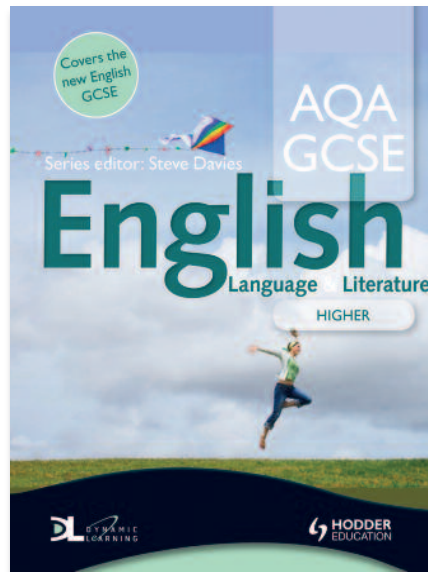
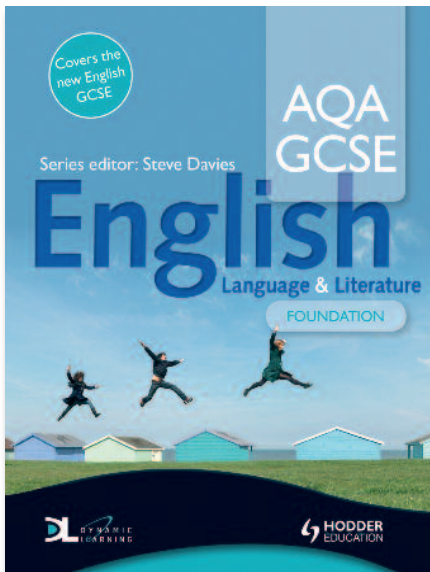


# English

## Language & Literature

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## Differentiated Student's Books for Foundation and Higher – approved by AQA

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**AQA GCSE English Language & English Literature** guarantees full coverage of the new specifications with a range of carefully selected stimulus texts, tasks and practice assessment materials. The course covers both the English specification and the English Language and English Literature specifications, so you can teach both options using the same resources. The content is also fully mapped to the Functional English specifications for Levels 1 and 2 as well as the Key Stage 4 Programme of Study, so you can be sure that you are fulfilling all requirements.



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At Hodder Education, we've always taken Foundation level seriously. We have an excellent track-record for supporting lower-ability students with accessible resources that boost grades and raise confidence. **AQA GCSE English Language & English Literature** focuses on exactly what students need to succeed. The Foundation level Student's Book has been edited by John D. Clare, *the* specialist author for lower-ability support, to ensure it genuinely caters for lower-ability students.



## High quality digital resources that support the printed material

**AQA GCSE English Language & English Literature** is fully supported by Dynamic Learning which enhances your lessons with fantastic digital content, and offers targeted support and advice for both examined and Controlled Assessment parts of the course. The Dynamic Learning resources tie in perfectly with the textbooks but can also be used independently of them whenever you need to, whether you're planning lessons or setting homework. Your students can get all the revision support they need with examiner presentations and exemplar student work with examiners' comments. Plus you can easily integrate your own tried-and-tested digital resources – and put everything into your VLE.



## Written by an author team of senior examiners, Controlled Assessment advisors and experienced teachers

**AQA GCSE English Language & English Literature** has been created by a team of expert authors, including those who were involved in developing new English specifications. Their outstanding knowledge and current classroom experience ensures that the course provides comprehensive coverage and most importantly that it really *works* in the classroom.

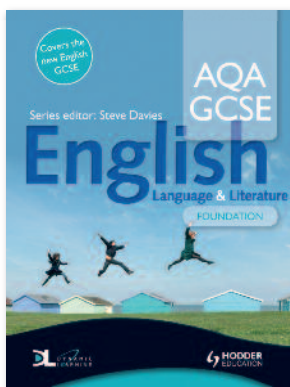
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# How does the course work?

From September 2010, there will be two possible AQA GCSE English assessment options:

**Either:** GCSE English Language + GCSE English Literature = 2 GCSEs

**Or:** GCSE English = 1 GCSE



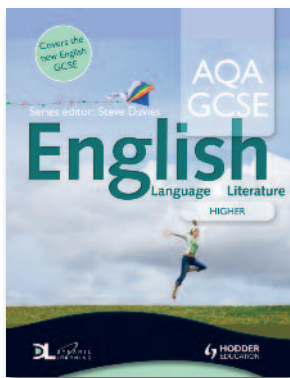
**AQA GCSE English Language & English Literature** covers all the specification content from both options – providing you with real value for money.

## The Student's Books:

The Student's Books have a clear and colourful presentation style that breaks up each topic into manageable sections. Examiner Tips feature throughout to help students build their confidence in tackling the different forms of assessment required by the course. A thorough Grammar reference and practice section helps to establish students' core skills. The **Foundation Student's Book** has been designed to be easy to navigate, with a clear layout and appropriate language. The **Higher Student's Book** features challenging materials and sets conceptually sophisticated tasks, enabling students to reach the highest grade.

**Foundation Student's Book** 192pp • 978 1 444 10868 2 • £14.99 • February 2010

**Higher Student's Book** 192pp • 978 1 444 10869 9 • £14.99 • March 2010



## The Teacher's Resource Book:

The Teacher's Resource Book provides detailed guidance on how to use the course for maximum effect. Particular attention has been paid to the inclusion of support for teachers delivering Controlled Assessment and to those offering the new English Language specification. The book also includes fully differentiated activities and assessment tasks to support both Foundation and Higher Tier students. The accompanying free disc has editable worksheets as well as versions of texts used in the book for students to work with.

**Teacher's Resource Book** 224pp • 978 1 444 10870 5 • £90.00 • April 2010



## Dynamic Learning

Dynamic Learning provides support resources to help students learn in a stimulating and interactive way. Personal Tutor presentations provide audio-visual guidance on core skills and tackling exam questions, whilst interactive tasks assist students with independent study. Web links and additional downloadable worksheets provide information on the context of many of the texts and authors included in the course materials. There is also plenty of support for teachers with links to the specifications and sample assessment material. Content will be updated annually to ensure it addresses the latest AQA-released Controlled Assessment tasks.

April 2010 • For price details please visit [www.dynamic-learning.co.uk](http://www.dynamic-learning.co.uk)

### Course contents

#### EXAMINATION UNITS

- Unit 1: The World of Texts
- Unit 2: Reading Non-Fiction
- Unit 3: Reading Visual Media
- Unit 4: Changing Minds – Arguing and Persuading
- Unit 5: Tell Me About It – Informing, Explaining and Advising
- Unit 6: Poetry – Contemporary and Heritage
- Unit 7: Unseen Poetry

#### CONTROLLED ASSESSMENT

- Unit 8: Creative Writing – Creating a Personal Voice
- Unit 9: Creative Writing – Creating Characters, Mood and Atmosphere
- Unit 10: Creative Writing – Recreations
- Unit 11: Creative Writing – Linking Words and Images
- Unit 12: Reading Themes and Ideas – Family / Love
- Unit 13: Reading – Presenting People
- Unit 14: Reading Genres and Form – Openings

Unit 15: Language Investigation – Attitudes to Spoken Language

Unit 16: Language Investigation – Speech Types and Genres

Unit 17: Language Investigation – Impact of Technology on Language Use

Exam Guidance  
Grammar Reference  
Concept Bank



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# Sample pages

## 1.2 Signs and symbols

By the end of this section you will understand how context affects text types and how authors need to be creative in keeping audience attention.

### For starters

Think about your journey to school. You will have passed several texts displayed as signs or symbols on your way. Some of these will have become so familiar to you that you will hardly have noticed them. Try to remember as many as you can. Think about:

- Size, shape and colour
- Position and context
- Image and language
- Audience and purpose
- Effect and impact



A starving child in Africa

### Task

Look at the above image:

- 1 How does this image affect you as a 'reader' of the text? Make a list of the emotions you feel.
- 2 What effect or impact do you think the text's author wanted to create in the reader/viewer?
- 3 Do you think the image is effective?

### Taking it further

- 1 Write a short description of the image above. Be as accurate as you can so that a reader could imagine the image text in their mind's eye. Don't forget to use similes.
- 2 With a partner, write down a list of features of persuasive writing. Your teacher may give you a checklist to help you.
- 3 Prepare a short, spoken presentation to persuade an advertising company that using this type of image is inappropriate.
- 4 Present your speech to the class.

### Concept bank

**Context:** the situation, purpose or audience for a text.  
**Simile:** a comparison using as or like.

### Grammar link

The first person singular uses *you* and *your*. Go to page 179.

## 1.3 Fiction texts A: Audience and reader

By the end of this section you will begin to develop an awareness of how a writer remains relevant with readers over time.

### For starters

You have already seen how non-fiction texts can use the first and second person. Think now about fiction. Although many novels are written in the third person, many are written in the first person with a direct awareness of the reader. Look at this opening to a story:

'There are not many people – and as it is desirable that a story-teller and a story-reader should establish a mutual understanding as soon as possible, beg it to be noticed that I confine this observation neither to young people nor to little people, but extend it to all conditions of people: little and big, young and old: yet growing up, or already growing down again – there are not, I say, many people who would care to sleep in a church.'

### PEE format

In answering the following questions, don't forget your PEE format.

- 1 Who would you say the writer is in this passage?
- 2 Do you think this is a formal or informal text? What helped you make your decision?
- 3 Rewrite the paragraph in as few words as possible without the same meaning.
- 4 When do you think this passage might have been written? What are the textual features that help you think so? What are the textual features that help you think so?

### Task

Read the extract on the right written on the back of a page from Pepsy's diary.

- 1 What are the clues that this text was written in the first person? What are the spellings and sentence structure. Do you think this is a formal or informal text? Explain your explanation.
- 2 Although this is a diary, what are the clues that this is a text of an audience reading it? (Think about the writer's use of language.)

### Taking it further

Your Controlled Assessment Task is to write 'clearly, effectively and in your own words'.

- 1 Read the following Internet text.

★ ★ ★ ★ ★

**JAMIE'S AMERICAN R**

Mon 06 Jul 2009 @ 15:56

Hi Guys,

I filmed the trailers for my new one of the funniest days I've ever had. I felt like one of the V in the leather biker outfit a bit. I was laughing. The show will be air was a tough one to make in to discovered some beautiful rec more information about when will be out.

Nice one  
Jamie: O xxx  
<http://www.jamieoliver.com/diary>

- 2 Identify the different language devices used in the text such as colloquialisms, emotive language, etc.
- 3 What effect does each device have? Which devices work particularly well for this purpose?
- 4 Write your own blog entry about a similar experience. What range of these language devices do you use?

## 8.2 Writing a personal voice

You will identify the devices used in the text and consider how effectively they are used in your own writing.

### For starters

We all have inspirational and influential people who have shaped us into who we are today. Think about the people who have made the biggest impact on your life.

Discuss with a partner the most influential people who are so important to you; do you

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The World of Texts

Built in grammar practice so that student can continue to gradually develop their core skills

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#### Grammar link

Using a wide range of punctuation can help to make your writing more precise, lively and engaging. Check out more ambitious punctuation on page 180.



Who are the most memorable or important people in your life so far?

#### Task

An autobiography is a written account of your life. In autobiographies, people tend to write about memorable places they have been or situations and events they have encountered. They will also write a lot about the people who have helped to shape their lives and personalities.

- 1 Read the extract below, taken from Roald Dahl's autobiography *Boy*. Here, Dahl writes about Captain Hardcastle, a teacher from his boarding school.

We called them masters in those days, not teachers, and at St Peter's the one I feared most of all, apart from the Headmaster, was Captain Hardcastle.

This man was slim and wiry and he played football. On the football field he wore white running shorts and white gymshoes and short white socks. His legs were as hard and thin as ram's legs and the skin around his calves was almost exactly the colour of mutton fat. The hair on his head was not ginger. It was a brilliant dark vermilion, like a ripe orange, and it was plastered back with immense quantities of brilliantine in the same fashion as the Headmaster's. The parting in his hair was a white line straight down the middle of the scalp, so straight it could only have been made with a ruler. On either side of the parting you could see the comb tracks running back through the greasy orange hair like little tramlines.

Captain Hardcastle sported a moustache that was the same colour as his hair, and oh what a moustache it was! A truly terrifying sight, a thick orange hedge that sprouted and flourished between his nose and his upper lip and ran clear across his face from the middle of one cheek to the middle of the other. But this was not one of those nailbrush moustaches, all short and clipped and bristly. Nor was it long and droopy in the walrus style. Instead, it was curled most splendidly upwards all the way along as though it had had a permanent wave put into it or possibly curling tongs heated in the mornings over a tiny flame of methylated spirits. The only other way he could have achieved this curling effect, we boys decided, was by prolonged upward brushing with a hard toothbrush in front of the looking-glass every morning.

Visit [www.hoddereducation.co.uk/AQAGCSEEnglish](http://www.hoddereducation.co.uk/AQAGCSEEnglish) to see more pages.

## About the Series Editor:

**Steve Davies** is Head of English at South Wilts Girls Grammar School and an Assistant Principal Examiner for GCSE English. He was closely involved in the development of the new 2010 specifications, and is one of the English 2010 Subject Advisers. A moderator team leader and coursework adviser of many years' standing, he continues to guide and support English teachers at regional meetings.

## About the Authors:

**John D. Clare** is Deputy Headteacher at Greenfield School Arts and Community College. He is an experienced author, widely acknowledged as an expert in writing for less able pupils.

**Helen Clyde** is an Assistant Principal Examiner for GCSE English Literature.

**Mike Devitt** is a former teacher at Calday Grange Grammar School and Principal Examiner for GCE English Language.

**Shelley Etheridge** is a teacher at Bideford College and an examiner for GCSE English.

**Sarah Forrest** is a teacher at Calday Grange Grammar School and an examiner for GCSE English.

**Robert Francis** is a freelance writer and teacher trainer, Assistant Examiner for GCSE English Literature and Principal Examiner for GCE English Literature.

**Joanna Haffenden** is a former Head of English and an examiner for GCE English Literature.

**Chris Hawkes** is Head of English at Kirkham Grammar School in Preston and an Assistant Principal Examiner for GCSE English.

**Linda Hill** is a former Head of English and is now a freelance English consultant and OFSTED inspector.

**Sharon McCammon** is Leading Teacher Trainer in Nottinghamshire and Examiner Team Leader for GCSE English.

**Kathryn Simpson** is Head of English at Wirral Grammar School for Girls and an Assistant Principal Examiner for GCSE English.

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