WJEC GCSE English qualification; it is not definitive and it is not a checklist.

Learners will not be credited for feature-spotting but should know some of these terms to engage better with the construction of meaning and to comment productively on the effects such features create. In turn, they will then be able to deliberately and effectively employ these features in their own writing and/or speaking.

These key terms have been grouped to support understanding.

Form	
Term	**Definition**
genre	Categories of writing and speech (such as horror, autobiography, interviews, vlogs) that are grouped by shared characteristics e.g. format, content, style and tone.
genre conventions	Elements of writing or speech that are common or usual in a specific genre.
stylistic conventions	The methods and techniques a writer or speaker chooses in creating a text (often guided by typical features of a specific genre or text type).
poetic forms	The structure and organisation of a poem, such as its grouping of lines, rhyme scheme, length and metre.
purpose	The reason for writing or speaking; what the writer or speaker wants to achieve e.g. to persuade, to entertain, to instruct.

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Linguistic	
Term	**Definition**
acronym	An abbreviation based on the initial letters from a series of words e.g. lol = laughing out loud, scuba = self-contained underwater breathing apparatus, yolo = you only live once.
clipping	The creation of a new word by dropping syllables e.g. phone [telephone], cos [because], dis [disrespect], net [internet].
clause	Clauses are groups of words that contain a verb e.g. I ran down the road. / shouting at the top of my voice.
colloquialism	An informal word, phrase or pronunciation, often seen in conversational speech or writing.
comment clauses	A clause added to a sentence allowing the speaker or writer to express their attitude or opinion e.g. I believe, I suppose, you know.
connectives	Conjunctions and adverbs that link words, phrases, clauses or sentences.
declarative	A grammatical mood that makes a statement e.g. The boat sailed out to sea.
ellipsis	Three dots to show where words have been missed out.
elliptical	A sentence with missing parts that can usually be understood from the context e.g. [We] Went to town, Yeah I do [want coffee].
examples	Evidence taken from a text to support a point, or a reference to develop an argument.
exclamatory	A sentence written with an exclamation mark to communicate tone of voice e.g. Get lost! / You must be joking!
hyperbole	A deliberate exaggeration to emphasise feelings.
idiom	A widely used saying or expression where the meaning is not a literal interpretation of the individual words.
imperative	A grammatical mood that expresses a command e.g. Stop right there!
interjection	A short expression that communicates strong emotion, often followed by an exclamation mark e.g. Wow!, Yay!, Oh no!, Ahhh!
interrogative	A grammatical mood that expresses a question e.g. Can you give me that book, please?
jargon	Specific words or phrases used in a particular situation or profession.
juxtaposition	The placing of two concepts, characters, ideas, or places near or next to each other to compare and contrast.
listing	Words used in a purposeful sequence separated by commas and joined with a final connective – omitting the connective can suggest the list could be longer (asyndetic listing); repeating the connective creates dramatic emphasis (polysyndetic listing)

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modifier	Word used to add descriptive detail to another word.
neologism	The creation of a word from existing words or parts of words. e.g. hangry, mansplain.
obsolete / archaic term	Words that are no longer in use.
oxymoron	The use of apparently contradictory words in a phrase e.g. deafening silence.
phrase	Phrases are groups of words that function as a single unit within a sentence but do not contain a subject and a verb. e.g. very quickly, a bright blue sky.
pragmatics	Contextual factors influencing a speaker's or writer's language choices.
register	Style of language used in a particular context. e.g. legal, professional, creative.
repetition	The action of repeating something that has already been said or written.
semantic change	Changes in word meaning over time.
sentence type	Simple sentence: sentences built from just one major clause. These have with one main past or present tense verb attached to the subject. e.g. I saw the film. I go to town regularly. Compound sentence: join more than one major clause linked with a conjunction (such as 'and', 'but', 'or'). e.g. I saw a film and went out for a meal. I go to town regularly, but I find it too busy. Complex sentence: include a major clause and at least one subordinate clause. e.g. I saw a film when I last went to town. I go to town regularly, travelling by bus. Minor sentence: an elliptical or grammatically incomplete sentence where elements are omitted because they are easily understood or for dramatic effect e.g. Sure. / What a day! / You're trapped. Cold. Lonely.
SE / NSE	Standard English (SE): the form of English used in formal settings believed to be the most widely acceptable. Non-standard English (NSE): the informal version of English often containing slang and colloquialisms and therefore not usually acceptable in formal settings.
taboo	Words or expressions considered socially unacceptable or offensive in certain contexts.
vocabulary choices	Selecting particular words to create meaning for the given context.
vocative	A term of address used to catch a person's attention by referring directly to them e.g. hey Kim, oi you, Dear Marc (letter).
word classes	Each word in the English language belongs to a particular group that determines its role or job in a sentence.

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Literary	
Term	**Definition**
allegory	A story, poem or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.
anthropomorphism	Human characteristics or behaviour attributed to an animal or object.
ballad	A poem or song narrating a story in short stanzas.
blank verse	Verse without rhyme, especially that which uses iambic pentameter.
characterisation	The creation or construction of a fictional character.
connotations	The associations linked to a word e.g. red: associated with love / passion, but also danger/warning (depending on the context).
couplet	A pair of successive lines of verse, typically rhyming and of the same length.
description	A spoken or written account of a person, object or event.
dialogue	A conversation between two or more people as a feature of a book, play or film.
dramatic irony	The full significance of a character's words or actions is clear to the audience or reader but unknown to the character.
elegy	A poem of serious reflection, typically a lament for the dead.
enjambment	The continuation of a sentence beyond the end of a line, couplet or stanza without a pause.
free verse	An open form of poetry which does not use a prescribed or regular meter or rhyme. It tends to follow the rhythm of natural or irregular speech.
iambic pentameter	A metric line used in traditional English poetry and verse drama describing the rhythm (or metre) established by the words. Rhythm is measured in small groups of syllables.
imagery	Visually descriptive or figurative language, especially in a literary work.
metaphor	A thing regarded as representative or symbolic of something else.
monologue	A long speech by one actor in a play.
mood	The emotions the reader feels while reading a literary text.
motif	A distinctive feature or idea that recurs across a literary text.
narrative	An account of connected events; a story.
narrative voice	The character or narrator created by an author to tell a story or convey a particular point of view within a work of literature.
onomatopoeia	The term used to denote words that imitate sounds e.g. buzz, splash.

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pathetic fallacy	A literary device in which the natural world is described as having human qualities and emotions.
persona	The distinctive identity, voice or perspective an author adopts to engage with the audience.
personification	The application of a personal qualities or human characteristics to something non-human, or the representation of an abstract quality in human form.
rhyme scheme	A pattern of rhyme at the end of each line of a poem.
setting	The time and location within a narrative text.
simile	Comparing one thing with another using the words “like” or “as”.
soliloquy	The act of speaking thoughts aloud regardless of an audience, usually by a character in a play.
sonnet	A poem of fourteen lines typically having ten syllables per line in English and using one of a number of formal rhyme schemes.
stanza	A group of lines forming the basic unit in a poem.
symbolism	Something that stands for or suggests something else beyond the literal meaning.
theme	A central topic, subject or message within a text.
tone	A device that reflects the writer’s attitude toward the subject matter or audience.

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Structural	
Term	**Definition**
contrast	The differences between two subjects, places, persons, things or ideas in a text.
dialogue	The exchange of words between characters in a text.
focus	A specific point of view or perspective through which a story is presented to the reader.
foregrounding	A strategy to shift the reader's attention to important language features by moving key words to the beginning of a sentence e.g. Slowly and carefully, I climbed up the mountain path.
foreshadowing	A literary device used by a writer to indicate or hint to the reader that something is to follow or appear later in a story.
heading	A title or headline at the head of a page or section of text.
complications	Part of the plot that includes everything from the beginning up to the point of the change of fortune.
organisation / order of events	The arrangement of events or information.
pace	The speed at which a story takes place.
paragraphs	A group of sentences connected through a focus or topic beginning with a topic sentence.
patterning	A form of repetition in a text that creates meaning.
punctuation	A set of marks that regulate and clarify meaning within a sentence.
references	Referring to incidents/details in a text without using a direct quotation.
resolution	The part of a narrative where the story's main conflict is settled and the story is concluded.
sentence structure	Initial capital letter/final full stop in written language containing at least one clause.
subheading	A mini title or headline given to a section or paragraph within a text.
temporal shifts	A shift back and forth in time from past to present instead of in a strict sequence.

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Spoken	
Term	**Definition**
adjacency pair	A sequence of two connected utterances by different speakers e.g. question/answer, command/action.
affirmation	A statement or expression in a spoken interaction that shows agreement e.g. yes, mmm, of course.
backchannel	Interactive features that occur when participants speak at the same time, but the main speaker is not disrupted e.g. *mmm*, *really* (affirmation), laughter (engagement).
changes in volume	Used to draw attention to key features and enhance the meaning e.g. to mark surprise, anger, excitement etc.
code-switching	Moving between languages and/or dialects in a spoken context to relate to participants, reflect speaker purpose, or to express thoughts in different ways.
cooperative	Positive spoken interactions where participants share the same views and engage in relevant and meaningful communication.
deixis	Words or phrases that are directly linked to situation – the participants, their shared knowledge, where they are e.g. here (place), tonight (time), you (participants).
hedging	The use of linguistic devices to mark hesitation, express uncertainty, demonstrate politeness, or to soften what we say or write by making it less direct e.g. **Perhaps** I can open the window. This is **quite** challenging.
interruption	The ending of one speaker's turn by the intervention of another speaker, often in an uncooperative interaction.
latch-on	A turn that links smoothly without pause or hesitation to the end of another speaker's turn, marking a cooperative interaction.
micropause	A very brief break~~s~~ in spoken language, often marking the end of an utterance.
non-fluency	Features such as hesitations, unintentional repetitions and false starts which break up the flow of speech.
overlap	Participants speaking at the same time which can be the result of supporting or challenging another speaker or misjudging the end of a turn.
timed pause	Breaks in spoken language timed (in seconds).
topic changes	A change in the subject of a conversation.
turn-taking	The organisation of speakers, where the turns may be equal or where one speaker may be dominant.
uncooperative	Negative spoken interactions where participants are not in agreement and the interaction is unhelpful, argumentative or threatening.
utterance	A grammatical unit in speech often marked by micropauses before and after the structure (equivalent to a sentence in written language).

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Contexts	
Term	**Definition**
audience contexts	The relevance and impact of a text on the reader or audience.
authorial contexts	Details about the author and their life that can help readers understand a work of literature.
culture	The set of values, beliefs, lifestyles and behaviours that are shared by a group of people.
literary contexts	The environment and influences associated with a written work.
period	Spans of time that influence literary work.
personal contexts	The impact of society and experiences of an individual that affect their interpretations.
socio-historical contexts	The impact of society and history at the time a text was written or spoken.
status / power	A speaker's or character's personality, position and social background, influencing how they communicate with their audience or with other characters.

Some useful websites:
Code-switching

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