

Edexcel GCSE (9–1)

# English Language

ActiveLearn Digital Service

Draft sample material from  
Tier 6 – Higher Ability



## Edexcel GCSE (9–1) English Language

### ActiveLearn Digital Service – Tier 6 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.

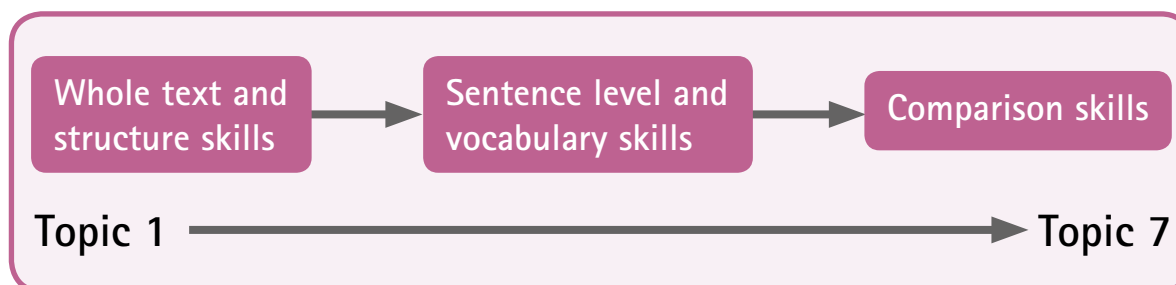
#### Course structure

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 6.5. *Fatherly advice*.

Tier	Steps on the Progression Scale*	Topics 1–7 for each tier							Indicative NC Level
1	4 <sup>th</sup> –6 <sup>th</sup>	1.1	1.2	1.3	1.4	1.5	1.6	1.7	5–6
2	5 <sup>th</sup> –7 <sup>th</sup>	2.1	2.2	2.3	2.4	2.5	2.6	2.7	6–7
3	6 <sup>th</sup> –8 <sup>th</sup>	3.1	3.2	3.3	3.4	3.5	3.6	3.7	6–8
4	7 <sup>th</sup> –9 <sup>th</sup>	4.1	4.2	4.3	4.4	4.5	4.6	4.7	7–8
5	8 <sup>th</sup> –10 <sup>th</sup>	5.1	5.2	5.3	5.4	5.5	5.6	5.7	N/A
6	9 <sup>th</sup> –12 <sup>th</sup>	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](http://www.pearsonschools.co.uk/progression)

Separate booklets are available showing samples from Tier 1 (lower ability) and Tier 3 (middle ability).

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

## Sample Topic 6.5 *Fatherly advice*

Inside this booklet you can see sample materials from Topic 6.5 from Tier 6. This is pitched at students working at the 9<sup>th</sup> to 12<sup>th</sup> steps of the progression scale. 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 writers select vocabulary for concision and connotation to support their intention.

### The extracts

Two extracts, linked by a theme, are provided for every Topic. In Topic 6.5, one extract is taken from Dicken's <i>Hard Times</i> and the other is from a letter W.E.B Du Bois wrote to his son; 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>Fatherly advice</i> . This theme also provides the context for the End of topic writing task.	
<b>Text 1</b> 19 <sup>th</sup> Century Fiction	<b><i>Hard Times</i> (Charles Dickens)</b> Published in 1854, <i>Hard Times</i> explores the consequences of industrialisation in Victorian Britain. Louisa has been brought up by her father (Mr Gradgrind) to respect only facts and ignore her emotions and imagination. Now aged 20, she has just been told by her father that his friend, Mr Bounderby, wishes to marry her.
<b>Text 2</b> 20 <sup>th</sup> Century Non-fiction	<b><i>A letter from W.E.B. Du Bois</i></b> W.E.B. Du Bois was a writer, civil rights activist and the first African American to achieve a PhD from Harvard University. In 1909 he co-founded the National Association for the Advancement of Colored People. In 1914 he sent Yolanda, his 13-year-old daughter, to boarding school in England. She received this letter from him soon after she arrived.

### 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:

<b>Reading for meaning</b> 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.	<b>Writer's Workshops</b> 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.
<b>Critical writing</b> These give students the opportunity to develop their skills when writing analyses, evaluations or comparisons about the texts they have read.	<b>End of topic writing task</b> 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

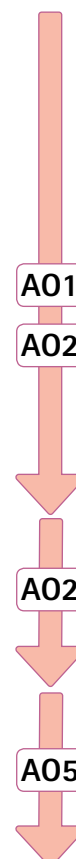
A complete set of plans is provided in the Teacher Guide as part of our **ActiveLearn Digital Service** (see pages 30-31 for sample material). The resources for each Topic are divided across three lesson plans, as shown on the next page. You can use these plans to explore all the resources in more detail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

## Sample Topic 6.5 *Fatherly advice*

A summary of resources provided for this Topic

### Lesson 1 – Extract 1 resources: *Hard Times*

Learning objectives	Resources provided – and a suggested sequence
<b>Text 1: Reading for meaning</b> Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader.	Pg8 The <b>Hook presentation</b> introduces the Topic: <i>Fatherly advice</i> and sets the scene for the first extract.
	Pg9 Students read <b>6.5 Text 1</b> ( <i>Hard Times</i> ) – also in the printed Text Anthology (and available as an ActiveBook, via ActiveLearn, for student access anywhere, anytime).
	Pg10 The <b>Reading for meaning worksheet 1</b> provides practice exploring patterns of vocabulary in the text and how these impact on the reader. Suggested answers are provided at the back of the <b>6.5 Teacher Guide</b> pages.
	Pg11 The <b>Progress check presentation</b> can be used to evaluate student performance with this skill.
<b>Text 1: Writer's Workshop</b> Understand how writers select vocabulary for concision and connotation to support their intention.	Pg12 The <b>Writer's Workshop 1 presentation</b> explores how vocabulary choices can be made for concision and connotation and to support the writer's intention. The <b>Latinate interactive</b> can be used for further support.
	Pg14 A <b>Progress check presentation</b> can be used to evaluate student understanding of how careful vocabulary choices can be used for concision and connotation. Students write a short piece of dialogue, applying the skills learnt from the Workshop.



### Lesson 2 – Extract 2 resources: *A letter from W.E.B. Du Bois*

Learning objectives	Resources provided – and a suggested sequence
<b>Text 2: Reading for meaning</b> Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader.	Pg15 The <b>Introduction presentation</b> can be used to lead into the second text.
	Pg16 Students read <b>6.5 Text 2</b> ( <i>A letter from W.E.B Du Bois</i> ) – also in the Text Anthology (and available as an ActiveBook, via ActiveLearn, for student access anywhere, anytime).
	Pg17 The <b>Reading for meaning worksheet 2</b> has a similar skills focus to the worksheet for the <i>Hard Times</i> extract but in the context of a different style of text.
	Pg17 The <b>Progress check presentation</b> can be used to evaluate how well students understand this particular skill.



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

## Extract 2 resources cont'd

Learning objectives	Resources provided – and a suggested sequence
<b>Text 2: Writer's Workshop</b> Understand how writers select vocabulary for concision and connotation, to support their intention.	Pg18 The <b>Writer's Workshop 2 presentation</b> encourages students to think about the intent of the writer's vocabulary choices. Extension slides also consider how these choices contribute to the tone of the letter.
	Pg19 The <b>Progress check presentation</b> allows students to experiment with making vocabulary choices that express their ideas clearly, support their intention and create an appropriate tone.
<b>Text 2: Critical writing</b> Be able to express a precise analytical response through careful vocabulary choice.	Pg20 The <b>Critical writing worksheets</b> in this Topic focus on evaluation (A04) – responding to the W.E.B. Du Bois letter. The worksheet is provided at three differentiated levels: Support, Core and Extend.
	Pg23 The <b>Critical writing presentation</b> provides the sample answers from the worksheets, plus commentary, in a format that supports front-of-class use. For teacher guidance, these are also mapped to the Pearson Progression Scale (see pages 28–29).

A02

A05

A04

## Lesson 3 – End of topic writing task resources

Learning objectives	Resources provided – and a suggested sequence
<b>End of topic writing task</b> Understand how writers select vocabulary for concision and connotation to support their intention.  Be able to review and develop a range of vocabulary choices for concision, precision and intention, during and after writing.	Pg24 The End of topic writing task is introduced on the <b>Writing task worksheet</b> . Following on from Text 2, students are asked to write an article offering advice to students who are new to school. The information on the worksheet is also provided on the <b>Writing design</b> presentation for easier front-of-class use. There is also an <b>Interactive activity</b> to support this task.
	Pg26 The <b>Writing modelling presentation</b> can be used to support students in reviewing their vocabulary. Can they make improvements to improve the concision and precision of a text?
	Pg27 The <b>Writing task worksheet</b> also provides a sample response for the task which students can evaluate and try to improve. There are questions focusing on the writer's vocabulary choices and then a further section focusing on the accuracy of the writing. For teacher guidance, the sample answer is also mapped to the Pearson Progression Scale.

A05

A06

## Both extracts provided in the *Text Anthology*

Present the texts front-of-class.

6.5

Fatherly advice

### Hard Times

Published in 1854, Charles Dickens' novel *Hard Times* explores the consequences of industrialisation in Victorian Britain. Louisa Gradgrind has been brought up by her father to respect only facts, and to pay no attention to her emotions or imagination. Now aged 20, she has just been told by her father that his friend, Mr Bounderby, wishes to marry her.

19th century fiction

"Father," said Louisa, "do you think I love Mr. Bounderby?"  
Mr. Gradgrind was extremely discomfited<sup>1</sup> by this unexpected question. "Well, my child," he returned, "I really—cannot take upon myself to say."  
"Father," pursued Louisa in exactly the same voice as before, "do you ask me to love Mr. Bounderby?"  
"My dear Louisa, no. No. I ask nothing."  
"Father," she still pursued, "does Mr. Bounderby ask me to love him?"  
"Really, my dear," said Mr. Gradgrind, "it is difficult to answer your question—"  
"Difficult to answer it, Yes or No, father?"  
"Certainly, my dear. Because"; here was something to demonstrate, and it set him up again; "because the reply depends so materially, Louisa, on the sense in which we use the expression. Now, Mr. Bounderby does not do you the injustice, of pretending to anything fanciful, fantastic<sup>2</sup>, or (I am using synonymous<sup>3</sup> terms) sentimental. Mr. Bounderby would have seen you grow up under his eyes, to very little purpose, if he could so far forget what is due to your good sense, not to say to his, as to address you from any such vision itself—I merely suggest this to you, my dear—may be a little misplaced." In its stead, father?"  
Mr. Gradgrind, completely recovered by this time, "I would advise you (since as you have been accustomed to consider every other question, simply as the giddy may embarrass such subjects with irrelevant fancies, and other properly viewed—really no existence—but it is no compliment to you to say, the Facts of this case? You are, we will say in round numbers, twenty years round numbers, fifty. There is some disparity<sup>4</sup> in your respective years, is none; on the contrary, there is a great suitability. Then the question operate as a bar to such a marriage? In considering this question, it is not statistics of marriage, so far as they have yet been obtained, in England figures, that a large proportion of these marriages are contracted between the elder of these contracting parties is, in rather more than three-fourths the disparity I have mentioned, therefore, almost ceases to be disparity, and asked Louisa, her reserved composure not in the least affected by these rude for the term I used just now? For the misplaced expression?"  
It appears to me that nothing can be plainer. Confining yourself rigidly to Fact, self is: Does Mr. Bounderby ask me to marry him? Yes, he does. The sole try him? I think

### Glossary

<sup>1</sup>**discomfited**: embarrassed

<sup>2</sup>**fantastic**: imaginary, silly

<sup>3</sup>**synonymous**: with the same meaning

<sup>4</sup>**disparity**: difference

96

Close Book

Page F

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

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.

Fatherly advice

## A letter from W.E.B. Du Bois

W.E.B. Du Bois was a writer and civil-rights activist. He was the first African-American to achieve a PhD from Harvard University and, in 1909, he co-founded the National Association for the Advancement of Colored People. In 1914 he sent his 13-year-old daughter, Yolanda, to a boarding school in England. She received this letter from him soon after she arrived.

New York, October 29, 1914

Dear Little Daughter,

I have waited for you to get well settled before writing. By this time I hope some of the strangeness has worn off and that my little girl is working hard and regularly.

Of course, everything is new and unusual. You miss the newness and smartness of America. Gradually, however, you are going to sense the beauty of the old world: its calm and eternity and you will grow to love it.

Above all remember, dear, that you have a great opportunity. You are in one of the world's best schools, in one of the world's greatest modern empires. Millions of boys and girls all over this world would give almost anything they possess to be where you are. You are there by no desert or merit of yours, but only by lucky chance.

Deserve it, then. Study, do your work. Be honest, frank and fearless and get some grasp of the real values of life. You will meet, of course, curious little annoyances. People will wonder at your dear brown and the sweet crinkley hair. But that simply is of no importance and will soon be forgotten. Remember that most folk laugh at anything unusual, whether it is beautiful, fine or not. You, however, must not laugh at yourself. You must know that brown is as pretty as white or prettier and crinkley hair as straight even though it is harder to comb. The main thing is the YOU beneath the clothes and skin—the ability to do, the will to conquer, the determination to understand and know this great, wonderful, curious world. Don't shrink from new experiences and custom. Take the cold bath bravely. Enter into the spirit of your big bed-room. Enjoy what is and not pine for what is not. Read some good, heavy, serious books just for discipline. Take yourself in hand and master yourself. Make yourself do unpleasant things, so as to gain the upper hand of your soul.

Above all remember: your father loves you and believes in you and expects you to be a wonderful woman.

I shall write each week and expect a weekly letter from you.

Lovingly yours,

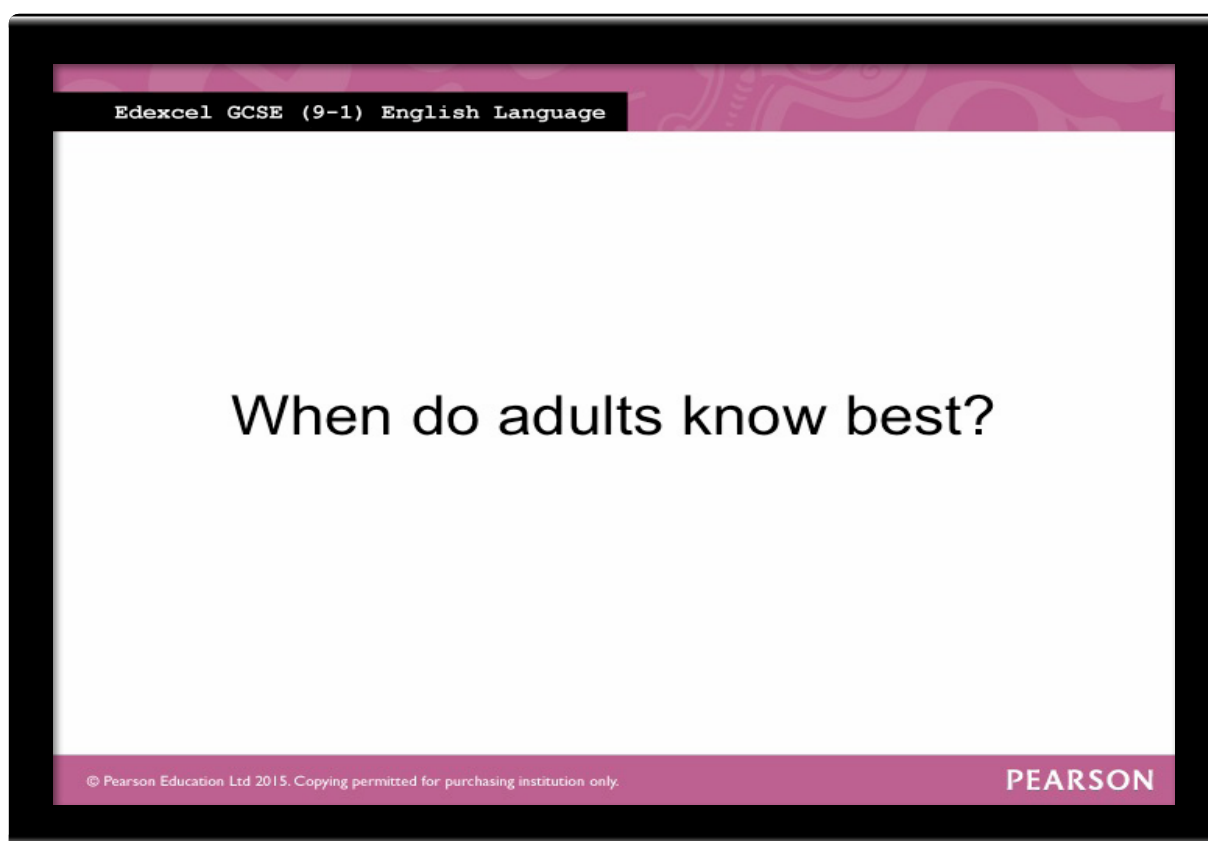
Papa

20th century non-fiction

97

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

Hook activity to introduce *Hard Times* extract





Printable version of the *Hard Times* extract

Edexcel GCSE (9–1) English Language

6.5 Text 1: *Hard Times*

Published in 1854, Charles Dickens' novel *Hard Times* explores the consequences of industrialisation in Victorian Britain. Louisa Gradgrind has been brought up by her father to respect only facts, and to pay no attention to her emotions or imagination. Now aged 20, she has just been told by her father that his friend, Mr Bounderby, wishes to marry her.

“Father,” said Louisa, “do you think I love Mr. Bounderby?”

Mr. Gradgrind was extremely discomfited<sup>1</sup> by this unexpected question. “Well, my child,” he returned, “I—really—cannot take upon myself to say.”

“Father,” pursued Louisa in exactly the same voice as before, “do you ask me to love Mr. Bounderby?”

“My dear Louisa, no. No. I ask nothing.”

“Father,” she still pursued, “does Mr. Bounderby ask me to love him?”

“Really, my dear,” said Mr. Gradgrind, “it is difficult to answer your question—”

“Difficult to answer it, Yes or No, father?”

“Certainly, my dear. Because”; here was something to demonstrate, and it set him up again; “because the reply depends so materially, Louisa, on the sense in which we use the expression. Now, Mr. Bounderby does not do you the injustice, and does not do himself the injustice, of pretending to anything fanciful, fantastic<sup>2</sup>, or (I am using synonymous<sup>3</sup> terms) sentimental. Mr. Bounderby would have seen you grow up under his eyes, to very little purpose, if he could so far forget what is due to your good sense, not to say to his, as to address you from any such ground. Therefore, perhaps the expression itself—I merely suggest this to you, my dear—may be a little misplaced.”

“What would you advise me to use in its stead, father?”

“Why, my dear Louisa,” said Mr. Gradgrind, completely recovered by this time, “I would advise you (since you ask me) to consider this question, as you have been accustomed to consider every other question, simply as one of tangible Fact. The ignorant and the giddy may embarrass such subjects with irrelevant fancies, and other absurdities that have no existence, properly viewed—really no existence—but it is no compliment to you to say, that you know better. Now, what are the Facts of this case? You are, we will say in round numbers, twenty years of age; Mr. Bounderby is, we will say in round numbers, fifty. There is some disparity<sup>4</sup> in your respective years, but in your means and positions there is none; on the contrary, there is a great suitability. Then the question arises, Is this one disparity sufficient to operate as a bar to such a marriage? In considering this question, it is not unimportant to take into account the statistics of marriage, so far as they have yet been obtained, in England and Wales. I find, on reference to the figures, that a large proportion

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 *Hard Times* extract

Learning objective: Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader.

Edexcel GCSE (9–1) English Language

### 6.5 Reading for meaning 1

#### *Hard Times*

1. Look closely at Louisa's dialogue in the extract.

a. Which word does she use most frequently?

---

b. What does the writer's frequent use of this word suggest about her character and her relationship with her father? Write a sentence or two explaining your ideas.

---

---

---

2. a. Now look at the **types** of sentence Louise uses in her dialogue with her father. What do you notice? (**Hint:** look at the punctuation at the end of each sentence.)

---

b. The writer gives some description of the voice and tone in which Louisa speaks in the extract:

in exactly the same voice as before

her reserved composure

What does this – and the types of sentence she uses – suggest about the character of Louisa and her relationship with her father? Write one or two sentences explaining your ideas.

---

---

---

3. Look closely at some of the vocabulary choices Dickens has given the character of Gradgrind:

Accustomed	ignorant	absurdities	on the contrary	contracted
Consider	giddy	round numbers	statistics	obtained
tangible Fact	irrelevant fancies	disparity	Figures	three-fourths

Think about Gradgrind's register (the kind of language used) and content (what he is talking about). What patterns of vocabulary choice do you notice? What do they suggest about the character of Mr Gradgrind? Write one or two sentences explaining your ideas.

---

---

---

## Edexcel GCSE (9-1) English Language

4. How might different readers respond to the characters of Louisa and her father, Mr Gradgrind? For example, how might a Victorian parent, a 21st-century parent or a 21st-century teenager respond? Pick two different readers and add your thoughts below.

	Louisa	Gradgrind
Reader 1: _____		
Reader 2: _____		

5. Think about how Dickens has created these different responses to **either** Louisa **or** Gradgrind. Write two or three sentences explaining your ideas.

---

---

---

---

---

---

## Progress Check supporting the *Reading for meaning worksheet*

### Edexcel GCSE (9-1) English Language

Think about the characters in the extract. Which of these statements do you most strongly agree with?

- Louisa is mocking her father's preoccupation with facts.
- Louisa is an obedient daughter.
- Gradgrind is a loving, caring parent.
- Louise does not understand love.
- Gradgrind does not understand love.
- Gradgrind is a cruel and uncaring parent.
- Gradgrind has no idea how to be a parent.

Choose two or three short quotations from the text to support your response.

## Writer's Workshop about the *Hard Times* extract

Learning objective: Understand how writers select vocabulary for concision and connotation to support their intention.

### Edexcel GCSE (9-1) English Language

Writers choose their vocabulary very carefully.

They choose vocabulary:

- for its meaning – to convey their ideas to the reader
- for its connotations – the ideas it conjures in the reader's mind
- for its precision and concision – using one word to express their ideas *precisely* rather than two or three or more.

© Pearson Education Ltd 2015. Copying permitted for

### Edexcel GCSE (9-1) English Language

For example:

Mr. Gradgrind was extremely discomfited by this unexpected question. 'Well, my child,' he returned, 'I—really—cannot take upon myself to say.'  
'Father, pursued Louisa in exactly the same voice as before, 'do you ask me to love Mr. Bounderby?'

Look at the writer's choice of verb here.

- What does it **mean**?
- What **connotations** does this verb have? How do they add to your understanding of this moment in the text?
- How else could the writer have conveyed this meaning and these connotations **in just one word**?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.

PEARSON

### Edexcel GCSE (9-1) English Language

Mr. Gradgrind was extremely discomfited by this unexpected question. 'Well, my child,' he returned, 'I—really—cannot take upon myself to say.'  
'Father, pursued Louisa in exactly the same voice as before, 'do you ask me to love Mr. Bounderby?'

The writer has packed a great deal of meaning into this one verb – and it reveals a great deal about:

- Louisa's character
- her relationship with her father
- her attitude to the situation in which her father has placed her.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.

PEARSON

# Material

Edexcel GCSE (9-1) English Language

Choosing vocabulary:

- for its meaning
- for its connotations
- for its precision and concision

... helps writers to **achieve their intention**.

'Father, pursued Louisa in exactly the same voice as before, 'do you ask me to love Mr. Bounderby?'

In this choice of verb, Dickens' intention is to convey Louisa's character, attitudes and relationships.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

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 Workshops students analyse how writers use language and structure to create effects and influence readers.

Edexcel GCSE (9-1) English Language

Now look at this description of Gradgrind as he recovers from the shock of Louisa's questions:

'Certainly, my dear. Because;' here was something to demonstrate and it set him up again; 'because the reply depends so materially, Louisa, on the sense in which we use the expression.

- What does this verb mean?
- What do its connotations suggest?
- How else could the writer have conveyed this meaning and these connotations **in just one word**?
- What does it suggest about Gradgrind's character and his relationship with his daughter?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

Edexcel GCSE (9-1) English Language

Compare the language of Louisa's dialogue with the language of Gradgrind's.

Father, do you think I love Mr. Bounderby?

There is some disparity in your respective years, but in your means and positions there is none; on the contrary, there is a great suitability.

- What do you notice about the writer's vocabulary choice for these two characters?
- What does it suggest about the **tone** in which this dialogue might be spoken?
- How does it reflect or develop your understanding of these two characters?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

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

## Progress Check activity supporting the Workshop

**Edexcel GCSE (9-1) English Language**

Write a short piece of dialogue between an adult and a teenager. It could be:

- an adult disciplining a teenager
- an adult advising a teenager
- something else.

Aim to convey as much as you can about your characters through the vocabulary you choose.

**Think about:**

- the identifiers you choose: eg ... *she hissed*, ... *he muttered*
- how you describe their actions, thoughts or feelings
- how the language of their dialogue suggests their tone, attitude and character.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.**PEARSON**

**Edexcel GCSE (9-1) English Language**

### Teacher notes

- Responses should focus on :
  - conveying as much delineation of character as possible through careful vocabulary choice
- To support students struggling with this task:
  - discuss and visualise one or more situations, perhaps using role play
  - use slides 6 and 7 to support development of identifiers and actions in delineating character
- To challenge students who cope with this task:
  - ask them to try removing all adjectives and adverbs from their writing, choosing more specific nouns and verbs to convey their meaning, eg 'she moved quickly' → 'she hurried'

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.**PEARSON**



## Introduction activity for the second extract

Edexcel GCSE (9-1) English Language

### Imagine...

You have decided to send your son or daughter to boarding school.

What would be the **one** piece of advice you would give him or her?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.

PEARSON

## Presentation to introduce the second extract, *the letter from W.E.B. Du Bois*

Edexcel GCSE (9-1) English Language

### 6.5 Text 2: A letter from W.E.B. Du Bois

W.E.B. Du Bois was a writer and civil-rights activist. He was the first African-American to achieve a PhD from Harvard University and, in 1909, he co-founded the National Association for the Advancement of Colored People. In 1914 he sent his 13-year-old daughter, Yolanda, to a boarding school in England. She received this letter from him soon after she arrived.

New York, October 29, 1914

Dear Little Daughter,

I have waited for you to get well settled before writing. By this time I hope some of the strangeness has worn off and that my little girl is working hard and regularly.

5 Of course, everything is new and unusual. You miss the newness and smartness of America. Gradually, however, you are going to sense the beauty of the old world: its calm and eternity and you will grow to love it.

10 Above all remember, dear, that you have a great opportunity. You are in one of the world's best schools, in one of the world's greatest modern empires. Millions of boys and girls all over this world would give almost anything they possess to be where you are. You are there by no desert or merit of yours, but only by lucky chance.

15 Deserve it, then. Study, do your work. Be honest, frank and fearless and get some grasp of the real values of life. You will meet, of course, curious little annoyances. People will wonder at your dear brown and the sweet crinkley hair. But that simply is of no importance and will soon be forgotten. Remember that most folk laugh at anything unusual, whether it is beautiful, fine or not. You, however, must not laugh at yourself. You must know that brown is as pretty as white or prettier and crinkley hair as straight even though it is harder to comb. The main thing is the YOU beneath the clothes and skin—the ability to do, the will to conquer, the determination to understand and know this great, wonderful, curious world.

20 Don't shrink from new experiences and custom. Take the cold bath bravely. Enter into the spirit of your big bed-room. Enjoy what is and not pine for what is not. Read some good, heavy, serious books just for discipline: Take yourself in hand and master yourself. Make yourself do unpleasant things, so as to gain the upper hand of your soul.

25 Above all remember: your father loves you and believes in you and expects you to be a wonderful woman.

I shall write each week and expect a weekly letter from you.

Lovingly yours,

Papa

Allows students to annotate their own copy of the text.

mitted for

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



## Reading for meaning worksheet about *the W.E.B. Du Bois letter*

Learning objective: Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader.

Edexcel GCSE (9-1) English Language

6.5 Reading for meaning 2

A letter from W.E.B. Du Bois

1. Re-read the third paragraph of the text. The writer refers to:  

one of the world's **best** schools, in one of the world's **greatest** modern empires

Why do you think the writer uses these superlatives to describe his daughter's new school? Write one or two sentences explaining your ideas.

2. In the fourth paragraph, Du Bois warns his daughter about "curious little annoyances". Which "annoyance" does he seem most concerned about?

3. Now look at some of the nouns and adjectives the writer uses in the fourth paragraph.

honest

frank

fearless

ability

will

determination

a. What connects all these vocabulary choices? Using a copy of the text, circle two more related vocabulary choices. Annotate them with a brief explanation of the pattern you have identified.

b. Write one or two sentences exploring what the writer's vocabulary choice suggests about the advice he is offering his daughter.

4. Look closely at these sentences from

Don't shrink from new experiences and curiosity of your big bed-room.

What do you notice about the writer's language? What do they suggest about the writer's attitude?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.

Edexcel GCSE (9-1) English Language

In his letter, the writer advises his daughter to:

Take the cold bath bravely.

What does he mean?

How does this metaphor reflect the writer's vocabulary choice in other parts of the extract?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only.

PEARSON

A short Progress Check activity supports the worksheet.

## Writer's Workshop about the letter

Learning objective: Understand how writers select vocabulary for concision and connotation, to support their intention.

Edexcel GCSE (9-1) English Language

Millions of boys and girls all over this world would give almost anything they possess to be where you are. You are there by no desert or merit of yours, but only by lucky chance.

Deserve it, then.

Look at the writer's choice of verb here.

- What does it **mean**?
- What **connotations** does this verb have? How do they add to your understanding of the writer and his relationship with his daughter?
- How else could the writer have conveyed this meaning and these connotations?

© Pearson Education Ltd 2015. Copying permitted for

Edexcel GCSE (9-1) English Language

Now look at this sentence from the letter:

The main thing is the **YOU** beneath the clothes and skin—the ability to do, the will to conquer, the determination to understand and know this great, wonderful, curious world.

- What does this pronoun mean?
- Putting this definite article in front of it turns the pronoun into a noun. Why has the writer done this?
- How else could the writer have conveyed this meaning and these connotations **in just one word**?
- What does it suggest about the writer's attitude to and relationship with his daughter?

PEARSON

Edexcel GCSE (9-1) English Language

Read some good, heavy, serious books just for discipline: Take yourself in hand and master yourself. Make yourself do unpleasant things, so as to gain the upper hand of your soul.

Above all remember: your father loves you and believes in you and expects you to be a wonderful woman.

How does the writer's tone change in this next paragraph?  
Which vocabulary choices create this tone?  
What impact might the writer have intended this sudden change of tone to have on the reader?

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only

PEARSON

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

## Progress Check activity supporting the Workshop

Edexcel GCSE (9-1) English Language

Write a short letter to yourself, strongly encouraging yourself to do less school work and relax more.

Your letter should explain **why** and **how** you think this would benefit you.

Think about choosing vocabulary:

- that expresses your ideas clearly and precisely
- with connotations that support your intention
- to achieve a specific tone

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

Edexcel GCSE (9-1) English Language

### Teacher notes

- Responses should focus on:
  - selecting vocabulary choice for precision and connotation.
- To support students struggling with this task:
  - suggest students model their writing on a specific paragraph, or specific sentences from the Dubois letter.
- To challenge students who cope with this task:
  - use the task on Slide 4, with an additional focus on tone.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

## Critical Writing worksheets

Learning objective: Be able to express a precise analytical response through careful vocabulary choice.

### Edexcel GCSE (9-1) English Language

#### 6.5 Critical writing: Core

When you write in response to reading questions, you need to express your ideas clearly and precisely by carefully choosing the vocabulary you use. You are going to write **one** paragraph in response to this task:

W.E.B. Du Bois attempts to influence his daughter's attitudes and actions through the language he uses. Evaluate the success of his language choices. Support your views with detailed reference to the text.

1. Look at this paragraph from one students' response to the above task:

The writer gives his daughter some quite strong instructions, telling her to "Take yourself in hand and master yourself". His use of imperative verbs creates a lot of impact and makes his advice sound very important. The word "master" sounds really strong and impressive.

2. Each of the three sentences in the response above could be expressed with more clarity and precision. Re-write each one, selecting your vocabulary very carefully to craft a clear and precise analytical response to the text.

Sentence 1: \_\_\_\_\_

Sentence 2: \_\_\_\_\_

Sentence 3: \_\_\_\_\_

3. Write **one** further paragraph in response to the above task. Remember to:

- support your ideas with evidence from the text
- focus on the writer's language choices
- express your ideas clearly and precisely thinking carefully about your language choices.

---

---

---

---

---

---

---

---

4. Identify any sentences in your response that could be clearer and more precisely expressed. Look closely at, and improve, your vocabulary choices in the sentences you have identified, making them as clear and precise as possible.

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

6.5 Critical writing: Support

When you write in response to reading questions, you need to express your ideas clearly and precisely by carefully choosing the vocabulary you use. You are going to write **one** paragraph in response to this task:

W.E.B. Du Bois attempts to influence his daughter's attitudes and actions through the language he uses. Evaluate the success of his language choices. Support your views with detailed reference to the text.

1. Look at this paragraph from one student's response to the above task:

The writer gives his daughter some quite strong instructions, telling her to "Take yourself in hand and master yourself". His use of imperative verbs creates a lot of impact and makes his advice sound very important. The word "master" sounds really strong and impressive.

- Which of these would make the clearest and most precise final sentence in this student's paragraph?
- a) The word "master" sounds really strong and impressive.
  - b) The verb "master" suggests the power and control she needs to use.
  - c) The verb "master" accentuates the power and self-control she must exert.
2. a) Circle **one** further sentence in the response above which could be clearer and more precisely expressed.  
b) Use the space below to rewrite your chosen sentence.

\_\_\_\_\_

\_\_\_\_\_

3. Write **one** paragraph in response to the task above. Remember to:
- support your ideas with evidence from the text
  - focus on the writer's language choices
  - express your ideas clearly and precisely thinking carefully about your language choices.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6.5 Critical writing: Extend

When you write in response to reading questions, you need to express your ideas clearly and precisely by carefully choosing the vocabulary you use. You are going to write **two** paragraphs in response to this task:

W.E.B. Du Bois attempts to influence his daughter's attitudes and actions through the language he uses. Evaluate the success of his language choices. Support your views with detailed reference to the text.

1. Look at this quotation from the text:

"Take yourself in hand and master yourself."

- a) Choose **one** of the writer's language choices in this quotation which you feel is particularly significant or effective. Write a sentence or two, evaluating its impact:
- \_\_\_\_\_
- \_\_\_\_\_
- b) Look closely at the sentence(s) you have written. Could you express your response with more precision and clarity? Reconsider your vocabulary choices, amending your choices where necessary.
- c) Is your analysis above as detailed and developed as it could be? What else could you say about the word or phrase you are focusing on? Add a further sentence below, choosing your vocabulary carefully to express your ideas clearly and precisely.
- \_\_\_\_\_
- \_\_\_\_\_

2. Use your ideas from question 1 – and similarly detailed and developed responses to other parts of the text – to write **one** paragraph in response to the task above. Remember to:
- express your ideas clearly and precisely thinking carefully about your vocabulary
  - develop your analysis in as much detail as possible.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Identify any sentences in your response that could be clearer and more precisely expressed. Look closely at, and improve, your vocabulary choices in the sentences you have identified, making them as clear and precise as possible.

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

### 6.5 Sample answers

After lots of strong advice, the writer tells his daughter: "Above all remember: your father loves you and believes in you and expects you to be a wonderful woman." There is lots of positive language in this sentence like 'love' and 'wonderful' which makes a change after the strong fatherly advice of the other paragraphs.

Following several paragraphs of direct and forceful advice, the writer's tone changes as he tells his daughter: "Above all remember: your father loves you and believes in you and expects you to be a wonderful woman." A number of encouraging and affirmative vocabulary choices such as "love" and "wonderful" create a powerful, almost moving contrast to the preceding series of parental commands.

There is an apparent contrast between the insistent imperative verbs which dominate the majority of the letter and the affectionate instruction in the penultimate paragraph to "remember: your father loves you and believes in you and expects you to be a wonderful woman". However, the writer's choice of the verb 'expects' is ambiguous, implying both his certainty that his daughter will become a wonderful woman - and his disappointment if she does not. Even when expressing affection, there is an undertone of fatherly expectation.

The Critical Writing worksheet also includes sample answers.

## Critical Writing presentation offers annotated versions of the sample answers

Edexcel GCSE (9-1) English Language

W.E.B. Du Bois attempts to influence his daughter's attitudes and actions through the language he uses. Evaluate the success of his language choices. Support your views with detailed reference to the text.

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

W.E.B. Du Bois uses lots of imperative verbs to tell his daughter what he thinks she should do and think such as "Study, do your work." which makes him sound like a bit of a bully although maybe he just wants his daughter to make the most of the opportunity she's been given. Putting it in a short sentence makes it sound kind of angry.

© Pearson Education Ltd 2015. Copying permitted for purchasing institutions only.

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

Edexcel GCSE (9-1) English Language

Following several paragraphs of direct and forceful advice, the writer's tone changes as he tells his daughter: "Above all remember: your father loves you and believes in you and expects you to be a wonderful woman." A number of encouraging and affirmative vocabulary choices such as "love" and "wonderful" create a powerful, almost moving contrast to the preceding series of parental commands.

Makes relevant point	Supported with evidence	Comments in some detail on the impact of the writer's choices	Expresses ideas with clarity and precision
----------------------	-------------------------	---	--

© Pearson Education Ltd 2015. Copying permitted for purchasing institutions only. PEARSON

Edexcel GCSE (9-1) English Language

A good piece of critical writing should:

Make relevant points	Be supported with evidence	Comment in some detail on the impact of the writer's choices	Express ideas with clarity and precision
----------------------	----------------------------	--	--

A better piece of critical writing should:

Make highly relevant points focused on language	Be supported with evidence	Give a developed analysis of the writer's choices	Express ideas with clarity and precision
---	----------------------------	---	--

© Pearson Education Ltd 2015. Copying permitted for purchasing institutions only. PEARSON

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



## End of topic writing task linked to the *Fatherly advice* theme

Learning objectives:

- Understand how writers select vocabulary for concision and connotation to support their intention.
- Be able to review and develop a range of vocabulary choices for concision, precision and intention, during and after writing.

### Edexcel GCSE (9-1) English Language

## 6.5 Writing task: Writing to advise

Your school has asked you to write an article offering advice to students who are new to your school. Write your article.

### Designing your text

Before you start writing, think about your text design and the choices you can make:

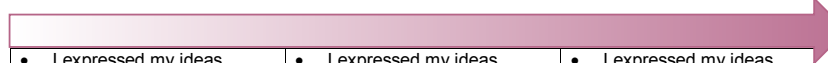
1. **Choose your focus and intention**  
What will you write about? Who is your audience? What impact do you want to have?
2. **Gather your ideas**  
Note down all the different ideas you could use in your writing, then select the strongest.
3. **Sequence your ideas**  
Decide on the best order in which to present your ideas.
4. **Consider vocabulary**  
Think about the impact you want your writing to have on the reader. How could your vocabulary choices help to achieve it?
5. **Review your design**  
How do you want your readers to respond to your ideas?
6. **While you write, consider your choice of tense, viewpoint and register**

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 achieve?
2. **Review the structure of your text**  
Are the ideas in your writing in the best order?
3. **Review tense, viewpoint and register**  
Have you used tense, viewpoint and register consistently?
4. **Review your vocabulary choice**  
Could any of your vocabulary choices be more precise?
5. **Review your design**  
How do you want your readers to respond to your ideas? Are the decisions you have made going to help to achieve that response?

### Evaluate your writing

Look at the table below. Which one best describes your planning and your writing?

		
<ul style="list-style-type: none"> <li>• I expressed my ideas clearly by carefully planning and selecting a range of vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• I expressed my ideas clearly and precisely by carefully planning and selecting a range of vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• I expressed my ideas clearly and precisely and achieved my intention by carefully planning, selecting and reviewing my vocabulary choices.</li> </ul>



## Writing Design presentation to support discussion about the task

Edexcel GCSE (9-1) English Language

Look carefully at the writing task below.

Your school has asked you to write an article offering advice to students who are new to your school. Write your article.

Before you start writing, you need to **design your text**:

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

Edexcel GCSE (9-1) English Language

**1. Choose your focus and intention**

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

PEARSON

Edexcel GCSE (9-1) English Language

**2. Gather your ideas**

- Note down all the different ideas you could use in your writing.
- Select your strongest ideas and reject any that are weak or irrelevant.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

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

## Writing modelling presentation provides further support around the task

Learning objective: Be able to review and develop a range of vocabulary choices for concision, precision and intention, during and after writing.

Edexcel GCSE (9-1) English Language

Look at this extract from one student's response to the task:

It's your very first day at a brand new school. You are faced with **hundreds** of unfamiliar faces, **loads** of unfamiliar corridors and everything is strange and scary. You start to get worried because it feels like no one else has ever been through this before. But you're wrong. Everyone you can see is either feeling like it - or remembers what it felt like on their first day.

Could this description be more precise and vivid?

© Pearson Education Ltd 2015. Copying not permitted for this material.

Edexcel GCSE (9-1) English Language

Look at this extract from one student's response to the task:

It's your very first day at a brand new school. You are confronted with a sea of unfamiliar faces, miles of unfamiliar corridors and everything is strange and scary. You start to panic because **it feels like no one else has ever been through experienced this before.** But you're wrong. Everyone you can see is either feeling like it - or remembers what it felt like on their first day.

Can you make any further improvements?

PEARSON

Edexcel GCSE (9-1) English Language

Can you make any further improvements?

**Before** It's your first day at a new school. You are faced with hundreds of unfamiliar faces, loads of unfamiliar corridors and everything is strange and scary. You start to get worried because it feels like no one else has ever been through this before. But you're wrong. Everyone you can see is either feeling like it - or remembers what it felt like on their first day.

**After** It's your very first day at a brand new school. You are confronted with a sea of unfamiliar faces, miles of unfamiliar corridors and everything is strange and scary. You start to panic because it feels like no one else has ever experienced this before. But you're wrong. Everyone you can see is either experiencing it - or remembers how they felt on their first day.

© Pearson Education Ltd 2015. Copying permitted for purchasing institution only. PEARSON

Writing task sample answer with supporting activities

Edexcel GCSE (9-1) English Language

Writing task: Sample answer

Read this extract from one student's response to the task then complete the questions.

When you start at big school, you may find it all a bit wierd. There are people everywhere, hundreds of classrooms and loads of scary teachers and it can be abit much. Dont panic! You'll soon get the hang of it and find your way around the place. In a few days you'll be wondering what you were so worried about and why it was all seemed so strange.

One of the biggest worrys for new students is homework and the serious trouble it might get you into if you forget to do it or do it wrong. Teachers are usually a bit kinder to new students so don't worry too much. Write all your homeworks down in your school planner and check it every day.

- 1. Look closely at the writer's vocabulary choice.
    - Could any choices be improved to make the writer's ideas clearer or more precise?
    - Could any choices be improved to support the writer's intention more effectively?You could re-write the text in the space below, or make changes to the text above.
- 

- 2. Look at your own writing. Could any of your vocabulary choices be improved to make your ideas clearer or more precise, or to support your intention more effectively?

A note on accuracy

When you have finished writing, you need to check the accuracy of your written expression. The best way to check your work is to focus on one thing at a time:

- 1. There are five accuracy errors in the student's answer that you have just read. Complete the tasks that follow to find and correct them.
  - a) First, check the punctuation is accurate. Check the writer's use of:

full stops

question marks

commas

Apostrophes

speech marks
  - b) Now check the spelling. Check every word. If there are any you are not sure about, look them up or ask someone to help you.
  - c) Finally, check that the writing makes clear sense. Reading it aloud helps. If there are any points in the text where you stumble, you probably need to think about how you could rewrite that bit to make it clearer and easier to read.
- 2. Now check the accuracy of your own writing using the same three steps.

## 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.

### Edexcel GCSE (9-1) English Language

## 6.5 Critical writing: Annotated sample answers

As assessed against the Pearson Progression Scale for English.

Answer A: 9<sup>th</sup> step Reading/Evaluation (RE). 6<sup>th</sup> step Writing/Vocabulary (WV)

#### RE: 9<sup>th</sup> step

**Purpose and intention:** Clear analysis of the writer's purpose and intention and how it is achieved.

#### RE: 9<sup>th</sup> step

**Critical response:** Analytical critical thinking clearly supports fluent expression and exploration of a personal response to the text.

After lots of strong advice, the writer tells his daughter: "Above all remember: your father loves you and believes in you and expects you to be a wonderful woman." There is lots of positive language in this sentence like 'love' and 'wonderful' which makes a change after the strong fatherly advice of the other paragraphs.

#### RE: 9<sup>th</sup> step

**Textual evidence:** Ideas and interpretation are supported with a synthesis and summary of ideas and carefully chosen details from the text.

#### WV: 6<sup>th</sup> step

**Range and appropriacy:** Increasing use, and more careful choices, of lexical words (nouns, adjectives, adverbs, main verbs), sometimes to achieve specific effect.

Answer B: 10<sup>th</sup> step Reading/Evaluation (RE). Writing/Vocabulary (WV)

#### RE: 10<sup>th</sup> step

**Purpose and intention:** Developed analysis of the writer's intention and how it is achieved.

#### RE: 10<sup>th</sup> step

**Critical response:** Perceptive critical thinking supports exploration of a personal response to the text, and a detailed evaluation of the writer's success in achieving their intention.

Following several paragraphs of direct and forceful advice, the writer's tone changes as he tells his daughter: "Above all remember: your father loves you and believes in you and expects you to be a wonderful woman." A number of encouraging and affirmative vocabulary choices such as "love" and "wonderful" create a powerful, almost moving contrast to the preceding series of parental commands.

#### RE: 10<sup>th</sup> step

**Textual evidence:** Ideas and interpretation are supported with a synthesis and summary of ideas and embedded details from the text, chosen with precision to support a focused response.

#### WV: 10<sup>th</sup> step

**Range and appropriacy:** A broad and sophisticated vocabulary is consistently selected for clarity, precision, concision and originality.

## Edexcel GCSE (9-1) English Language

### Annotated sample answer:

As assessed against the Pearson Progression Scale for English.

- Writing Design (WD): 8<sup>th</sup> step
- Writing Whole text (WT): 9<sup>th</sup> step
- Writing Sentences (WS): 8<sup>th</sup> step
- Writing Vocabulary (WV): 7<sup>th</sup> step

#### WT: 9<sup>th</sup> step

**Organisation: Organisation, form and purpose:** Ideas are consistently organised, and the features of form and purpose selected, suggesting significant awareness of the reader and their likely response.

#### WD: 8<sup>th</sup> step

**Clarity and accuracy:** consistently accurate expression with only occasional lapses; may deliberately vary register for effect, eg to create humour; generally accurate spelling with occasional orthographic errors.

When you start at big school, you may find it all a bit wierd. There are people everywhere, hundreds of classrooms and loads of scary teachers and it can be abit much. Dont panic! You'll soon get the hang of it and find your way around the place. In a few days you'll be wondering what you were so worried about and why it was all seemed so strange.

One of the biggest worrys for new students is homework and the serious trouble it might get you into if you forget to do it or do it wrong. Teachers are usually a bit kinder to new students so don't worry too much. Write all your homework down in your school planner and check it every day.

#### WS: 8<sup>th</sup> step

**Sentences:** A range of sentence lengths and clause types are selected and structured for effect or emphasis.

#### WV: 7<sup>th</sup> step

**Range and appropriacy:** Increased use of vocabulary deliberately chosen to achieve specific effect.

## 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.

### Edexcel GCSE (9-1) English Language

#### Topic 6.5 overview sheet: *Fatherly advice*

##### The texts

<b>Text 1</b> 19th Century Fiction	<ul style="list-style-type: none"> <li>• Novel</li> <li>• <i>Hard Times</i></li> <li>• Written by Charles Dickens</li> <li>• Published in 1854, <i>Hard Times</i> explores the consequences of industrialisation in Victorian Britain. Louisa has been brought up by her father (Mr Gradgrind) to respect only facts and ignore her emotions and imagination. Now aged 20, she has just been told by her father that his friend, Mr Bounderby, wishes to marry her.</li> </ul>
<b>Text 2</b> 20th Century Non-fiction	<ul style="list-style-type: none"> <li>• Letter – writing to instruct and inform</li> <li>• A letter from W.E.B. Du Bois</li> <li>• Written by W.E.B. Du Bois</li> <li>• W.E.B. Du Bois was a writer, civil rights activist and the first African American to achieve a PhD from Harvard University. In 1909 he co-founded the National Association for the Advancement of Colored People. In 1914 he sent Yolanda, his 13-year-old daughter, to boarding school in England. She received this letter from him soon after she arrived.</li> </ul>

#### Summary of lessons and coverage – see full plans for details

Lesson	Learning objectives	Summary
1	Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader Understand how writers select vocabulary for concision and connotation to support their intention	<ul style="list-style-type: none"> <li>• Use the <b>Hook presentation</b> to introduce the topic.</li> <li>• Students read <b>6.5 Text 1</b> (<i>Hard Times</i>) or in the <b>Anthology</b>. They answer the questions on <b>Reading for meaning worksheet 1</b>, supported by its <b>Progress check</b>.</li> <li>• <b>Writer's Workshop 1</b> focuses students' awareness on the intent of writers' vocabulary choices. The <b>Latinate matching interactive</b> and accompanying <b>Progress check</b> support understanding.</li> </ul>
2	Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader Understand how writers select vocabulary for concision and connotation, to support their intention Be able to express a precise analytical response through careful vocabulary choice	<ul style="list-style-type: none"> <li>• Use the <b>Introduction presentation</b> to highlight lesson content.</li> <li>• Students read <b>6.5 Text 2</b> (A letter from W.E.B. Dubois) or in the <b>Anthology</b>. They work through <b>Reading for meaning worksheet 2</b> and its accompanying <b>Progress check</b>.</li> <li>• <b>Writer's Workshop 2</b> (and its accompanying <b>Progress check</b>) encourages students to notice the intent of vocabulary choices made by writers.</li> <li>• The <b>Critical writing worksheet</b> and <b>Critical writing presentation</b> help students express a precise analytical response through careful vocabulary choice.</li> </ul>
3	Understand how writers select vocabulary for concision and connotation to support their intention Be able to review and develop a range of vocabulary choices for concision, precision and intention, during and after writing	<ul style="list-style-type: none"> <li>• Introduce the task on the <b>Writing task worksheet</b>.</li> <li>• Show the <b>Writing design presentation</b> and the <b>Writing interactive</b>. Revisiting <b>6.5 Text 2</b> may also be helpful.</li> <li>• Students work through the <b>Writing modelling presentation</b> to support them in the writing task.</li> <li>• The <b>sample answer</b> provided on the worksheet provides further opportunity for class discussion.</li> </ul>

## Edexcel GCSE (9-1) English Language

### Topic 6.5 *Fatherly advice* – Lesson 1

**Resources required:**

6.5 Hook presentation  
6.5 Text 1  
6.5 Anthology  
6.5 Reading for meaning worksheet 1  
6.5 Reading for meaning 1 progress check presentation  
6.5 Writer's Workshop 1 presentation  
6.5 Latinate matching interactive  
6.5 Writer's workshop 1 Progress check presentation

**Edexcel GCSE English Language coverage:**

1.1.1: read and understand a range of prose fiction  
1.1.2: identify and interpret themes, ideas and information; read in different ways for different purposes; support a point of view by referring to evidence within the text

1.1.4: explain and illustrate how vocabulary and grammar contribute to effectiveness and impact

**GCSE Assessment Objectives:**

AO1, AO2, AO5

Learning objectives	Support	Core	Extend
<b>Reading for meaning</b>	Be able to explore patterns of vocabulary and imagery, and their impact on the whole text and reader	Be able to explore patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader	Be able to analyse patterns of vocabulary and imagery, and a variety of possible impacts on the whole text and reader in some depth
<b>Workshop skills</b>	Understand how writers select vocabulary for concision and connotation	Understand how writers select vocabulary for concision and connotation to support their intention.	Understand how writers select vocabulary for concision, connotation and tone to support their intention.

### Suggested teaching sequence

**Introduction:**

**Whole class:** Display the **Hook presentation**. Discuss students' responses to the question posed. Explore the situations in which they might be more prepared to accept adult advice and why, aiming to achieve some kind of consensus. You may want to develop this further and relate it to the extract you are about to read: would students accept an arranged marriage?

**Reading for meaning:**

**Individual:** Read **6.5 Text 1** (or page 96 of the **Anthology**). Discuss students' initial responses to the text: the characters of Louisa and her father, their relationship, and the nature and usefulness of his advice. Students complete questions 1–2 (Support) 1–4 (Core) and 1–5 (Extend) on **Reading for meaning worksheet 1**. Take feedback, exploring a range of valid responses.

**Whole class/pairs:** Display the **Reading for meaning 1 progress check presentation**. Give students 2–3 minutes to consider and/or discuss their responses to these tasks with a partner, taking feedback after each one. Emphasise to students that the 'two or three short quotations' should reflect their work on exploring patterns of vocabulary choices, i.e. linked evidence taken from different parts of the text.

**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, considering the impact of Dickens' vocabulary choices:

- 'pursued', with connotations of relentless hunting, suggesting Louisa's heavily disguised anger at her father
- 'demonstrate', with its connotations of didacticism and practicality, reflecting Gradgrind's inability or unwillingness to understand emotions
- comparison of certainty, defiance.

## Edexcel GCSE (9-1) English Language

© Pearson

Pause for students to respond to questions orally and/or in writing as appropriate after brief paired discussion. A comparison of polysyllabic Latinate and shorter Anglo-Saxon equivalents is available on the **Latinate matching interactive**. Use the examples to discuss the contexts and impacts of each on the reader or listener. To build vocabulary and awareness of register and tone, ask students to produce further examples for homework.

**Individual:** Display the **Writer's Workshop 1 progress check presentation**. Give students 5 minutes to respond independently in writing. Encourage them to practise similar techniques to Dickens, focusing on identifiers, actions and register. Suggestions for support and further challenge are available on slide 5.

**Conclusion:**

**Whole class:** Ask volunteers to share their writing from the **Progress check presentation** tasks. Compare students' comments on the characters portrayed with the writer's intention, identifying particularly successful vocabulary choices.



## Course components

### ActiveLearn Digital Service

Edexcel GCSE (9-1) English Language  
**ActiveLearn Digital Service**

978 1 447982 02 9 • £800.00 (+VAT)

The UK annual subscription includes:

- Front-of-class teaching resources
- Assessment materials
- Teacher planning support



Edexcel GCSE (9-1) English  
Language Text Anthology  
(printed book)

978 1 447982 04 3 • £12.00

### English Learning Services in-school PD

978 1 447999 95 9 • £450

In-school training for your department in using  
your resources to teach Edexcel GCSE (9-1)  
English Language effectively.

### ActiveBook

Edexcel GCSE (9-1) English Language  
Text Anthology ActiveBook –  
Medium UK subscription\*

978 1 447994 88 6 • £150.00 (+VAT)

*\*Medium UK annual subscription (750-2000 students).  
Other school sizes and buying options available.*

## Your next steps

### Go online

Visit our website

[www.pearsonschools.co.uk/edgcseenglang2015](http://www.pearsonschools.co.uk/edgcseenglang2015) to place an order and to view  
additional sample material.

### Post

Place a firm order using the order form included in your Evaluation Pack.

### Call us

If you're ready to place your order or discuss your needs further, call our  
Customer Services team on **0845 630 33 3333**.

We're open Monday – Friday 8.00am – 5.00pm.