

Edexcel GCSE (9–1)

English Language

ActiveLearn Digital Service

Draft sample material from
Tier 3 – Middle Ability



Edexcel GCSE (9–1) English Language

ActiveLearn Digital Service – Tier 3 sample material

One annual subscription to our **ActiveLearn Digital Service** gives you full access to our interactive front-of-class teaching, planning and assessment service with a wealth of resources to support every extract in the Text Anthology.

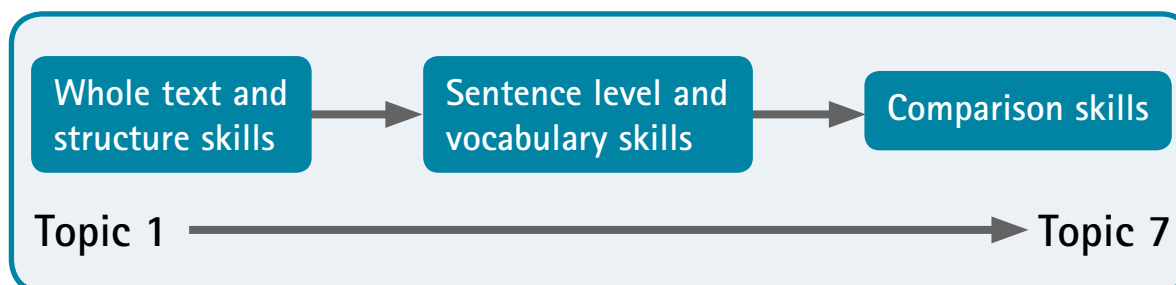
Course structure

The **ActiveLearn Digital Service** resources are organised into six differentiated Tiers to support the different ability profiles of your students. Each Tier consists of seven Topics, giving you a total of 42 Topics in the whole course.

Browse this booklet to see samples from Topic 3.4. *First love*.

Tier	Steps on the Progression Scale*	Topics 1–7 for each tier							Indicative NC Level
1	4 th –6 th	1.1	1.2	1.3	1.4	1.5	1.6	1.7	5–6
2	5 th –7 th	2.1	2.2	2.3	2.4	2.5	2.6	2.7	6–7
3	6 th –8 th	3.1	3.2	3.3	3.4	3.5	3.6	3.7	6–8
4	7 th –9 th	4.1	4.2	4.3	4.4	4.5	4.6	4.7	7–8
5	8 th –10 th	5.1	5.2	5.3	5.4	5.5	5.6	5.7	N/A
6	9 th –12 th	6.1	6.2	6.3	6.4	6.5	6.6	6.7	N/A

The Topics within each Tier work through the skills that students will need for their GCSE (9–1).



*To find out more about the Pearson Progression Scale for English, go to: www.pearsonschools.co.uk/progression

Separate booklets are available showing samples from Tier 1 (lower ability) and Tier 6 (higher ability).

At time of printing, ActiveLearn Digital Service is going through the endorsement process.

Sample Topic 3.4 *First love*

Inside this booklet you can see sample materials from Topic 3.4 from Tier 3. This is pitched at students working at the 6th to 8th steps of the progression scale (around old NC Levels 6-8). As well as providing practice with reading for meaning, critical writing and non-fiction writing skills, the Writer's Workshops in this particular Topic explore how sentence structure decisions can help to emphasise certain ideas.

The extracts

Two extracts, linked by a theme, are provided for every Topic. In Topic 3.4, one text is a letter from John Steinbeck offering advice to his son and the other is from a newspaper article about first loves; other Topics have different combinations. Most of the extracts across the resources are based on the kinds of texts students will face in the exams. The theme linking the two extracts is <i>First love</i> . This theme also provides the context for the end of topic writing task.	
Text 1 20 th Century Non-fiction	<i>A letter from John Steinbeck to his son</i> John Steinbeck was an American author who wrote, among many other works, the novels <i>The Grapes of Wrath</i> and <i>Of Mice and Men</i> . In 1958 his son, Thom, wrote Steinbeck a letter from boarding school, including the news that he had fallen in love with a girl named Susan. This is Steinbeck's reply.
Text 2 21 st Century Non-fiction	<i>Why you should leave your first love</i> In this article, first published in <i>The Guardian</i> newspaper in 2013, the writer Daisy Buchanan uses her own experience to explain why she feels teenagers should be cautious when it comes to falling in love.

What's provided for each topic?

Each of the 42 Topics on the **ActiveLearn Digital Service** comes with a bank of resources (based on a themed pair of extracts) to support the following areas:

Reading for meaning Resources providing practice using a range of reading skills. Each Topic focuses on a particular skill(s) which is then applied in the context of each text in the Topic.	Writer's Workshops These explore how particular features in each extract create particular effects. This may focus on whole text structure, sentence level or vocabulary features. They support a <i>Grammar for Writing</i> approach.
Critical writing These give students the opportunity to develop their skills when writing analyses, evaluations or comparisons about the texts they have read.	End of topic writing task This provides either an imaginative or practical writing task linked to the Topic theme. Students can apply the skills they learn from the Writer's Workshops in an extended piece of writing.

Use the Teacher Guide to help you plan

A complete set of plans is provided in the Teacher Guide as part of our **ActiveLearn Digital Service** (see pages 30-31 for sample material). The resources for each Topic are divided across three lesson plans, as shown on the next page. You can use these plans to explore all the resources in more detail – and see how they support each other – or as a starting point for creating your own plans.

Sample Topic 3.4 *First love*

A summary of resources provided for this Topic

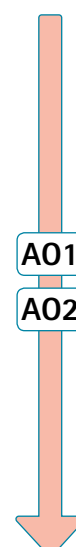
Lesson 1 – Extract 1 resources: *A letter from John Steinbeck*

Learning objectives	Resources provided – and a suggested sequence
Text 1: Reading for meaning Be able to identify connotations and comment on how they convey the writer's opinion.	Pg8 The Hook presentation introduces the Topic: <i>First love</i> .
	Pg9 Students read 3.4 Text 1 (<i>A letter from John Steinbeck to his son</i>) – also in the printed Text Anthology (and available as an ActiveBook, via ActiveLearn, for student access anywhere, anytime).
	Pg10 The Reading for meaning worksheet 1 provides practice identifying the connotations of the writer's language choices. Suggested answers are provided at the back of the 3.4 Teacher Guide .
	Pg11 The Progress Check presentation can be used to evaluate student performance when identifying connotations.
Text 1: Writer's Workshop Understand how writers create emphasis through the positioning of clauses within sentences.	Pg12 The Writer's Workshop 1 presentation explores how sentence structure can be manipulated to create emphasis in a text.
	Pg14 A Progress Check presentation can be used to evaluate student understanding of how sentence structure can be manipulated to create emphasis.
	Pg15 The Short writing task worksheet provides students with a further consolidation task where they manipulate the structure of sentences to emphasise particular points.



Lesson 2 – Extract 2 resources: *Why you should leave your first love*

Learning objectives	Resources provided – and a suggested sequence
Text 2: Reading for meaning Be able to identify connotations and comment on how they convey the writer's opinion.	Pg16 The Introduction interactive can be used to introduce the second extract.
	Pg17 Students read 3.4 Text 2 (<i>Why you should leave your first love</i>) – also in the Text Anthology (and available as an ActiveBook, via ActiveLearn, for student access anywhere, anytime).
	Pg17 The Reading for meaning worksheet 2 has a similar skills focus to that for the Steinbeck letter but in the context of this new text. Suggested answers are provided at the back of the 3.4 Teacher Guide .
	Pg17 The Progress Check presentation can be used to evaluate student performance at identifying connotations.



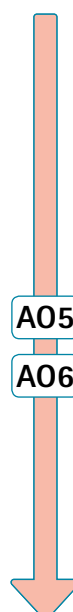
Extract 2 resources cont'd

Learning objectives	Resources provided – and a suggested sequence
Text 2: Writer's Workshop Understand how writers create emphasis through the positioning of clauses within sentences.	Pg18 The Writer's Workshop 2 presentation explores how sentence structure can be manipulated to create emphasis in a text. This reinforces and builds on the Writer's Workshop for the Steinbeck letter.
	Pg19 The Progress Check presentation can be used to evaluate student understanding of how sentence structure can be manipulated to create emphasis.
Text 2: Critical writing Express ideas with clarity and emphasis through careful choice of sentence structure.	Pg20 The Critical writing worksheets ask students to analyse how the author uses language and structure to interest and engage readers. They are provided at three differentiated levels: Support, Core and Extend.
	Pg23 The Critical writing presentation provides the sample answers from the worksheet, plus commentary, in a format that supports front-of-class use. For teacher guidance, these are also mapped to the Pearson Progression Scale.



Lesson 3 – End of topic writing task resources

Learning objectives	Resources provided – and a suggested sequence
End of topic writing task Understand how writers create emphasis through the positioning of clauses within sentences. Understand how to review and revise sentence structures for clarity and emphasis during and after writing.	Pg24 The End of topic writing task is introduced on the Writing task worksheet . Following on from the second text, students are asked to write a newspaper article explaining what they think makes a perfect boyfriend or girlfriend. The information on the worksheet is also provided on the Writing design presentation for easier front-of-class use.
	Pg26 The Writing modelling presentation sets out how the task could be tackled. A Writing interactive is provided as a quick reminder of how sentence structure can be used to emphasise ideas.
	Pg27 The Writing task worksheet also provides a sample answer for the task which students can evaluate and try to improve. For teacher guidance, this is also mapped to the Pearson Progression Scale.



A similar breadth and depth of support materials will be provided for each of the 42 topics on the ActiveLearn Digital Service.

ActiveLearn Digital Service Sample

Both extracts provided in the *Text Anthology*

Present the texts front-of-class.

3.4

First love

A letter from John Steinbeck to his son

John Steinbeck was an American author who wrote, among many other works, the novels *The Grapes of Wrath* and *Of Mice and Men*. In 1958 his son, Thom, wrote Steinbeck a letter from boarding school, including the news that he had fallen in love with a girl named Susan. This is Steinbeck's reply.

20th century non-fiction

Dear Thom:

We had your letter this morning. I will answer it from my point of view and of course Elaine¹ will from hers.

First—if you are in love—that's a good thing—that's about the best thing that can happen to anyone. Don't let anyone make it small or light to you.

Second—There are several kinds of love. One is a selfish, mean, grasping, egotistical thing which uses love for self-importance. This is the ugly and crippling kind. The other is an outpouring of everything good in you—of kindness and consideration and respect—not only the social respect of manners but the greater respect which is recognition of another person as unique and valuable. The first kind can make you sick and small and weak but the second can release in you strength, and courage and goodness and even wisdom you didn't know you had.

You say this is not puppy love. If you feel so deeply—of course it isn't puppy love.

But I don't think you were asking me what you feel. You know better than anyone. What you wanted me to help you with is what to do about it—and that I can tell you.

Be glad and grateful for it.

Love is the most beautiful. Try to live up to it.

There is no possible harm in saying so—only you must remember that some people are very shy and sometimes the saying must take that shyness into consideration.

Girls have a way of knowing or feeling what you feel, but they usually like to hear it also.

If your love is not returned for one reason or another—but that does not matter.

Have it and I'm glad you have it.

It will be very welcome. But Elaine will make all such arrangements and she will be very glad to. She knows about love too and maybe she can help you.

Right, it happens—The main thing is not to hurry. Nothing good happens in a hurry.

Glory in it for one thing and be very glad and grateful for it.

The object of love is the best and most beautiful. Try to live up to it.

If you love someone—there is no possible harm in saying so—only you must remember that some people are very shy and sometimes the saying must take that shyness into consideration.

Girls have a way of knowing or feeling what you feel, but they usually like to hear it also.

Glossary

¹Elaine: Steinbeck's wife, Thom's stepmother

²her province: her area of competence or expertise

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Close Book

Page 1

Zoom areas to support whole class reading and analysis of the text.

Sample pages from the *Text Anthology*, available on ActiveLearn Digital Service for front-of-class use.

As well as a printed book, the Text Anthology is available on the ActiveLearn Digital Service (for front-of-class use) and as an ActiveBook via ActiveLearn for student access anywhere, anytime.

First Love

Why you should leave your first love

In the extract from this article, first published in *The Guardian* newspaper in 2013, the writer Daisy Buchanan uses her own experience to explain why she feels teenagers should be cautious when it comes to falling in love.

One of the smartest things I ever did, up there with learning how to make a good roux¹, and realising that 'dry clean only' is not an instruction that can be enforced by law, was to break up with my very first boyfriend.

There was nothing wrong with either of us, but we were completely wrong for each other. However, at 15, the ferocity of our feelings was strong enough to glue us together for years. We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend! We both read books and felt a bit self-conscious about things and sometimes got teased for being quite good at history! This was meant to be!

By the time I was 21, I realised that if fate had anything in store for me, it was not that relationship. We had no idea who we were and what we wanted at 15, but the intoxicating power of first love meant we came perilously close to settling down and being unhappy ever after.

It wasn't until I was out of my teens that I realised I could have fallen in thrilling, all-consuming love with about 10% of the male population, had I put my mind to it. Hormones heightened my emotions and made me crave my own relationship. Every book I read and every song I heard was about love, and armed with the idea that a good partner is one you have plenty in common with, I'd fantasise about compatible boys because they too ate cereal, watched *Neighbours* and had hands.

When I was a staff writer for the teen magazine *Bliss*, I'd talk to many girls who were just as lovestruck as I was when I was their age. A few would say that their friends were boy-crazy and they weren't bothered; a few told me they were happy to wait until they met the right one; and quite a lot were on a mission to meet The One – or thought they had met The One and planned to make it work at all costs.

Twilight was their bible, and Bella, the young woman

who falls in love with vampire Edward Cullen, was their heroine. The *Twilight* series captivated teens because it trades on the idea that first love is perfect love. The character of Bella is written as a cipher² – she's supposed to be beautiful but other than that, we don't really know what she looks like, never mind the facets³ of her personality. Any teen can easily, instantly imagine themselves as her, in her world. Edward makes such an appealing love interest because his main interest is Bella. It's easy to understand why the story appeals to young, nervous teens. It's a lovely fantasy, but makes for a dangerous and damaging reality.

I would never tell a teen not to read *Twilight*, but with all my heart, I'd urge them not to start the quest for The One immediately afterwards. Teens are, like Bella, relatively undefined and free of context. They don't know who they will become. Dating can be a good way to explore and discover what makes you happy and what you won't put up with.

Teens need to hear that the first love, the one they should protect at all costs, is themselves. That knowing when to stop throwing good time after bad is the only way to reach the happy ending. We can't stop adolescents from thinking of themselves as the stars of a story, but we can teach them that early relationships make up the first, not the final chapters.

Glossary

- ¹**roux**: a mixture of flour and fat used for thickening sauces
- ²**cipher**: an undeveloped character
- ³**facets**: aspects or features

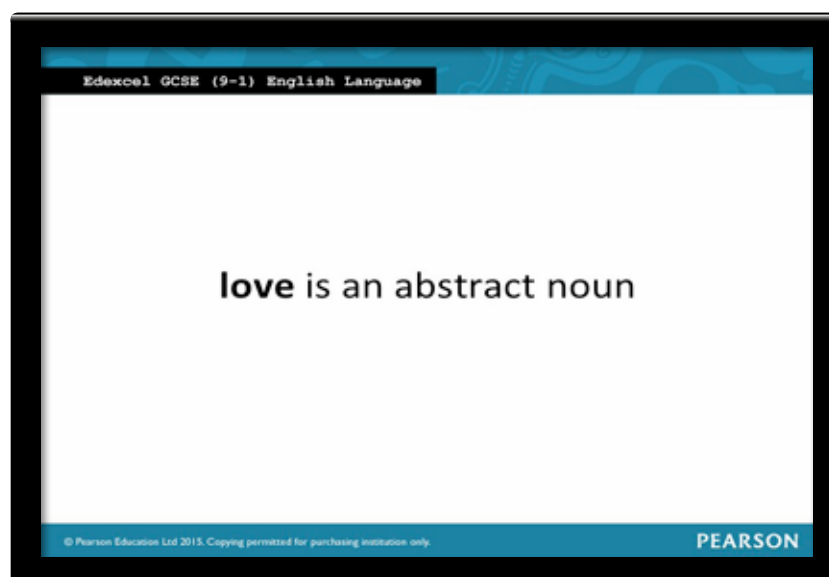
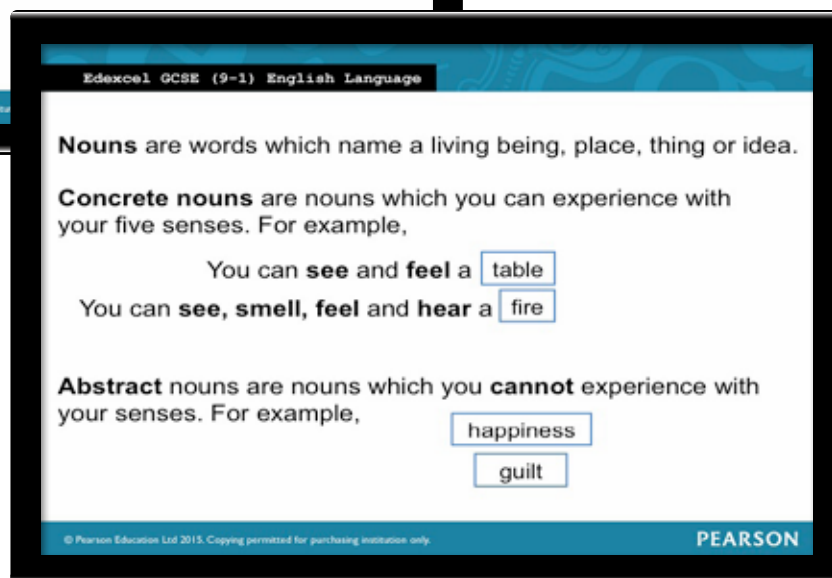
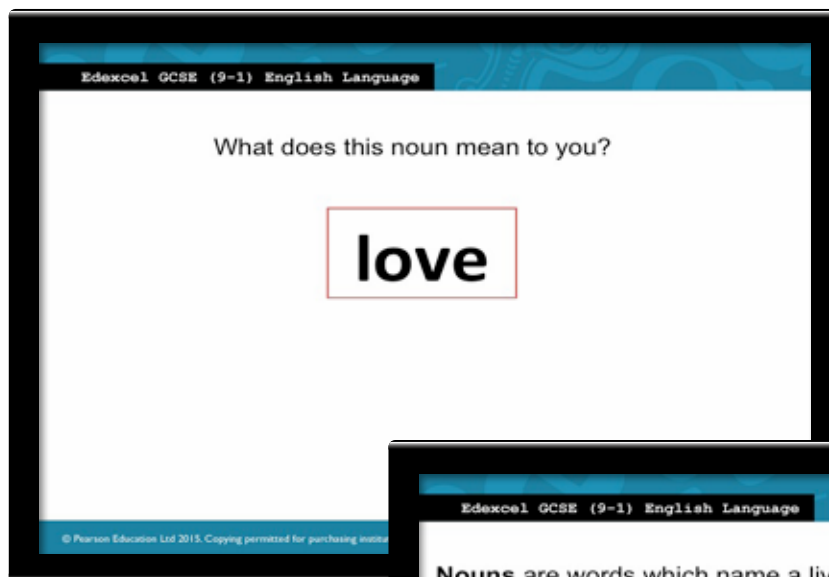


21st century non-fiction

Annotate and highlight the text to analyse language and structural features.

ActiveLearn Digital Service Sample

Hook presentation to lead in to the *John Steinbeck letter*



Note: Only a selection of slides from the presentation are shown here.

Printable version of the *John Steinbeck letter*

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3.4 Text 1: A letter from John Steinbeck to his son

John Steinbeck was an American author who wrote, amongst many other works, the novels *The Grapes of Wrath* and *Of Mice and Men*. In 1958 his son, Thom, wrote Steinbeck a letter from boarding school, including the news that he had fallen in love with a girl named Susan. This is Steinbeck's reply.

Dear Thom:

We had your letter this morning. I will answer it from my point of view and of course Elaine¹ will from hers.

First—if you are in love—that's a good thing—that's about the best thing that can happen to anyone. Don't let anyone make it small or light to you.

Second—There are several kinds of love. One is a selfish, mean, grasping, egotistical thing which uses love for self-importance. This is the ugly and crippling kind. The other is an outpouring of everything good in you—of kindness and consideration and respect—not only the social respect of manners but the greater respect which is recognition of another person as unique and valuable. The first kind can make you sick and small and weak but the second can release in you strength, and courage and goodness and even wisdom you didn't know you had.

You say this is not puppy love. If you feel so deeply—of course it isn't puppy love.

But I don't think you were asking me what you feel. You know better than anyone. What you wanted me to help you with is what to do about it—and that I can tell you.

Glory in it for one thing and be very glad and grateful for it.

The object of love is the best and most beautiful. Try to live up to it.

If you love someone—there is no possible harm in saying so—only you must remember that some people are very shy and sometimes the saying must take that shyness into consideration.

Girls have a way of knowing or feeling what you feel, but they usually like to hear it also.

It sometimes happens that what you feel is not returned for one reason or another—but that does not make your feeling less valuable and good.

Lastly, I know your feeling because I have it and I'm glad you have it.

We will be glad to meet Susan. She will be very welcome. But Elaine will make all such arrangements because that is her province² and she will be very glad to. She knows about love too and maybe she can give you more help than I can.

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The extract is also available in the *Text Anthology*, see pages 6–7 of this booklet.

Allows students to annotate their own copy of the text.

Reading for meaning worksheet about the *John Steinbeck letter*

Learning objective: Be able to identify connotations and comment on how they convey the writer's opinion.

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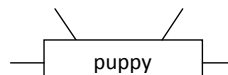
3.4 Reading for meaning worksheet 1

A letter from John Steinbeck to his son

1. a) Steinbeck wrote this letter in reply to a letter from his son, Thom. In that letter, Thom told his father and stepmother that he was in love with a girl called Susan. Tick one or more of the following which you feel describes Steinbeck's intention in writing his reply – or add one of your own ideas:
- i To be supportive of, and reassuring to, his son
 - ii To encourage his son to think about the meaning of 'love'
 - iii To make his son think carefully about whether he is really in love with Susan

b) Using a copy of the text, circle and number **one** short quotation to support each of the ideas you have ticked above (and/or your own idea).

2. **Connotations** are the ideas or feelings that a word can suggest. In the letter, Steinbeck refers to 'puppy love'. Note down some of the connotations of the word 'puppy' on the spider diagram below:



3. Look closely at the sentences in which Steinbeck writes about 'puppy love':
- You say this is not puppy love. If you feel so deeply—of course it isn't puppy love.

What do these sentences suggest about Steinbeck's opinion of the way his son is feeling? Write **one or two** sentences explaining your ideas.

4. a) Steinbeck writes in detail about the meaning of love. Some of the ideas he explores have very positive connotations, and some have very negative connotations. Using a copy of the text, circle **three** words in the extract with positive connotations, and underline **three** words with negative connotations.
- b) Why does Steinbeck choose language with such contrasting connotations? How does this support his intentions in writing this letter? Write **two or three** sentences explaining your ideas.

Progress Check supporting the *Reading for meaning worksheet*

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Look closely at Steinbeck's description of one kind of love:

One is a selfish, **mean**, **grasping**, egotistical thing which uses love for self-importance. This is the **ugly** and **crippling** kind.

Choose two of the red words and note down some of their connotations – the ideas and feelings they suggest to you.

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Look closely at Steinbeck's description of one kind of love:

One is a selfish, **mean**, **grasping**, egotistical thing which uses love for self-importance. This is the **ugly** and **crippling** kind.

Choose two of the red words and note down some of their connotations – the ideas and feelings they suggest to you.

How do these connotations help Steinbeck to express his opinion and make his point? Write one or two sentences explaining your ideas.

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Teacher notes

- Responses should focus on:
 - exploring/identifying connotations and how they support/convey the writer's opinion and intention.
- To support students struggling with this task:
 - model the task, working as a group or whole class to gather the connotations of one word on a spider diagram on the board.
- To challenge students who cope with this task:
 - ask them to select, and explore the connotations of, one or two other words from the extract, noting how they support the writer's intention.

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Note: Only a selection of slides from the presentation are shown here.

Writer's Workshop about the *John Steinbeck letter*

Learning objective: Understand how writers create emphasis through the positioning of clauses within sentences.

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Why do you think the writer chose to structure these points using shorter sentences?

You say this is not puppy love. If you feel so deeply—of course it isn't puppy love.
But I don't think you were asking me what you feel. You know better than anyone. What you wanted me to help you with is what to do about it—and that I can tell you.
Glory in it for one thing and be very glad and grateful for it.
The object of love is to it.

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Now look at these sentences in which the writer chose to link two points with a **conjunction**:

If you feel so deeply—of course it isn't puppy love.

conjunction

What you wanted me to help you with is what to do about it—and that I can tell you.

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The writer could have chosen to give these ideas their own sentences:

If you feel so deeply—of course it isn't puppy love.

You feel so deeply. Of course it isn't puppy love.

What you wanted me to help you with is what to do about it—and that I can tell you.

What you wanted me to help you with is what to do about it. That I can tell you.

Which versions do you prefer? Why?

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Material

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The writer could have chosen to order the clauses in this sentence differently:

1 If you feel so deeply, 2 of course it isn't puppy love.

Of course it isn't puppy love if you feel so deeply.

How does swapping these two clauses change the emphasis of the sentence?

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Like all these materials, the Writer's Workshops have been developed in partnership with the University of Exeter and embed the *Grammar for Writing* principles.

In the Writer's Workshop students analyse how writers use language and structure to create effects and influence readers.

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Compare two different versions of this sentence. Read them both aloud:

dash
What you wanted me to help you with is what to do about it—and that I can tell you.

no dash
What you wanted me to help you with is what to do about it and that I can tell you.

How does the **dash** change the emphasis in the sentence?

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Writers can emphasise particular ideas by:

- structuring them in shorter sentences
- considering the order in which clauses are placed in longer sentences
- using a dash to add a dramatic pause.

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Note: Only a selection of slides from the presentation are shown here.

Progress Check activity supporting the Workshop

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Look closely at these two sentences from Steinbeck's letter in which he advises his son about love:

Glory in it for one thing and be very glad and grateful for it.

The object of love is the best and most beautiful. Try to live up to it.

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In them, the writer has expressed four different ideas:

glory in it for one thing be very glad and grateful for it

the object of love is the best and most beautiful try to live up to it

In how many different ways can you structure these ideas in sentences? Think about:

- structuring them in shorter sentences
- considering the order in which clauses are placed in longer sentences
- using a dash to add a dramatic pause.

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Teacher notes

- Responses should focus on:
 - producing as many different versions of the text as possible, using a variety of shorter sentences, multiple-clause sentences variously sequenced, and dashes.
- To support students struggling with this task:
 - model the task as a whole class, aiming to use at least one shorter sentence, one multiple-clause sentence (considering the sequence in which to place clauses) and a dash
 - consider the range of conjunctions which could be used to link all four ideas into one sentence, then experiment with ways of breaking the sentence back down.
- To challenge students who cope with this task:
 - ask them to write one or two sentences commenting on the impact of as many as possible of their different versions of the sentences.

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Note: Only a selection of slides from the presentation are shown here.

Short writing task Worksheet where students can apply the Workshop skill

Learning objective: Understand how writers create emphasis through the positioning of clauses within sentences.

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3.4 Short writing task: Experimenting with sentence structure

1. Think back to your first day at secondary school. What advice would you give your younger self? Write down **three** pieces of advice:

(a)

(b)

(c)

2. Now, rewrite your three pieces of advice in **three** different ways using a variety of sentence structures. You could think about:

- writing your advice in one, two or three sentences
- how your sentence structure can add emphasis to particular ideas
- using shorter sentences
- the order in which you position clauses in multiple-clause sentences
- using dashes.

Version 1

Version 2

Version 3

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Printable version of the second extract, *Why you should leave your first love*

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3.4 Text 2: Why you should leave your first love

In the extract from this article, first published in *The Guardian* newspaper in 2013, the writer Daisy Buchanan uses her own experience to explain why she feels teenagers should be cautious when it comes to falling in love.

One of the smartest things I ever did, up there with learning how to make a good roux¹, and realising that 'dry clean only' is not an instruction that can be enforced by law, was to break up with my very first boyfriend.

5 There was nothing wrong with either of us, but we were completely wrong for each other. However, at 15, the ferocity of our feelings was strong enough to glue us together for years. We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend! We both read books and felt a bit self-conscious about things and sometimes got teased for being quite good at history! This was meant to be!

10 By the time I was 21, I realised that if fate had anything in store for me, it was not that relationship. We had no idea who we were and what we wanted at 15, but the intoxicating power of first love meant we came perilously close to settling down and being unhappy ever after.

15 It wasn't until I was out of my teens that I realised I could have fallen in thrilling, all-consuming love with about 10% of the male population, had I put my mind to it. Hormones heightened my emotions and made me crave my own relationship. Every book I read and every song I heard was about love, and armed with the idea that a good partner is one you have plenty in common with, I'd fantasise about compatible boys because they too ate cereal, watched Neighbours and had hands.

20 When I was a staff writer for the teen magazine Bliss, I'd talk to many girls who were just as lovestruck as I was when I was their age. A few would say that their friends were boy-crazy and they weren't bothered; a few told me they were happy to wait until they met the right one; and quite a lot were on a mission to meet The One – or thought they had met The One and planned to make it work at all costs.

25 Twilight was their bible, and Bella, the young woman who falls in love with vampire Edward Cullen, was their heroine. The Twilight series captivated teens because it trades on the idea that first love is perfect love. The character of Bella is written as a cipher² – she's supposed to be beautiful but other than that, we don't really know what she looks like, never mind the facets³ of her personality. Any teen can easily, instantly imagine themselves as her, in her world. Edward makes such an appealing love interest because his main interest is Bella. It's easy to understand why the story appeals to young, nervous teens. It's a lovely fantasy, but makes for a dangerous and damaging reality.

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1

Allows students to annotate their own copy of the text.

The extract is also available in the Text Anthology, see pages 6-7 of this booklet.

Reading for meaning worksheet about the *Why you should leave your first love* article

Learning objective: Be able to identify connotations and comment on how they convey the writer's opinion.

Edexcel GCSE (9-1) English Language

3.4 Reading for meaning worksheet 2

Why you should leave your first love

1. In this article, the writer argues that teenagers should never think of their first love as a long-term relationship. Using a copy of the article, underline **one** phrase or sentence in which the writer most clearly explains why she thinks this.

2. In line 24, the writer writes about teenagers for whom 'Twilight was their bible'. Look at one student's notes on the connotations of the word 'bible' below. **Remember:** **connotations** are the ideas or feelings that a word or phrase can suggest. Tick any which help you to understand the writer's opinion in this part of the article.

religion

worship

book — bible — God

3. In line 22, the writer writes about girls who are:

on a mission to meet The One.

a) Why has the writer capitalised each word in the phrase 'The One'? Write **one or two** sentences explaining your ideas.

b) Think carefully about the connotations of some of the writer's language choices in the extract above. Note them on the spider diagrams below.

mission

The One

c) Look again at your answers to question 3b. What do these connotations suggest about girls who act in this way? Write **one or two** sentences explaining your ideas.

4. How do the writer's language choices make her point in this article? Write **two or three** sentences explaining your ideas.

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In lines 10–12 the writer describes her relationship with her first love:

the intoxicating power of first love meant we came perilously close to settling down and being unhappy ever after.

What connotations does the phrase 'happy ever after' suggest to you?

Why has the writer altered the phrase to 'unhappy ever after'?

Why has the writer chosen to use this phrase here?

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A short Progress Check activity supports the worksheet.

17

Writer's Workshop about the article

Learning objective: Understand how writers create emphasis through the positioning of clauses within sentences.

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Why do you think the writer chose to structure these points using shorter sentences...

There was nothing wrong with either of us, but we were completely wrong for each other. However, at 15, the ferocity of our feelings was strong enough to glue us together for years. **We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!** We both read books and felt a bit self-conscious about things and sometimes got teased for being quite good at history! **This was meant to be!**

... and added more emphasis to each one with an exclamation mark?!

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Edexcel GCSE (9-1) English Language

Now look at this sentence in which the writer chose to link two points with a conjunction:

There was nothing wrong with either of us, but we were completely wrong for each other. However, at 15, the ferocity of our feelings was strong enough to glue us together for years. We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend! We both read books and felt a bit self-conscious about things and sometimes got teased for being quite good at history! This was meant to be!

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Compare the two different possible versions of this sentence:

There was nothing wrong with either of us, but we were completely wrong for each other.

We were completely wrong for each other but there was nothing wrong with either of us.

How does changing the sequence of points in this sentence change the emphasis of the sentence?

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Progress Check activity supporting the Workshop

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It could be argued that the ideal boyfriend or girlfriend:

- should be kind and thoughtful
- should be physically attractive
- should have a sense of humour
- should be wealthy
- should think you are amazing.

Write three short sentences advising the reader how to choose the ideal boyfriend or girlfriend.

Experiment with different ways of structuring your sentences. You could:

- link two ideas and keep one sentence shorter
- swap the two linked ideas around to see how this changes the sentence's emphasis.

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Teacher notes

- Responses should focus on:
 - using shorter sentences and clause order in multiple-clause sentences to emphasise key ideas.
- To support students struggling with this task:
 - use the more supported version of the presentation from slide 5 onwards.
- To challenge students who cope with this task:
 - ask them to produce two or three versions of the same ideas, annotating and commenting on their varying impacts.

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Critical Writing worksheets

Learning objective: Express ideas with clarity and emphasis through careful choice of sentence structure.

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3.4 Critical writing: Core

When you write about a text, you need to structure your sentences to make your writing as clear and concise as possible.

You are going to write a response to this task:

Analyse how the writer of *Why you should leave your first love* uses language and structure to interest and engage readers.

Support your views with detailed reference to the text.

1. Look carefully at one student's notes, written in response to the task above:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

Uses short sentences and exclamation marks. Suggests childish excitement ('really, really, really'). Creates humour.

Emphasises teenagers want *any* boyfriend or girlfriend. Writer was not ready for a serious relationship.

Uses own experience/teenage 'voice' to demonstrate her point.

Use these notes to write a paragraph in response to the task above.

2. Look carefully at the structure of your sentences. Can you make your writing clearer or add impact by restructuring any of your sentences? Think about:
- using shorter sentences for clarity or impact
 - using longer sentences to link or develop your ideas.

Includes differentiated versions of the worksheets offering extra support and challenge.

3.4 Critical writing: Extend

When you write about a text, you need to structure your sentences to make your writing as clear and concise as possible.

You are going to write a response to this task:

Analyse how the writer of *Why You Should Leave Your First Love* uses language and structure to interest and engage readers.
Support your views with detailed reference to the text.

1. Look carefully at one student's notes, written in response to the task above:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

- short sentences /exclamation marks
- childish excitement
- humour
- wants any boyfriend or girlfriend?
- writer uses own experience

Use these notes to write a paragraph in response to the task above.

3.4 Critical writing: Support

When you write about a text, you need to structure your sentences to make your writing as clear and fluent as possible.

You are going to write a response to this task:

Analyse how the writer of *Why you should leave your first love* uses language and structure to interest and engage readers.
Support your views with detailed reference to the text.

1. Look carefully at one student's response to the task above:

The writer explains why she fell in love with her first boyfriend:
"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"
She uses short sentences. This makes her sound excited. It also makes her sound quite childish. She also uses exclamation marks. This also makes her sound excited. It also creates humour.

Think about how this student could have structured her sentences to express her ideas more clearly and fluently. Rewrite this paragraph, thinking about whether to:

- link some sentences using conjunctions
- leave some sentences as they are
- add to and develop her ideas.

2. Look carefully at the structure of your sentences. Can you make your writing clearer or add impact by restructuring any of your sentences?

make your writing clearer or about:

Each topic focuses on a different aspect of Critical Writing – analysis (A02), evaluation (A04) or comparison (A03).

Critical Writing: Sample answers

Edexcel GCSE (9-1) English Language

3.4 Critical writing: Sample answers

The writer explains why she fell in love with her first boyfriend:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

The writer uses short sentences and exclamation marks which make her sound excited but quite childish. This creates humour.

The writer uses her own experience to demonstrate her point, writing about her first love:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

Here she uses short sentences and exclamation marks to create the voice of an excited teenager and add humour to her argument. She sounds almost childish by repeating the word 'really', suggesting she was desperate for a boyfriend and not really ready for a serious relationship.

The writer uses short sentences and exclamation marks to create her own teenage voice as she explains why she chose her first boyfriend:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

The short sentences, exclamation marks and childish repetition of 'really' suggest her excitement and immaturity. She is clearly desperate for a boyfriend. In this way the writer creates humour to engage the reader and uses her own experience to support her argument.

The Critical Writing worksheet also includes sample answers.

Critical Writing presentation offers annotated versions of the sample answers

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Read the answer below. What has this writer done well?
What could they improve?

The writer explains why she fell in love with her first boyfriend:
"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"
The writer uses short sentences and exclamation marks which make her sound excited but quite childish. This creates humour.

Makes a relevant point Supports point with evidence Ideas are linked effectively Limited comment on the impact of the writer's choices

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Edexcel GCSE (9-1) English Language

Read the answer below. What has this writer done well?
What could they improve?

The writer uses short sentences and exclamation marks to create her own teenage voice as she explains why she chose her first boyfriend:
"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"
The short sentences, exclamation marks and childish repetition of 'really' suggest her excitement and immaturity. She is clearly desperate for a boyfriend. In this way the writer creates humour to engage the reader and uses her own experience to support her argument.

Makes relevant points Uses a range of sentence structures to link ideas or for emphasis Comments in detail on the impact of the writer's choices Clearly links her comments to the question

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A good piece of critical writing should:

Make relevant points Support them with evidence Use sentence structures chosen for clarity or emphasis Comment in detail on the impact of the writer's choices

A better piece of critical writing should:

Clearly link comments to the question

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The sample answers are also linked to steps on the progression scale – see pages 28-29.

Note: Only a selection of slides from the presentation are shown here.

End of topic writing task linked to the *First love* theme

Learning objective: Understand how writers create emphasis through the positioning of clauses within sentences.

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3.4 Writing task: Writing to explain

Write a newspaper article explaining what you think makes the perfect girlfriend or boyfriend.

Designing your text

Before you start writing, you need to think about the design of your text:


- 1. Choose your intention and focus**
What will you write about? Who is your audience? What impact do you want to have?
- 2. Gather your ideas**
Note down all the different ideas you could use in your writing.
- 3. Sequence your ideas**
Decide on the best/most logical order in which to present your ideas.
- 4. Review your design**
Put yourself in the reader's shoes. How do you want them to respond to your ideas? Will the decisions you have made help to achieve that response?

Reviewing your text

During and after writing, you need to review and revise the design of your text:

- 1. Review your ideas**
Is your writing focused on the task? Does your writing achieve what you wanted it to?
- 2. Review the structure of your text**
Are the ideas in your article in the best order?
- 3. Review tense, viewpoint and register**
Does your choice of tense, viewpoint and register help to create the impact you want?
Are your choices consistent throughout your writing?
- 4. Review your choice of sentence structure**
Could you express or link any ideas more clearly by restructuring your sentences?
Could you add emphasis to any ideas by restructuring your sentences or punctuation?
- 5. Review your design**
How do you want the reader to respond to your ideas? Are the decisions you have made going to help to achieve that response?

Evaluate your writing

		
<ul style="list-style-type: none">I thought carefully about some of my sentences to make my meaning as clear as possible.	<ul style="list-style-type: none">I wrote and reviewed the structure of my sentences to ensure my meaning was as clear as possible.	<ul style="list-style-type: none">I wrote and reviewed the structure of my sentences to ensure my meaning was as clear as possible.I structured some sentences and used punctuation to add emphasis to key ideas.

Writing Design presentation to support discussion about the task

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1. Choose your intention and focus

- What will you write about?
- Who is your audience?
- What impact do you want your writing to have on them?

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2. Gather your ideas

Note down all the different ideas you could use in your writing.

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4. Review your design

Put yourself in the reader's shoes. How do you want them to respond to your ideas? Will the decisions you have made help to achieve that response?

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Writing modelling presentation provides further support for the task

Learning objective: Understand how to review and revise sentence structures for clarity and emphasis during and after writing.

The image displays three overlapping screenshots of the Edexcel GCSE (9-1) English Language ActiveLearn Digital Service interface, illustrating a writing task and its revision process.

Top Screenshot: The title is "The perfect boyfriend". The text reads: "You have to face the fact that there is no such thing as the perfect boyfriend but that won't stop you looking. You might think you'll know him when you see him but how do you really know? Read on if you want to find out." Below the text, a question asks: "How could this writer reconsider the structure of their sentences to make their writing as clear and impactful as possible?"

Middle Screenshot: The title is "The perfect boyfriend". The text is the same as the top screenshot, but the first sentence is highlighted in red. Below the text, a question asks: "Could this first sentence be broken into shorter sentences to add impact?"

Bottom Screenshot: The title is "The perfect boyfriend". The text is the same as the middle screenshot, but the first sentence is now broken into two shorter sentences, both highlighted in red: "You have to face the fact. There is no such thing as the perfect boyfriend but that won't stop you looking." Below the text, a question asks: "Could this first sentence be broken into shorter sentences to add impact?"

The interface includes a header "Edexcel GCSE (9-1) English Language" and a footer "PEARSON".

Sample answer

Look at one student's response to the writing task:

1. What do you notice about this writer's choice of sentence structures? Write a sentence or two, explaining your ideas.

- link some sentences with conjunctions
- break longer sentences into shorter sentences
- re-order the clauses in some sentences to emphasise particular points
- add punctuation.

A note on the order of cl

The order of clauses in some multiple-clause sentences can affect their meaning. For example, both these sentences

- Even if he is the most beautiful boy you
boyfriend.

2. He may not be the perfect boyfriend even if he is the most beautiful boy you have ever seen.

Look at version 1: when the sentence begins with a conjunction, you should place a comma at the end of that clause.

Look at version 2: when the conjunction is mid-sentence, there is no need for a comma.

Now look closely at your response to question 2 on the previous page. Do you need to add any commas to your multiple-clause sentences?

Self-assessment

	Had a go	Nearly there	Got it!
Understand how writers create emphasis through the positioning of clauses within sentences			
Understand how to review and revise sentence structures for clarity and emphasis during and after writing			
Understand when and where to place commas in multiple-clause sentences			

Links to the Pearson Progression Scale*

The sample answers provided for the Critical writing and End of topic writing tasks are mapped to the Pearson Progression Scale.

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3.4 Critical writing: Annotated sample answers

As assessed against the Pearson Progression Scale for English.

Answer A: 6th step Reading/Evaluation (RE), 5th step Writing/Paragraphs, sentences, and punctuation (WS)

RE: 6th step

Purpose and intention: Clearly identifies the writer's overall intention and expresses a personal response to it, with developed explanation.

RE: 6th step

Critical response: Beginning to focus on how the writer's choices have shaped a text and the reader's response.

The writer explains why she fell in love with her first boyfriend:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

The writer uses short sentences and exclamation marks which make her sound excited but quite childish. This creates humour.

RE: 6th step

Textual evidence: The majority of ideas are supported with focused and relevant evidence from the text, exploring a broadening range of features at word, sentence and text level.

WS: 5th step

Clause types: An increasingly balanced range of simple sentences, coordinate and subordinate clauses suggests a growing awareness of clause and sentence structure.

Answer B: 7th step Reading/Evaluation (RE), 6th step Writing/Paragraphs, sentences, and punctuation (WS)

RE: 7th step

Purpose and intention: Clearly identifies the writer's overall intention and expresses a personal response to it with some analysis.

RE: 7th step

Critical response: Some analysis allows a developing evaluation of the writer's success in achieving their intention.

The writer uses her own experience to demonstrate her point, writing about her first love:

"We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend!"

Here she uses short sentences and exclamation marks to create the voice of an excited teenager and add humour to her argument. She sounds almost childish by repeating the word 'really', suggesting she was desperate for a boyfriend and not really ready for a serious relationship.

RE: 7th step

Textual evidence: Ideas are supported with a range of relevant, focused evidence from the text at word, sentence and text level.

WS: 6th step

Clause types: A more balanced range suggesting deliberate decisions to combine or separate clauses in sentences.

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Annotated sample answer:

As assessed against the Pearson Progression Scale for English.

- Writing/Whole text (WT): 5th step
- Writing/Paragraphs, sentences and punctuation (WS): 3rd step
- Writing/Vocabulary (WV): 7th step

WT: 5th step

Organisation: Some evidence that ideas have been organised and developed with an awareness of the reader and their likely response.

WS: 3rd step

Punctuation: Commas used inaccurately or omitted.

Even if he is the most beautiful boy you have ever seen he may not be the perfect boyfriend. He might be rich beyond your wildest dreams but he may not be the perfect boyfriend. Maybe he tells you you're amazing and you're the most beautiful person he has ever seen but he may not be the perfect boyfriend because he could be lying so don't be fooled and make sure you think twice before you are dazzled by wealth and beauty and flattery before you agree to go out with him.

WS: 3rd step

Sentence length: Greater variety, although still largely dictated by meaning.

Clause types: Developing use of subordinate clauses with a growing range of temporal and causal subordinating conjunctions.

WV: 7th step

Range and appropriacy: Increased use of vocabulary deliberately chosen to achieve specific effect; consistently appropriate to purpose and register,

Teacher Guide support

The Teacher Guide is included as part of the **ActiveLearn Digital Service** and helps you to understand all the resources at your disposal and how they link together. Dip into the resources however you wish, selecting those elements which best suit the needs of your students.

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3.4 Topic overview sheet: *First Love*

The texts	
Text 1 20th Century Non-fiction	<ul style="list-style-type: none"> Letter – writing to explain <i>A letter from John Steinbeck to his son</i> Written by John Steinbeck John Steinbeck was an American author who wrote, among many other works, the novels <i>The Grapes of Wrath</i> and <i>Of Mice and Men</i>. In 1958 his son, Thom, wrote Steinbeck a letter from boarding school, including the news that he had fallen in love with a girl named Susan. This is Steinbeck's reply.
Text 2 21st Century Non-fiction	<ul style="list-style-type: none"> Article – writing to argue <i>Why you should leave your first love</i> Written by Daisy Buchanan In this article, first published in <i>The Guardian</i> newspaper in 2013, the writer Daisy Buchanan uses her own experience to explain why she feels teenagers should be cautious when it comes to falling in love.

Summary of lessons and coverage – see full plans for details

Lesson	Learning objectives	Summary
1	Be able to identify connotations and comment on how they convey the writer's opinion Understand how writers create emphasis through the positioning of clauses within sentences	<ul style="list-style-type: none"> Use Hook presentation to introduce the topic. Students read either 3.4 Text 1 (<i>A letter from John Steinbeck to his son</i>) or page 50 of the Anthology. Complete the activities on Reading for meaning worksheet 1, then run through Reading for meaning 1 progress check to underpin understanding. Work through Writer's Workshop 1 presentation and the Progress check presentation on sentence structure. Complete the Short writing task worksheet which consolidates the content of this lesson.
2	Be able to identify connotations and comment on how they convey the writer's opinion Understand how writers create emphasis through the positioning of clauses within sentences Express ideas with clarity and emphasis through careful choice of sentence structure	<ul style="list-style-type: none"> Use the Introduction interactive to introduce the topic. Students read either 3.4 Text 2 (<i>Why you should leave your first love</i>) or page 51 of the Anthology. Complete the activities on Reading for meaning worksheet 2, then run through the accompanying Progress check presentation for further support. Work through the Writer's Workshop 2 presentation and the Progress check presentation, once again on sentence structure. Complete the lesson with the Critical writing worksheet and Critical writing presentation.
3	Understand how writers create emphasis through the positioning of clauses within sentences Understand how to review and revise sentence structures for clarity and emphasis during and after writing	<ul style="list-style-type: none"> Give students the Writing task worksheet. Ask them to consider the task. Display the Writing design presentation. The Writing interactive will help focus students' thinking here. Work through the Writing modelling presentation. As students complete the writing task, you could display the Writing task sample answer presentation to help model some possible answers.

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Topic 3.4 <i>First Love</i> – Lesson 1			
Resources required: 3.4 Hook presentation 3.4 Anthology, p50 3.4 Text 1 3.4 Reading for meaning worksheet 1 3.4 Reading for meaning 1 progress check presentation		Edexcel GCSE English Language coverage: 2.1.1: read and understand a range of non-fiction texts 2.1.2: draw inferences and justify these with evidence 2.2.1: produce clear and coherent text 2.2.2: select, organise and emphasise facts, ideas and key points GCSE Assessment Objectives: AO1, AO2, AO5, AO6	
Learning objectives	Support	Core	Extend
Reading for meaning	Be able to identify connotations	Be able to identify connotations and comment on how they convey the writer's opinion	Be able to identify connotations and comment on how they support the writer's intention
Workshop skill	Understand how writers create emphasis with short sentences	Understand how writers create emphasis through the positioning of clauses within sentences	Understand how writers create emphasis through the positioning of clauses and punctuation within sentences
Suggested teaching sequence			
Introduction: Whole class: Display the Hook presentation . Show slide 1 for a few moments. Then move through slides 2–11 (which contain explanations and examples of concrete and abstract nouns), returning to slide 1 again, giving students 1–2 minutes to note their response. Encourage them to consider as many different ideas, thoughts and feelings as they can that are suggested by this abstract noun. Take feedback.			
Reading for meaning: Individual: Read 3.4 Text 1 (or page 50 of the Anthology). How would students respond to this letter if they were in Thom Steinbeck's position? Students complete Reading for meaning worksheet 1 questions 1–2 (Support), 1–3 (Core) or 1–4 (Extend). Take feedback, encouraging students to verbalise their thought processes in identifying and exploring connotations. Pairs/whole class: You could then check understanding using the Reading for meaning 1 progress check presentation . Give students 2–3 minutes to consider and/or discuss their responses with a partner. Students work independently to complete the written task at the end of slide 4. Take feedback, discussing the connotations of each word and its contribution to Steinbeck's intention.			
Writer's Workshop 1: Whole class: Display the Writer's Workshop 1 presentation . Work through the slides, which progress through Support to Core to Extend. Pause for students to respond to questions orally and/or in writing as appropriate after brief paired discussion. Encourage students to read aloud the various sentences explored and consider the varying emphasis of different sentence structure choices. Individual: You could then check understanding using the Writer's Workshop 1 progress check presentation . Give students 5 minutes to respond independently in writing. Suggestions for support and further challenge are available on slide 11. Individual/pairs: Distribute the Short writing task worksheet . Before writing, ask volunteers to share suggestions of the kinds of advice they might offer for question 1.			
Conclusion: Whole class: Take feedback on the short writing task. Ensure students explain their sentence structure choices as fully as possible. Emphasise very clearly that no general or definitive conclusions about the 'best' use of sentence structure can be drawn from this activity: different structures and sequencing approaches are more appropriate and more effective in different contexts.			

Course components

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