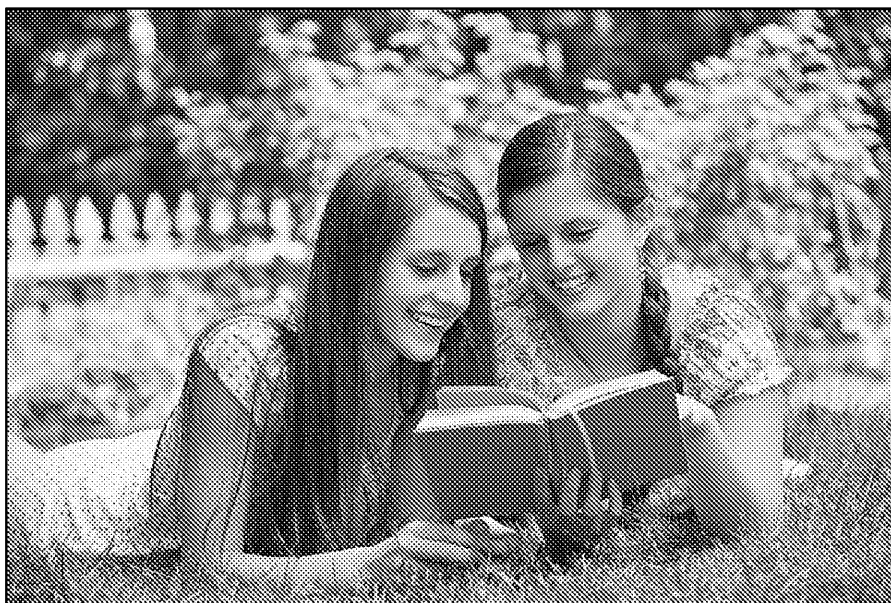


CIE 0500 IGCSE

First Language English

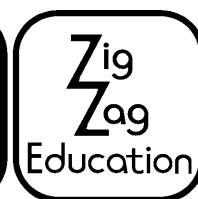
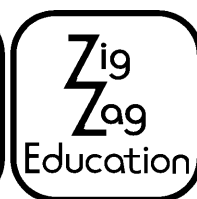
Examination Guide

M EYRE



english@zigzageducation.co.uk
zigzageducation.co.uk

POD 4498



ZigZag is a large community of over 5000 teachers & educationalists
Review new titles or publish your own work

Fancy being involved? Then register at...

publishmenow.co.uk

The Professional Publishing Community

Alternatively email new resource ideas directly to...

publishmenow@zigzageducation.co.uk



Contents

INSPECTION COPY

Thank You for Choosing ZigZag Education	
Teacher Feedback Opportunity.....	
Terms and Conditions of Use.....	
Teacher's Introduction.....	
Assessment Schedule	
Component 1: Reading Passage (Core)	
<i>Activity 1: Short Answer Questions (Section 1)</i>	
<i>Activity 2: The Longer Writing Task (Section 2).....</i>	
Component 2: Reading Passages (Extended).....	
<i>Question 1: The Directed Writing Task</i>	
<i>Question 2: The Language Effects Question.....</i>	
<i>Question 3: The Summary Task</i>	
Component 3: Directed Writing and Composition	
<i>Section 1: Directed Writing.....</i>	
<i>Section 2: Composition – Descriptive Writing</i>	
<i>Section 2: Composition – Narrative Writing</i>	
<i>Section 2: Composition – Argumentative and Discursive Writing.....</i>	
Component 4: Coursework Portfolio.....	
Components 5 and 6: Speaking and Listening.....	
<i>Option 5: Speaking and Listening Exam</i>	
<i>Option 6: Speaking and Listening Coursework.....</i>	
Teacher's Notes	
<i>Extension Activities for Component 1</i>	
<i>Extension Activities for Component 2</i>	
<i>Extension Activities for Component 3</i>	

**COPYRIGHT
PROTECTED**



Thank You

for choosing ZigZag Education

ZigZag is a large community of over 5000 teachers & education professionals



Become a writer or reviewer; we would love to hear from you

Fancy being involved? Then register

publishmenow.co.uk

The Professional Publishing Community



⦿ **Found a problem?**

We will fix it and send you a free updated copy

⦿ **Got a suggestion?**

If your improvement leads to an update we will send you a new copy

♥ **Love it as it is?**

Let the author and other teachers know what you think



We ♥ your feedback – let us know what you think using the feedback sheet
£10 ZigZag Voucher for detailed & complete reviews

INSPECTION COPY

**COPYRIGHT
PROTECTED**

More resources available from

zigzageducation.co.uk

Preview every page online before you buy

ZigZag Education
Unit 3, Greenway Business Centre
Doncaster Road
Bristol
BS10 5PY





Teacher Feedback Opportunity

£10 ZigZag Voucher for detailed & complete review
Use for problems/areas for improvement/positive feedback

Resource ID & name	4498 CIE 0500 IGCSE First Language English Examination Guide	Your Name
School Name		Your Position

Overall, what did you think about this resource? _____

I particularly like this resource because... _____

How does it help you or your students? _____

It is better than some other resources because... _____

What might you say to a colleague in a neighbouring school to persuade them to use

How well does it match your specification (& which specification is this)? _____

Other comments, suggestions for improvements, errors found (please give page number)

Resources ***I would like published:***

Resources ***I might write***, or have written, ***for consideration for publication:***

✉ 0117 959 1695 ✉ email feedback@ZigZagEducation.co.uk

✉ ZigZag Education, Unit 3, Greenway Business Centre, Doncaster Road, Bristol

INSPECTION COPY

COPYRIGHT
PROTECTED



Terms and Conditions of Use

Terms and Conditions

Please note that the **Terms and Conditions** of this resource include point 5.8, which states:

'You acknowledge that you rely on your own skill and judgment in determining the suitability of the Goods for any particular purpose.'

'We do not warrant: that any of the Goods are suitable for any particular purpose (e.g. for the results that may be obtained from the use of any publication, or expected exam grade at any educational institution, or that any publication is authorised by, associated with, sponsored by, or for use at any educational institution.'

Copyright Information

Every effort is made to ensure that the information provided in this publication is accurate and accepted for any errors, omissions or misleading statements. It is ZigZag Education's policy to remove material in their publications. The publishers will be glad to make suitable arrangements with copyright holders where it has been possible to contact.

Students and teachers may not use any material or content contained herein and incorporate it into their own work without referencing/acknowledging the source of the material ('Plagiarism').

Disclaimers

This publication is designed to supplement teaching only. Practice questions may be designed to prepare students for the type of questions they will meet in the examination and may also attempt to prepare students for the type of questions they will meet in the future examination questions. ZigZag Education do not make any warranty as to the results of the publication, or as to the accuracy, reliability or content of the publication.

Where the teacher uses any of the material from this resource to support examinations or similar assessments, they are happy with the level of information and support provided pertaining to their personal point of specification and to others involved in the delivery of the course. It is considered essential that the teacher adapt, extend and or censor any parts of the contained material to suit their needs, the needs of the specification and the needs of the individual or group concerned. As such, the teacher must determine which parts of the material, if any, to provide to students and which parts to use as background information for themselves. Likewise, the teacher must determine what additional support points on the specification and to cover each specification point to the correct depth.

Different teachers, Heads of Departments and Moderators have different personal views on what is required for an individual or group for a given specification and when to provide this. Different specifications may require different levels of support or differing amounts of information to be provided, or they prohibit information on certain levels. For very high level work no support or information may be appropriate or a requirement.

Where the teacher uses any of the material from this resource to support coursework, controlled assessments or similar, they must ensure that they are happy with the level of information and support provided pertaining to the constraints of the specification and to others involved in moderation or the process or delivery of the assessment. It is considered essential that the teacher adapt, extend and or censor any parts of the contained material to suit the specification, the needs of moderators and the needs of the individual or group concerned. As such, the teacher must determine which parts of the material, if any, to provide to students and which parts to use as background information for themselves.

In this matter they should also determine the nature of information or support provided, taking into account the style of support. So specifically, they should determine which information to provide verbally or in written format. Similarly, if the style of the support is inappropriate but the information or support is necessary, the material should be so adjusted to achieve this end. For example, if any of the contained material is inappropriate, which may result in a downgrading of the student's project, then the teacher should remove or censor it if it is the teacher's intention to do this to achieve a certain level within the project.

In summary, it is intended that these materials be used appropriately and at the teacher's own discretion. It is the teacher's responsibility to assess the suitability of the publications and to decide which pages, if any, to hand out to students.

ZigZag Education is not affiliated with DCSF, Edexcel, OCR, AQA, WJEC or CEA in any way and is not associated with, sponsored by or endorsed by these institutions unless explicitly stated on the resource.

Links to other websites, and contextual links are provided where appropriate in ZigZag Education publications. ZigZag Education is not responsible for information on sites that it does not manage, nor can we guarantee, represent or warrant that the information on the sites is accurate, legal and inoffensive, nor should a website address or the inclusion of a link be taken as an endorsement by ZigZag Education of the site to which it points.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Teacher's Introduction

The purpose of this guide is to help students answer questions for the First successfully and, hopefully, help teachers delivering the course.

I wrote the guide to initially give some help to those teachers who were re-examination. It can be used as a scheme of work that covers several weeks or to 'dip in' to the guide as and when they introduce the different question types to the Reading Passages paper.

I'd like to think that the exercises in this resource are extremely focused on their answers under timed conditions while also enhancing their reading at level.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Assessment Schedule

When sitting the examination you will take a combination of the following

Component 1 Reading Passage (Core)	1 hour 45 minutes	50%
------------------------------------	-------------------	-----

or

Component 2 Reading Passages (Extended)	2 hours	50%
---	---------	-----

and either:

Component 3 Directed Writing and Composition	2 hours	50%
--	---------	-----

or

Component 4 Coursework Portfolio	N/A	50%
----------------------------------	-----	-----

There are also two Speaking and Listening options. Candidates will choose one of the following

Component 5 Speaking and Listening Exam	10–12 minutes	N/A
---	---------------	-----

or

Component 6 Speaking and Listening Coursework	N/A	N/A
---	-----	-----

CORE CANDIDATES ARE ELIGIBLE FOR GRADES C–G. EXTENDED CANDIDATES ARE ELIGIBLE FOR GRADES D–G.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Component 1: Reading Passage

Component 1 is worth 50% of the marks. The other 50% is split between either Component 3 or Component 4.

Section 1 of the paper consists of a passage for reading and a series of questions. Questions are asked specifically on that passage. The passage is 700–800 words long. Reading and writing skills are tested. It is worth 30 marks in total.

Section 2 contains a longer writing task that is in some way based on the text. It is worth 20 marks in total and you should write between 300 and 400 words.

You have 1 hour and 45 minutes to complete the paper.

Section 1: Short Answer Questions

There are several different types of question asked on the paper.

1. Specific vocabulary questions
2. Summary questions
3. Questions that ask you to rewrite small parts of the text in your own words
4. Questions that ask the explicit meaning of certain words and phrases
5. Questions that test your implicit understanding of the text
6. Questions that test an understanding of how writers achieve their effects

Section 2: Longer Writing Task

This question tests your knowledge of implicit and explicit meanings. It also tests your understanding of **form**, **function** and **audience** in English.

- You will be asked to write in a specific form – for example, a letter or a speech.
- Your audience may be very specific or more general.
- The function of your piece may be to persuade, inform, instruct or entertain.
- You will have to show some knowledge of register.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Activity 1: Short Answer Questions (Section 1)

Read the following extract carefully. In this extract from H G Wells' *The War of the Worlds* is describing a battle between the Martian machines and British soldiers.

This resource uses an extract of *The War of the Worlds*, Chapter 12, from '...boatman...' to '...reeled swiftly upon Shepperton.'

H G W

INSPECTION COPY

COPYRIGHT
PROTECTED



The types of question asked tend to follow a pattern. Included on the paper are:

- A. Fact-based questions** – which direct you to a specific paragraph or line of information. These questions test your **explicit** understanding of the text.
- B. Vocabulary questions** – you are asked to list words that have specific meanings.
- C. Inferential questions** – questions that ask you to **infer** an answer. Infer means to work out answers. They are not necessarily obvious. These questions test your **implicit** understanding of the text.
- D. Short summary questions** – you will be guided to a specific paragraph and asked to write 50–70 words.
- E. Language effects questions** – writers use language to achieve specific effects. You are asked to comment on these in at least one question.
- F. ‘In your own words’ questions** – you will be asked to rewrite a sentence or a short passage in your own words.

Read the following questions and then decide which of the six categories each question belongs to. (The number in brackets is the amount of marks available.)

Question 1

From paragraphs 1 and 2 give three words or phrases that describe what the narrator saw as the Martians approach. (4)

Question 2

Reread paragraphs 12 and 13 from ‘...in another moment it was on the bare, gleaming metal’. Write a summary of what the narrator saw as he watched the machine approach. (50–70 words.) (8)

Question 3

Give two facts about the appearance of the Martian machines in paragraph 12.

Question 4

Give one reason why the narrator decided to dive into the river in order to escape.

Question 5

‘The decapitated colossus reeled like a drunken giant’ (paragraph 16)
Explain what this phrase suggests about the Martian machine after it has been damaged.

Question 6

Explain, in your own words, what the writer means in paragraph 11 by ‘But he did not give more notice for the moment of the people running this way and that than ants in a nest against which his foot had kicked.’ (4)

Question 7

Look again at paragraph 3. What is the reaction of the woman to the Martian machine?

Question 8

Reread paragraph 5. Give two phrases that describe how the Martian machine moves. For each of these phrases tell you about the Martians. (4)

Question 9

In paragraph 1 what is the first indication that the fighting has begun? (1)

**COPYRIGHT
PROTECTED**



Below are two answers to Question 5. Read them and decide which one you think will gain the most marks and then read the examiner's verdict.

Question 5

'The decapitated colossus reeled like a drunken giant' (paragraph 16)
Explain what this phrase suggests about the Martian machine after it has been hit by the shellfire.

Answer A

The writer uses some good words to describe the machine. 'Reeled' and 'drunken' are good words. 'Giant' is also a good word and this suggests that the machine is really big. 'Colossus' is also an interesting word and the writer tells us that the machine was decapitated.

Answer B

This phrase suggests that the Martian machine is unsteady after being hit by shellfire. The use of the simile comparing the alien to a 'drunken giant' is effective. The writer gives an impression of something very big and scary. Wells also uses the word 'colossus' to suggest something really big and powerful. Although the machine has been 'decapitated' it is still upright and moving, which implies an ominous strength and power.

Examiner's Verdict

Answer B would gain more marks. The opening uses the wording of the question and recognises that Wells is using a comparison. There is a direct attempt to explain what is suggested about the Martian machine after the shellfire. Answer A does not attempt to do this. Although the writer uses words from the question, the question is said. The answer is too vague.

INSPECTION COPY

COPYRIGHT
PROTECTED



Activity 2: The Longer Writing Task (Section 2)

In Section 2, you are asked to write in a specific **form**, in a specific **function** for a specific **audience** and to be aware of **register**.

The tasks which follow use the extract from *The War of the Worlds* as a stimulus.

TASK 1: Form

Questions on *The War of the Worlds* extract could ask you to use different forms of writing.

For example:

Write a **newspaper article** that tells readers of the attack by the Martian machines.

Think of different forms and make a list.

TASK 2: Function

Writing can be classified into four main **functions**:

1. **Informative writing** gives information to a reader (a newspaper report is informative writing).
2. **Instructional writing** tells a reader how to do something (for example, a game player and a booklet will give you instructions on how to set it up).
3. **Entertainment writing** takes the form of novels, short stories, plays and films.
4. **Persuasive writing** attempts to change readers' opinions or convince them to do something. For example, an advert attempts to persuade you to exchange money for a new product or service.

Imagine you are a witness who saw the Martian attack. Write a diary entry about the events. In your diary include:

1. an account of the attack
2. the thoughts and feelings of the writer

- ✓ Base your ideas on what you have read in the extract, but do not copy it.
- ✓ Write between one and one and a half sides, depending on the size of the paper.
- ✓ Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

Complete the following:

- The form of this piece would be...
- The function of this piece would be...
- The audience of this piece would be...

INSPECTION COPY

**COPYRIGHT
PROTECTED**



TASK 3: Register

Register is another word for tone. The tone is determined by the voice in which words are written down. Register can be broadly classified as **formal** or **informal**.

Read these two diary extracts and decide which one is formal and which one is informal.

Diary Extract 1

Tuesday 3rd September

Cor blimey what a terrible day! Nearly got me head blown off! WICKED, MAN! All these kids and women were running about. I was cool, me. When these death ray thingies were zinging at the river. Got a mouthful of water but what the hell! All these people while I was sitting pretty on the bank watching these Martians and the army. WAY COOL!

Diary Extract 2

Tuesday 3rd September

Today I witnessed some terrible events and now I regret it for myself, for my country, for the world. We cannot win. Whatever we use - bullets, shells, gas - nothing works. The artillery shot bounces off the Martian machines like rubber balls. By comparison, their Heat-Ray is deadly. The only defence is to dive into water. Luckily there was a river but a few steps away. Tomorrow or the day after might not be so lucky.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



TASK 3: Register Cont'd

Notes on Diary Extracts 1 and 2

Diary extract 1 is too informal for the subject matter. The tone is 'wro' colloquial expressions such as 'wicked' and 'cool'. These make the re subject matter.

The register of diary extract 2 is better. The tone is solemn, frightening sense of impending doom. There is also some reference to the narra

A diary extract could be relatively informal but remember that **form**, have a direct impact on **register**.

Remember too that the writer is talking about an alien invasion and the world – a pretty serious topic.

TASK 4: Using Your Own Words

Questions in this section tell you to base your ideas on what you have the extract. This is very important. Read the sample answer below and used ideas from the text but has not copied.

Tuesday 3rd Sept

It was a strange place for a battle – the day seemed so normal the meadows running down to the river. Cows were standing munching contentedly and the day was so hazy that I could not see the pollard willows. Then the sound of a gun disturbed this tranquility followed by another, then another. That's when I heard the first shot from the river, there was a blur of movement, hard to make out at first, the machine and it took my breath away.

Notice how details from the extract are there – the meadows, the cows are described in the writer's own words. There is also something about the feelings of the man in the extract, which directly answers the question

INSPECTION COPY

COPYRIGHT
PROTECTED



TASK 5

Read and then answer these questions. Make sure you spot what the **audience** of the piece is before you start writing. Also decide on your own audience.

- ✓ Base your ideas on what you have read in the extract, but do not copy it.
 - ✓ Write between one and one and a half sides, depending on the question.
 - ✓ Up to 10 marks are available for the content of your answer and quality of your writing.
1. Write a newspaper article that covers the events described in the extract.
 2. Imagine you are the man in the story. Write a letter to your wife and describing your thoughts and feelings.
 3. Write a continuation of the story. Describe what happens next. Write about the narrator's thoughts and feelings.

Top Tips on the Longer Writing Task (Section 2)

- Always read the questions **first**. This will save you time in the longer writing task.
- One way to begin your answers is to use the wording of the question. For example, if the question is: 'What is the reaction of the woman to the Martian attack?' you could start your answer with: 'The reaction of the woman to the Martian attack is...'
- The summary question has a word count. Make sure you stick to it.
- Always use your own words, particularly when writing the summary.
- Use skimming and scanning techniques to find your answers. This will help you to quickly acquire and will save you time. You are told where to look in the text. Use this information and also **skim** and **scan** for key words. For example, if the question is: 'What is the reaction of the woman to the Martian attack?' you could look for the word 'woman'. This saves having to read the whole paragraph or extract and find answers.
- For inferential questions remember the answer is not always obvious. You have to work out the answer from the evidence in the extract and work out (**infer**) an answer.
- Remember to check through your answers for spelling, punctuation and grammar.

**COPYRIGHT
PROTECTED**



Component 2: Reading Passages (1)

Component 2 is worth 50% of the marks. The other 50% is awarded for the Coursework Portfolio. Paper 2 contains three questions. All three must be answered. It is recommended that the three questions are done in order.

Component 2 contains two reading passages labelled A and B, each of which is 1000–1200 words long. The two passages are linked by a common theme (for example, travel or sport) but are not necessarily the same types of writing. For example, you could be given a short story for Passage A (fiction) and a newspaper article for Passage B (non-fiction).

You have two hours to complete the paper.

Question 1

Question 1 is the **Directed Writing Task**. You are asked to read Passage A and, after reading the question, to show a knowledge of how **form**, **function** and **style** of writing. The question could be subdivided or it could be several paragraphs long. The answer is worth 20 marks and there is guidance given on how marks are awarded for reading skills (reflected in the content of your answer) and up to 5 marks are awarded for the quality of your writing skills.

SPEND ROUGHLY 45 MINUTES ON THIS QUESTION.

Question 2

Question 2 is the **Language Effects Task**. It tests your ability to read and understand the effects of language. You are guided to specified paragraphs in Passage A and asked to explain how writers achieve their effects. The question is subdivided into two parts. The answer is worth 10 marks in total.

SPEND ROUGHLY 30 MINUTES ON THIS QUESTION.

Question 3

Question 3 is the **Summary Task**. For this you are asked to read Passage A and, after reading the question, to select and group together relevant information. The question is sometimes divided into Section A and Section B. The answer is worth 10 marks and there is guidance given on how marks are awarded. Up to 15 marks are awarded for reading skills (reflected in the content of your answer) and up to 5 marks are awarded for the quality of your writing skills.

SPEND ROUGHLY 45 MINUTES ON THIS QUESTION.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



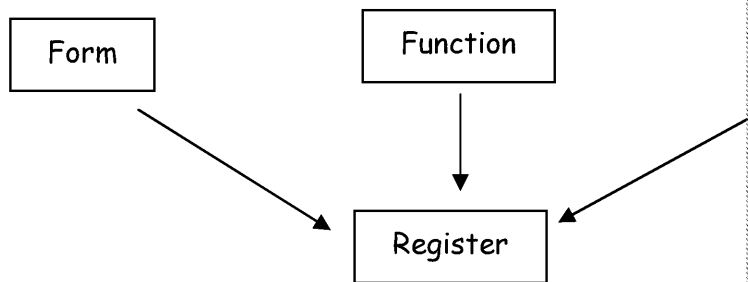
Question 1: The Directed Writing Task

Form, Function, Audience and Register (FFAR)

The Directed Writing question comes first in Component 2. You are given a stimulus and then the question directs you to write in a certain way by asking you to write about another person's shoes. The possibilities are almost limitless but, in the past, you have been asked to be a journalist, an annoyed neighbour and a traveller.

What this question is testing is your knowledge of **form**, **function** and **audience**. These three things affect the **register** (FFAR). Broadly speaking, register can be defined as the way in which you write.

The form and function of a piece of writing, as well as the audience and purpose, have a direct influence on register.



The question gives directions which guide you towards writing in a specific form, function and audience. You need to be able to spot these directions when the question comes in. Here are five easy steps for you to follow:

Step 1: Before reading the text, read the question.

Step 2: Pinpoint the form you are being asked to write in.

Step 3: Do the same for the function.

Step 4: Who is the audience you are being asked to write for?

Step 5: Work out what type of **register** you will need to write in – for example, formal or informal.

**COPYRIGHT
PROTECTED**



A Sample FFAR Analysis

Question 1

Imagine you have just spent a holiday at the hotel in Passage A. Write a letter to your friend.

- describes the hotel and the area that surrounds it
 - tries to persuade your friend to take a holiday there
- ✓ You should write between one and a half and two sides in total, depending on your handwriting.
 - ✓ Base your introduction on information and ideas found in Passage A.
 - ✓ Up to 15 marks will be available for the content of your answer, and up to 5 marks for your writing.

The FFAR analysis of this question is as follows:

- The **Form** of this piece is a **letter**
- The **Function** is to **inform** and **persuade**
- The **Audience** is a single individual – in this case a friend
- As a result, the **Register** should be relatively **informal** because of the audience

INSPECTION COPY

COPYRIGHT
PROTECTED



Activity 1: Forms of Writing

Make a list of as many different forms of writing as you can, using the table below. What makes that form of writing distinctive.

Form of writing	What makes the form distinctive
Newspaper article	
Diary	

INSPECTION COPY

COPYRIGHT
PROTECTED



Each form of writing has its own distinctive style. For example, a diary is written in the first person and a newspaper article contains both direct speech (quotations). The box below shows some characteristics of different **forms** of writing.

Form	Features
Newspaper article	<ul style="list-style-type: none"> ▪ Headline to attract attention ▪ A 'gripping' first sentence ▪ Factual information as well as opinion ▪ Quotations used ▪ Use of reported speech ▪ Concise paragraphs ▪ Details of who, when, where, what and why ▪ Sub-headings may be used to summarise ▪ Third person narration except in quotations
Letter	<ul style="list-style-type: none"> ▪ Use of a greeting and a farewell (depends on formality) ▪ Formal letters (and emails) do not use slang or informal language ▪ Informal letters (and emails) may use slang or informal language ▪ The purpose of the letter is usually outlined
Diary	<ul style="list-style-type: none"> ▪ Dates divide up the text ▪ Use of first person 'I' ▪ Mostly written in past tense ▪ Retelling of events ▪ Description of thoughts and feelings
Report	<ul style="list-style-type: none"> ▪ Use of subtitled headings which may be numbered ▪ Short sections ▪ A logical sequence of clearly organised facts ▪ Mostly written in present tense ▪ A formal conclusion or opinion
Script	<ul style="list-style-type: none"> ▪ The name of the speaker placed in the margin ▪ Each person's speech starts on a new line ▪ Dialogue attribution is not required ▪ Stage directions are not required
Leaflet	<ul style="list-style-type: none"> ▪ Clear layout ▪ Subtitles/letters/numbers to break up paragraphs ▪ Use of bullet points ▪ Simple, straightforward language

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Activity 2: Functions of Writing

There are generally acknowledged to be four **functions** of writing. They are:

◆ Inform

◆ Persuade

◆ Instruct

Make a list of examples of writing that fulfil these functions, using the table below.

Remember that many forms of writing can fulfil two or more functions. For example, an advert for a new car in a magazine not only tries to **persuade** you about some of the car's details.

Function	Type of writing
Writing which informs	
Writing which persuades	
Writing which instructs	
Writing which entertains	

INSPECTION COPY

COPYRIGHT
PROTECTED



Here are some characteristics of the different **functions** of writing. List all of them in a written piece.

Function	Features
Persuasive writing	<ul style="list-style-type: none"> ▪ Repetition of words and phrases for force ▪ Strong effective adjectives ▪ Use of rhetorical questions ▪ Use of emotive language ▪ Use of figurative language (e.g. simile) ▪ Use of imperatives ▪ Use of exclamatory sentences (!)
Informative writing	<ul style="list-style-type: none"> ▪ Avoids repetition ▪ Contains facts ▪ Introduction of subject in opening paragraph ▪ Vocabulary usually precise and unambiguous ▪ Use of discourse markers or linking words ('afterwards') ▪ Linked paragraphs
Instructional writing	<ul style="list-style-type: none"> ▪ Vocabulary often simple but increases if audience is specialist ▪ Words have literal, denotative meaning, not connotative ▪ Abbreviations may be used ▪ Technical terms may be used ▪ Direct address sometimes used (i.e. 'you') ▪ Imperative verbs (e.g. 'cut', 'hold', 'twist') ▪ Simple present tense (e.g. 'you cut', 'you hold') ▪ Information on how, where, when
Entertainment writing (prose, poetry, play scripts)	<ul style="list-style-type: none"> ▪ Narrative voice – first or third person ▪ Figurative language ▪ Descriptive language ▪ Dialogue ▪ Rhetorical devices ▪ Semantic meaning

Activity 3: Audience

When writing, it is crucial to have an **audience** in mind. Audiences consist of people. They could be teenagers or adults. They could be male or female. They could be people with special interests (e.g. football fans or tourists or people with disabilities). The nature of the audience helps to determine the type of words the writer uses, the sentences are constructed and even the layout of the piece.

Think about ways in which your writing would differ if you wrote a story for children instead of adults.

INSPECTION COPY

COPYRIGHT
PROTECTED



Activity 4

Read Passage A and think about your response.

Passage A from George Orwell's *Down and Out in Paris*

It was a very narrow street—a ravine of tall, leprous houses, lurching towards each other as though they had all been frozen in the act of collapse. All the houses were crisscrossed with lodgers, mostly Poles, Arabs and Italians. At the foot of the hotels were the cheapest of restaurants where one could be drunk for the equivalent of a shilling. (1)

On Saturday nights about a third of the male population of the quarter was drunk, and the women, and the Arab navvies who lived in the cheapest hotels used to conduct them out with chairs and occasionally revolvers. At night the policemen would stop you in the street two together. And yet amid the noise and dirt lived the usual respectable people—teachers and laundresses and the like, keeping themselves to themselves and quietly paying their bills.

My hotel was called the Hôtel des Trois Moineaux. It was a dark, rickety warren of rooms divided by wooden partitions into forty rooms. The rooms were small and inveterately dirty. Madame F., the patronne, had no time to do any sweeping. The walls were cracked and to hide the cracks they had been covered with layer after layer of pink paper. The rooms were infested with insects. Near the ceiling long lines of bugs marched all day long. At night came down ravenously hungry, so that one had to get up every few hours to kill them. Sometimes when the bugs got too bad one used to burn sulphur in the room; whereupon the lodger next door would retort by having his room sulphured. It was a dirty place, but homelike, for Madame F. and her husband were good people. The rooms varied between thirty and fifty francs a week. (3)

The lodgers were a floating population, largely foreigners, who used to turn up one day and then disappear again. They were of every trade — cobblers, bricklayers, street cleaners, prostitutes, rag-pickers. In one of the attics there was a Bulgarian student who had been in the American market. (4)

INSPECTION COPY

COPYRIGHT
PROTECTED



Question 1

Imagine you have just spent a holiday at the hotel in Passage A. Write a letter to your friend Ahmed.

- describes the hotel and the area that surrounds it
 - tries to persuade your friend to take a holiday there
- ✓ You should write between one and a half and two sides in total, depending on your handwriting.
- ✓ Base your introduction on information and ideas found in Passage A.
- ✓ Up to 15 marks will be available for the content of your answer, and up to 5 marks for your writing.

Below are two answers to Question 1. Read them and decide which one you think is better. Give each answer a mark out of 15 and then read the examiner's verdict.

Response 1

Hi Ahmed,

Well I'm back from my holiday in Paris and it was an interesting experience. The area I stayed in wasn't the most expensive although all the hotels were. I was on a really narrow street – stretch an arm out of the window and you could see the building opposite. But it was great to sit by my window and watch the goings and comings of all the people who lived round there – tradespeople for the most part, but also painters too. I suppose the hotel itself could have done with a good clean up. Mine needed redecorating as well and I had to buy some spray to get the walls down. But the owner and her husband were really kind and helpful and I got a great deal for a room – 35 francs was all I paid for a night! Although I'm sure there are better hotels in Paris for price and location, you couldn't do better and you really can meet some interesting people.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Response 2

Now then mate, how you doing? What you been up to? I haven't seen you for ages and now I'm back off my holiday so I want to meet up. Bring that friend of yours - he was a right good bloke. Speaking of holidays, mine was a bit rubbish to be honest. The hotel I stayed at was a bit rackety and the rooms weren't very clean. Also the food was terrible and I got sick one day. I think I ate some dodgy chicken but what else? I got put me on the flat of my back. What else? Oh yeah, the streets in Paris are really crowded. You can hardly move. I was staying in a really noisy area. Sometimes I couldn't sleep at night and I spent most of my time watching the

Examiner's Verdict on Response 1

- ◆ The register is just about right.
- ◆ Details are taken directly from the passage and used to fulfil the task (the narrow streets, the inhabitants of the area, their trade).
- ◆ There is effective description of the hotel (the unclean rooms, the relative cheapness).
- ◆ In the final few sentences, there is the beginning of a persuasive argument (bullet point in the question) with reference to location, price and

Examiner's Verdict on Response 2

- The register is a little too informal.
- In terms of form, letter conventions have not been followed strictly (e.g. right, for example).
- The writer uses but does not develop some material from the passage (e.g. crowded streets).
- There is too much personal anecdote that has no relation to the task (e.g. example, the part about being ill because of eating 'dodgy chicken').
- There is some sense of audience but it is too personalised and informal for the question.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Top Tips on the Directed Writing Task (Question 1)

- At all times use the information and ideas in the text. Any ideas you add must be compatible with these.
- You are primarily given marks on your selection of material and on how you put out ideas and details from the text and develop them.
- Although there are no specific marks for spelling, grammar and punctuation, they are always important, as is paragraphing.
- Remember that marks are primarily awarded for a good sense of context and awareness of audience.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Question 2: The Language Effects Question

Question 2 – An Outline

- Question 2 is subdivided into parts (a) and (b) and you need to answer in order.
- The question is worth 10 marks and so a rough rule of thumb is to spend half a side in response to (a) and another half a side for (b).
- Remember you only receive 10 marks for this question so you need to be concise, more than a side and a half.
- The question gives you some help by telling you which paragraphs to look at. **Do not give examples from any other paragraphs.**

Some students consider this to be the hardest question on the paper and there are two quite difficult things.

1. Pick out the relevant language examples.
2. Write how these particular examples make the language used effective.

If you do not pick out the correct language examples then you will not get marks, although the examiners are under instructions to reward you if you do pick out the correct effect.

But remember you are told which paragraphs to look at, so finding the relevant examples should not be too difficult.

You can also increase your mark for Question 2 by using the **FEE** method.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



The FEE Model

FEE stands for: Features Examples Effects

Features of Language

There are many different features of language including the use of **simile**, **personification** and **repetition**. Sometimes you may be able to spot a feature in a passage and name it. But if you cannot name the feature, do not worry.

One of the most common features of language is the use of **connotation**. This is an important element when answering Question 2.

Connotations

Connotations are the associations we make when certain words are used in conversation or used in writing. If you are not too sure what to write, think of it in this way. What are the first things that pop into your head when a word is mentioned? They could be very concrete things like pictures or objects, or they could be ideas.

For example, consider the word 'cow'. You might now be thinking of a four-legged animal. That is the '**denotation**' of the word 'cow'. You might, however, have images in your head of a bottle of milk or a big jug. You might also have ideas about the countryside, a green meadow perhaps or a farm. These are all '**connotations**' of the word 'cow'. Other examples are:

Word	Connotation
police	law, authority, crime, prison
school	homework, teachers, friends, exams
gold	wealth, money, crown, ring

You can group the connotations of words into two broad categories: **negative connotations** and **positive connotations**. But remember connotations can vary between different groups of people and between individuals. For example, someone who did not enjoy school might associate negative connotations with the word.

Not all words in a sentence have significant connotations, however. Words like 'because' and 'the' and 'but' are connectives which do not carry any connotation. In Question 2, you need to spot and comment on the more significant features. To uncover any **patterns**.

INSPECTION COPY

COPYRIGHT
PROTECTED



Look at the following example of a Question 2 (it relates to Passage A on page 10 of the IGCSE First Language English Guide, George Orwell's *Down and Out in Paris and London*).

Question 2

Read Passage A in full. Then, reread the descriptions of
a. the street and its buildings in paragraph 1
b. the Hôtel des Trois Moineaux in paragraph 2

By referring closely to the language used by the writer, explain how he makes these descriptions effective.

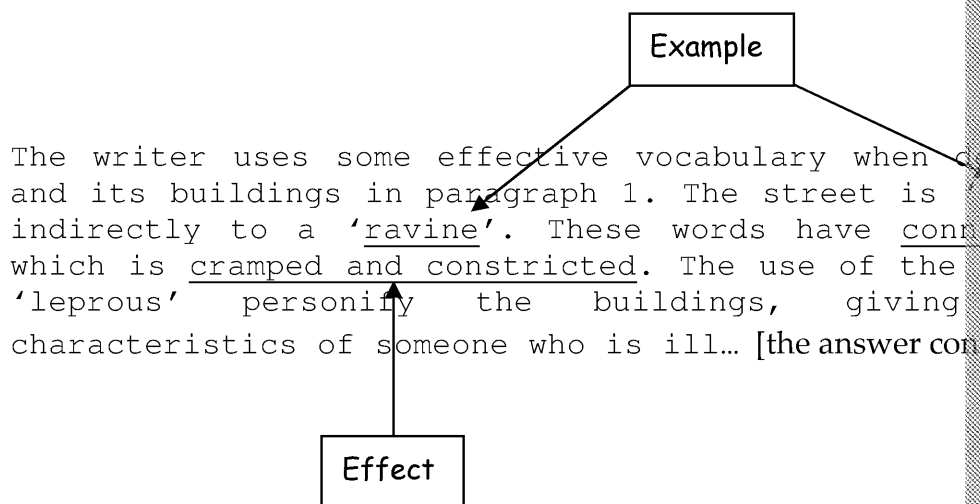
Answering the Question

The question tells you to look at paragraph 1 and in particular the descriptions of the street and its buildings and how these have been made effective.

First of all pick out the words that need commenting on (examples of words that might be 'narrow', 'ravine', 'tall', 'leprous', 'lurching' and 'act of collapse').

Notice that words and phrases that are directly related to the question are highlighted. If a word has nothing to do with the street or its buildings, then ignore it.

After picking out your examples, the next difficult task is to write up your answer. The model to help you.



INSPECTION COPY

**COPYRIGHT
PROTECTED**



Below are two answers to Question 2b. Read them and decide which one is better. Give each answer a mark out of 10 and then read the examiner's verdict.

Response 1

The writer makes the description of the hotel very effective by the use of 'warren'. This has connotations of an animal-like inhabitation and could imply that the hotel is overcrowded or has many rooms. The simile 'walls... as thin as match' implies that the hotel is made of cheap material as do the 'cracks'. Similar to this, the simile 'like columns of soldiers' implies a vast number as does the fact that the writer has to 'hunt for a room'. 'Bugs' also suggests that the room where he is staying is unhealthy. 'Hetacombs' has connotations of an unhealthy, unhygienic place.

Response 2

There are many words in this piece connected to the word 'warren' is used. Another word is 'leptous' which is a good word. There is alliteration when the writer uses 'leptous' and 'lurching' in the same sentence. There is a simile - 'as thin as matchwood' and another simile 'like columns of soldiers' and all these bugs are the fault of Madame F who doesn't do any sweeping.

Examiner's Verdict

Response 2 is the weaker answer. Although some technical terms are used (e.g. simile), there is no mention of their effects and so the candidate would not score well. Examples have been chosen well but they have not always been explained. 'leptous' could have been discussed in more detail and the comment 'which is a good word' is not relevant. The question does not ask who is responsible for the conditions in the hotel. Response 1, on the other hand, uses FEE to talk about the effects of language and links it back to the question. Terms such as simile and alliteration are used. There is good use of quotation. The response also uses a variety of verbs such as 'implies' to improve the style of the answer. Conditional language (e.g. 'could') has been employed throughout, acknowledging that connotations can be subjective. The reader.

INSPECTION COPY

COPYRIGHT
PROTECTED



Technical Terms Useful for Answering Question 2

Below is a list of technical terms which can be used in Question 2 and their effect). You do not have to include these terms in Question 2 and if you see a feature that a writer is using and you know its name and something about its effect, then this helps to gain marks.

Term	Definition	Effect
Simile	A comparison using like or as	What is the image and the connotation?
Metaphor	An indirect comparison	What image and connotations?
Personification	Giving human characteristics to a thing	Look at the effect and its connotation.
Repetition	A word or phrase used more than once	Repetition adds to the reader that a writer is using a word or phrase more than once.
Connotation	The associations words have	This depends on the associations the word has.
Alliteration	Repetition of words with the same consonant letter (e.g. she silently signals)	Alliteration gives words, making those around it stand out.
Assonance	Repetition of the same vowel sound. Jack and Jill went up the hill...(a feature of poetry but can be used in prose)	Using assonance emphasises rhythm to a poem.
Exclamatory sentences	Signalled by the use of an exclamation mark	Exclamatory sentences suggest great emotion.
Rhetorical questions	Signalled by the use of a question mark	A question asked for information.
Point of view 1	Use of first person narration (I)	This gives a personal view of the action.
Point of view 2	Use of third person narration (he, she, it or a name)	The opposite narrative, it gives a more objective viewpoint.
Direct address	The use of the second person pronoun (you)	A piece that is written directly to the reader.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Top Tips on the Language Effects Task (Question 2)

- Use the wording in the question to begin the answer for Part (b). This prevents you straying from the point.
- Use the following verbs in Question 2 answers to give your work more impact: suggests, implies, conveys, refers.
- Look at meanings of words and their connotations.
- Is there any repetition?
- Are there any similes or metaphors?
- What about personification or alliteration?
- If any of these features occur you **must** write about their **effect**.
- Only quote one word or a phrase at most. Do not quote whole sentences.
- Use conditional language, for example 'could', 'perhaps', 'may' when discussing words since connotations can mean different things to different people.

INSPECTION COPY

COPYRIGHT
PROTECTED



Question 3: The Summary Task

Question 3 tests three skills:

1. An understanding of summary writing skills.
2. The **selection** of material relevant to the task.
3. Your ability to group facts and write a concise answer to the question in **your own words**.

Summary writing **does not** require:

- ✗ An introduction or a conclusion
- ✗ Lengthy explanations
- ✗ Excessive repetition
- ✗ Copying of phrases and sentences from the passage

Sample Question

Question 3

Read Passage B and reread Passage A.

Summarise the information given about:

- (a) The inhabitants of the Parisian quarter described by Orwell
- (b) The inhabitants of London described by Dickens

You should write about one side in total, depending on the size of your handwriting.

Up to 15 marks are available for the content of your answer, and up to 5 marks for the quality of your writing.

Maximum total = 20 marks

Passage A and Passage B can be found on separate sheets.

**COPYRIGHT
PROTECTED**



Passage A from George Orwell's *Down and Out in Paris*

It was a very narrow street — a ravine of tall, leprous houses, lurching towards attitudes, as though they had all been frozen in the act of collapse. All the houses were covered with tiles with lodgers, mostly Poles, Arabs and Italians. At the foot of the houses could be drunk for the equivalent of a shilling. (1)

On Saturday nights about a third of the male population of the quarter was drunk, and the Arab navvies who lived in the cheapest hotels used to conduct them out with chairs and occasionally revolvers. At night the policemen would stop the street two together. It was a fairly rackety place. And yet amid the noise and the French shopkeepers, bakers and laundresses and the like, keeping themselves piling up small fortunes. It was quite a representative Paris slum. (2)

...

The lodgers were a floating population, largely foreigners, who used to turn up and then disappear again. They were of every trade — cobblers, bricklayers, street prostitutes, rag-pickers. Some of them were fantastically poor. In one of the rooms a student who made fancy shoes for the American market. From six to twelve hours a day he made a dozen pairs of shoes and earning thirty-five francs; the rest of the day he attended to his studies. He was studying for the Church, and books of theology lay face-down on his table. In another room lived a Russian woman and her son, who called himself an artist. He spent his hours a day, darning socks at twenty-five centimes a sock, while the son, decorated with medals, frequented the Montparnasse cafés. One room was let to two different lodgers, one a day worker. In another room both a widower shared the same bed with his two grown-up sons, one a consumptive. (4)

There were eccentric characters in the hotel. The Paris slums are a gathering place for people who have fallen into solitary, half-mad grooves of life and given up trying to escape. Poverty frees them from ordinary standards of behaviour, just as money frees the rich. The lodgers in our hotel lived lives that were curious beyond words. (5)

**COPYRIGHT
PROTECTED**



INSPECTION COPY

Never can there come fog too thick, never can there come mud and mire too groping and floundering condition which this High Court of Chancery, most holds this day in the sight of heaven and earth.

**COPYRIGHT
PROTECTED**



Understanding the Question

In Question 3, there are certain commands given:

- you are told to write one side in total
- you are **not** asked to compare or contrast
- you are told to summarise specific details from the two passages

Selecting Material

Once you have worked out what the question is asking, your next task is to select the relevant material. You will need to produce a summary. This means reading through the relevant detail.

Remember that much of the passage will have nothing to do with the question, so you can ignore those parts.

Look at these two examples from Passage A above. Which do you think will help you answer Question 3a?

Example 1

It was a very narrow street — a ravine of tall, leprous houses, lurid with queer attitudes, as though they had all been frozen in the act of

Example 2

The lodgers were a floating population, largely foreigners, who used to bring their luggage, stay a week and then disappear again. They were of every description: bricklayers, stonemasons, navvies, students, prostitutes, rag-pickers

Comments

Example 1 gives you a lot of information about the street, but very little about the inhabitants of the quarter.

Example 2 gives a lot more detail about the people who live in the quarter, but very little about their jobs and their habits.

Activity 1

- Look at Question 3b which asks you to summarise the information about the habits of the inhabitants of London. Which parts of Passage B could you use to answer this question?

**COPYRIGHT
PROTECTED**



Writing your Answer

One way to begin each of your paragraphs is to use the wording in the question.

Answer to Question 3a

George Orwell provides us with much information about the inhabitants of the Parisian quarter he is living in. For example...

Answer to Question 3b

In Passage B, the information given by Dickens about the inhabitants of London is wide and varied.

- Notice that the question **does not** ask you to compare and contrast two passages at any stage. Other questions may do this but your commands being given in order to score highly.
- Remember you must not lift or copy sentences or phrases from the passages. You must use your own words.

Take a look at the example in the box below and notice how the answer is given first, then the text followed by the answer to show how it is supported.

Sample Answer

George Orwell gives us a wide variety of facts about the inhabitants of the Parisian quarter he is living in. It is very crowded with people, a significant majority of them come from European countries like Italy or Poland but there are also Americans.

Some of the inhabitants seem to enjoy two pastimes – drinking and fighting. They are often violent, often using guns in their feuds. Others, however, are more respectable. Some of them provide many of the services for the quarter – running shops such as bakeries and butchers – so that they are also making a sizeable amount of money from their businesses.

Many of the inhabitants however are very poor – some of them pick rubbish from the streets and some are prostitutes.

Others make shoes to finance their studies and some have to work extremely long hours. Even this is not enough though since several inhabitants have to work multiple shifts or with other members of their family.

Orwell describes the lifestyles of many of the inhabitants as being strange. Poverty has done this and their existence is neither normal nor decent.

**COPYRIGHT
PROTECTED**



Writing your Answer

INSPECTION COPY

Original Text + Sample Answer

All the houses were hotels and packed to the tiles with lodgers, mostly Poles.

George Orwell gives us a wide variety of facts about the inhabitants of the Parisian quarter. The quarter is very crowded with people, a significant majority of them foreigners. Many come from countries like Italy or Poland but there are also Arabs.

On Saturday nights about a third of the male population of the quarter was over women, and the Arab navvies who lived in the cheapest hotels used to come and fight them out with chairs and occasionally revolvers. At night the police came through the street two together. It was a fairly rackety place. And yet amid all this there were the usual respectable French shopkeepers, bakers and laundresses and the like, who made their money for themselves and quietly piling up small fortunes. It was quite a representative

Some of the inhabitants seem to enjoy two pastimes – drinking and fighting. They use guns in their feuds. Others, however, are more respectable and provide money for the quarter – running shops such as bakeries and laundries. It appears that they are able to make a good amount of money from their businesses.

The lodgers were a floating population, largely foreigners, who used to turn up one week and then disappear again. They were of every trade—cobblers, bricklayers, navvies, students, prostitutes, rag-pickers. Some of them were fantastically

Many of the inhabitants however are very poor – some of them pick rags while others

In one of the attics there was a Bulgarian student who made fancy shoes for a living. From six to twelve he sat on his bed, making a dozen pairs of shoes and earning a few francs. The rest of the day he attended lectures at the Sorbonne. In another room lived a young man, a son, who called himself an artist. The mother worked sixteen hours a day, doing up five centimes a sock, while the son, decently dressed, loafed in the Montparnasse quarter. He had let to two different lodgers, one a day worker and the other a night worker. The father, a widower shared the same bed with his two grown-up daughters, both consumed by

Others make shoes to finance their studies and some have to work extremely long hours. Even this is not enough though since several inhabitants have to share rooms and support several members of their family.

There were eccentric characters in the hotel. The Paris slums are a gathering place for people—people who have fallen into solitary, half-mad grooves of life and get stuck in a groove, normal or decent. Poverty frees them from ordinary standards of behaviour and keeps them away from work. Some of the lodgers in our hotel lived lives that were curious

Orwell describes the lifestyles of many of the inhabitants as being strange and eccentric. This and their existence is neither normal nor decent in some cases.

**COPYRIGHT
PROTECTED**



Top Tips on the Summary Task (Question 3)

- Keep your summary short and to the point. Write the suggested length report quoted as an answer to Question 3 that was just 175 words in length.
- In the exam, read the question **first** and then the passages. This read-through will be more guided.
- Underline phrases and sentences as you read through.
- Don't lift or copy phrases or sentences. You may have to use them (but that is OK – though anything beyond that will lose you marks).
- Remember that **not all** of the passage will be relevant.
- Go through **three** steps:
 1. Work out **what** the question is asking for.
 2. **Select** the relevant material.
 3. **Rewrite** and **summarise** groups of facts **concisely**.

INSPECTION COPY

COPYRIGHT
PROTECTED



Component 3: Directed Writing and Composition

Component 3 – the Directed Writing and Composition paper – is a two-hour paper worth 50 marks.

- You must answer two questions, one from Section 1 and one from Section 2.
- Section 1 is entitled **Directed Writing**. In terms of the skills being tested, it is similar to the Directed Writing question on Paper 2. You have to write two texts. It is worth **25 marks**.
- Section 2 is entitled **Composition**. It contains **six** questions. There are three different types of writing:
 - argumentative/discursive writing
 - descriptive writing
 - narrative writing

You are given a choice of **two** questions for each of these. You must choose one and write between 350 and 450 words. This question is worth **25** marks.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Section 1: Directed Writing

The first question in Component 3 is a Directed Writing question. It is based on a set of documents or a script of some kind. An example is given below:

Sample Script

Hala Mohammadi is a 16-year-old student at Qatar International School. She is an enthusiastic member of the Drama Club. However, the school does not have a stage. Hala has arranged a meeting with the Head Teacher to discuss this and persuade him by persuading the school authorities to provide money towards the building of a stage.

Hala: Thank you for taking the time to see me, sir.

Head Teacher: That's perfectly all right. Now what is it that you'd like to discuss?

Hala: Well, as you know, the Drama Club is a very popular activity here and about between 20 and 30 students turning up every week to practise and rehearse.

Head Teacher: What do you mean 'space'?

Hala: At the moment most of our drama sessions take place up in the English hall. We have to rearrange the desks and chairs to create an acting area to practise. But the problem is it's not the same as a real stage.

Head Teacher: Why not?

Hala: For a start it's very difficult to get things like entries and exits right. And for our voices is difficult too, plus we can't do our blocking very well since there's no stage.

Head Teacher: Wait a minute Hala! I'm not a drama expert. What does 'blocking' mean?

Hala: Sorry sir. It means sorting out where the actors stand on stage while a scene takes place.

Head Teacher: Okay. But we have a stage in the sports hall. Why can't you use that?

Hala: Because we can't get access to it. The hall tends to be booked out every week by sports clubs like football and basketball and badminton. Then there's the problem of their activities. At the moment we can get in there once every two weeks for practice, which is not enough to rehearse a major production.

Head Teacher: And so your solution would be to...?

Hala: We'd like a small extension built to the school or, better still, a dedicated stage.

This script is continued on a separate sheet.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Sample Script Continued

Head Teacher: All right, let's consider some of your points first. Space, as a problem throughout the school. Our numbers in both primary and secondary hardly have the room to fit all our teaching classes in never mind cater for all the moment.

Hala: True, but we feel drama should be a special case. After all, the production of publicity to QIS. Last year our play made the pages of *The Gulf Times*.

Head Teacher: I totally agree with you. They are a very important part of school goes for sporting clubs and music, the school newspaper and all the others. How much money spent on specialist facilities?

Hala: I see your point but I'd argue that drama is a special case. Those after mentioned all have existing facilities. Drama has none. Plus if Drama had its own would free up places like the hall for the sporting activities that it was designed for. And then there are the spin-offs. Drama is great for developing physical and mental demands discipline, creates confidence and then there's the memory and expression. Added to that is the fun factor. Our students love acting and people enjoy our school shows.

Head Teacher: Yes, there's not much I can disagree with there. But building a theatre would cost a lot of money, probably more than we have in budget right now. Can your drama group do anything to help raise some funds?

Hala: Well, the ticket money from the productions we put on now could go towards helping with that. We made quite a lot of money from our last show. There are also do like cake sales and sponsored walks. Maybe even a Dramathon where we have a row or something like that.

Head Teacher: All right, I'll put your idea to the governors. I'll make no promises but I'll be sympathetic to your cause. In the meantime what do you propose to do next?

Hala: I was going to ask you if I could attend the next governors' meeting to be saying why the school needs a theatre.

Head Teacher: That's a good idea. I look forward to hearing your speech.

Hala: Thank you for taking the time to listen sir.

COPYRIGHT
PROTECTED

Activity 1

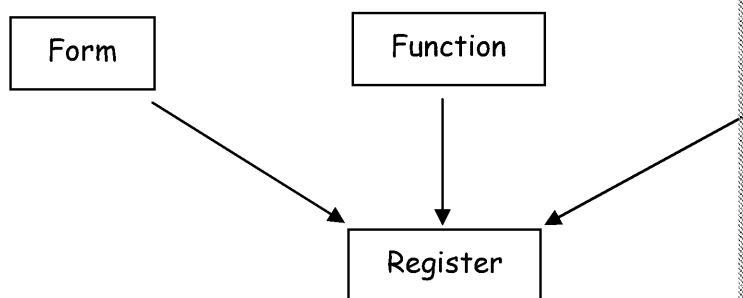
- You are Hala Mohammadi. You are now going to write the speech to the governors of QIS proposing a new theatre at the school.

You should:

- start with a clear account of the problems faced by the Drama Club
 - persuade the governors that a theatre is something the school should have
-
- Select your material from the script above.
 - Pay attention to the order in which you use it.
 - You may include your own ideas to improve drama at the school to what you have read.
 - Write about one and half to two sides depending on the size of your answer.
 - Up to 10 marks will be given for the content of your answer, and 10 for the quality of your writing.

Use the FFAR Technique

What this question is testing is your knowledge of **form**, **function** and **audience**. These three things affect the **register** (FFAR). Broadly speaking, the register is **informal**. The form and function of a piece of writing, as well as the audience it is aimed at, all have a direct influence on register.



The question gives directions which guide you towards writing in a specific purpose and audience. You need to be able to spot these directions when the question comes in. Here are five easy steps for you to follow:

- Step 1:** Before reading the text, read the question.
- Step 2:** Pinpoint the **form** you are being asked to write in.
- Step 3:** Do the same for the **function**.
- Step 4:** Who is the **audience** you are being asked to write for?
- Step 5:** Work out what type of **register** you will need to write in – formal or informal.

COPYRIGHT
PROTECTED



Speech Writing – A 13-Point Guide

1. Rhetorical use of questions

Example: 'What will happen to the Drama Club if no theatre is in this generation of actors at QIS?'

2. Addressing the audience directly

Example: 'You must act on this advice...'

3. Using concrete details not vague ones

Example: 'A theatre at QIS would mean increased participation in drama.'

4. Using shorter, simpler sentences rather than over complicated ones

5. Using factual detail, statistics and quotations, *they help, but use them sparingly

Example: 'The play's the thing...' (a quote from *Hamlet*)

6. Using the 'problem-solution' structure

Example: 'At the moment drama at QIS is slowly becoming less popular, but if we have a theatre, this trend will reverse.'

7. Beginning with an effective introduction

8. Using 'the hook' – a brief anecdote or a hard-hitting fact to capture attention

Example: 'A new theatre would not only enhance the school it would also give a chance to all the individuals who act in it.'

9. Get to the point – don't ramble

10. Repeat words – repetition can be effective but don't repeat ideas

11. Make strong transitions between one point and the next

Example: 'Another argument in favour of a theatre...'

12. Use three-part lists (they help to give a speech rhythm)

Example: 'A theatre will make plays, assemblies and other gainful occasions.'

13. Remember the function of a speech – they usually inform **and** persuade

**COPYRIGHT
PROTECTED**



Activity 2

- Look at these two speeches and decide which one is best and why.

Speech 1

Building a new theatre at QIS would be money well spent! I and the QIS Drama Group firmly believe that the construction of a new theatre will enable staff and students to produce and perform the sort of plays that we want and its community of friends, family and alumni really deserve it. Our dream can become a reality...

Speech 2

It would be really good to have a new theatre. We could do lots of things with a new theatre. We could have more seats and lights. We could invite people to watch our plays. We could charge money for the tickets. We could use it on props and things. A new theatre would be really good.

**COPYRIGHT
PROTECTED**

Activity 3

- Read the examiner's verdict and then write your own version of the

Remember to use an appropriate register that both informs and persuades your imaginary governor audience.

Examiner's Verdict

Speech 1 would receive more marks. There is a strong persuasive tone with a good exclamatory start – 'money well spent!' The use of direct address to the audience and the three-part list – 'friends, family and alumni' give the speech a sense of purpose.

Speech 2 on the other hand is repetitive and lacks spark. The use of 'we' is reasonably well as does the use of 'we' but there is little sense of audience or definite ideas – 'and things'.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Section 2: Composition – Descriptive Writing

The Descriptive Writing questions usually ask you to write in a lively person, place or event.

Imagine you have a video camera in your hands and you film the ins concert or a close friend or relative. Now, instead of showing the vide pen and **describe** what you have just filmed. That's what the IGCSE A good place to start is with the five senses:

◆ Sight ◆ Sound ◆ Smell ◆ To

Now think of a place you know really well, for example, a classroom come into your mind and group them around the five senses. Depen describe, some of the senses may not be overused. For example, tas important for a classroom description but for a restaurant it would be

Below are some of the sense descriptors that come to mind when I th

Sight	Desks, chairs, display boards, windows, book floors, pens, pencils, rulers, notices, photogra
Sound	Talk, laughter, shouts, scrapes, bells, car eng noises, mobile phone ringtones, music
Smell	Floor polish, sweat, air freshener
Taste	
Touch	Soft paper, smooth whiteboards, grainy desk plastic window frames, wooden doors

Activity 4

- Write an opening paragraph to a descriptive piece using the infor above.
 - Write in the present or past tense but try not to use pronoun 'my'.
 - Similarly try to avoid using names of a person or an invento use these, the piece begins to sound like narrative – story- a descriptive question is asking).

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Two Responses and an Examiner's Verdict

Below are two responses to Activity 4. Decide which you think is best.

Response 1

The classroom fills with the sound of scrapes and shouts and Blue-shirted students sit in rows straight as arrows, heads bent and desks. Some fiddle with pens while others turn and talk. From the solitary window in the room, the sun streams through alternate patterns of shadow and light. In its beams, dust moves slowly in hazy patterns while at the front of the room a teacher back to class, furiously writing on a whiteboard the colour of

Response 2

I watched the teacher write on the board. Next Cooke was writing something on his desk. It was hot in the room and the sun was really bright. people were swinging on their chairs and somebody really bad cough. I don't really like our class smells of sweaty feet and floor polish and when goes I can't wait to get out.

Examiner's Verdict

Response 1 would gain more marks. It is written in the third person and there is an effective use of adjectives and simile.

Response 2 reads almost like a narrative. There is a lot of emphasis on feelings and little descriptive language is used.

**COPYRIGHT
PROTECTED**



Improving your Descriptive Writing

1. Show, Don't Tell

Look at this sentence from Response 2 above.

'It was really hot in the room and the sun was

That is a classic **tell** sentence. Good writers don't tell – they **show**.

Activity 5

Showing not telling is a very important writing skill, useful for both the Narrative Writing questions in Paper 3.

- Look at sentences 1–3 below. They all **tell** the reader something. Rewrite them into **show** sentences. First, an example shows you what is required.

Example

Version 1 (tell): The woman was angry.

Version 2 (show): She slammed the book down, her mouth a thin

Sentences 1–3

1. It began to rain.
2. The student was nervous.
3. The classroom was untidy.

COPYRIGHT
PROTECTED



2. Use of Adjectives

Adjectives usually go before nouns and can be used to give descriptive information about the size, shape, texture, age, emotion and colour of a place, person or object.

Do not overuse adjectives as it can make your writing sound boring.

Look at the following sentences:

1. She was a sad, angry, large old woman.

This gives us a lot of information but is a very clumsy sentence simply because of too many adjectives. It also *tells* rather than *shows*.

2. Her lined face was framed by greying hair.

This is a much better sentence. From the wording used, the writer *shows* that the person is old. The two adjectives – ‘lined’ and ‘greying’ – both have connotations of age. Also that the adjectives are not listed but broken up by a verb – ‘framed’.

3. Use of Simile

A simile is a comparison using ‘like’ or ‘as’.

- a. Her eyes gleamed like daggers
- b. Bent double like old hags
- c. As cold as ice

Similes can really bring descriptive writing alive. But **do not** overuse them.

Try also to avoid cliché (in other words, comparisons that have been used many times, such as (c) above).

A good simile creates images in the reader’s mind through the use of comparisons. For example, the connotation of the word ‘hags’ in (b) above).

Similes can show certain details about appearance or mood or personality in a very concise way.

4. Use of Metaphor

A metaphor is an indirect comparison between two things – a way of saying one thing is something else. Metaphor is a very good way of again suggesting a person or thing or event in a very concise manner. They are sometimes used in writing but we use metaphor all the time in speech. For example:

Rooney is lightning quick
His gaze was icy
With a vulture’s eye the general surveyed the battlefield

If you can, put a few metaphors into your description but **use them** sparingly.

COPYRIGHT
PROTECTED



5. Use of Personification

Personification is the giving of human qualities to animals or objects

The wind howled through the night
The engine coughed once and then died
The grandmotherly geese
The tulips nodded gracefully in the fields

Again the use of personification depends on connotation. As readers
qualities with words like 'purred' and 'grandmotherly' and 'howled'.

Personification is another way to show rather than to tell. 'Coughed'
sound that has connotations of illness, showing that the engine did not

6. Structure

Vary your sentence and paragraph length. Mix short and long sentences
to your work. For example:

The classroom emptied. From the window came the sound of a bell
then a bell rang, its chimes echoing about the deserted corridors.
slammed.

There is a mixture here of short and long, which gives variety to the

**COPYRIGHT
PROTECTED**



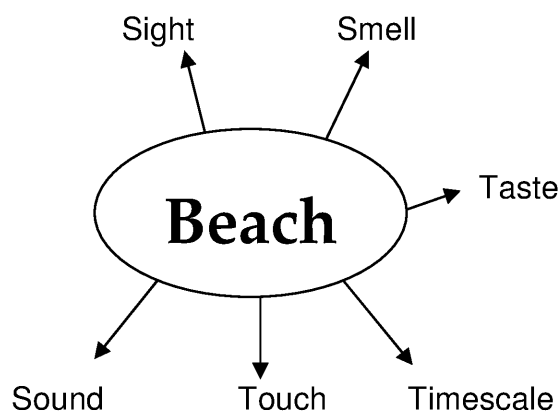
Descriptive Writing Questions

Descriptive Writing questions on Paper 3 might be as follows:

1. Think of a place that you know well. Describe it at **two** different times.
2. You are at a party. Describe the scene.
3. 'The most beautiful place I know.' Describe it.
4. Describe the characteristics of a person you know very well. They could be a family member, a friend or a friend of a friend.
5. Describe one of the following:
 - A beach
 - A football stadium
 - A pop concert

Activity 6

- After choosing one of the six questions above, use the plan below to structure your ideas. Try the senses first – things you might see, hear, touch, taste or smell. Then write the answer.



Sight: sea, sand, birds, beach vendors, colour of the sky, water, sand on the beach, different people on the beach (old and young, children and adults, teenagers)

Sound: waves, boats, aeroplanes, birds, people talking, shouting, laughing

Touch: water, the sand

Taste: food, salty sea

Smell: sea, food, sun cream

Timescale: to vary your description, you could describe the beach at different times. For example, in the morning when it was less busy, during the afternoon and then in the evening (the sun going down)

**COPYRIGHT
PROTECTED**



Section 2: Composition – Narrative Writing

If you decide to answer the Narrative Writing question on this paper, you must choose either **a complete short story** or **an episode from one** or **the open-ended story** option you choose, successful narrative writing contains some common features that you have to include in your piece.

1. Point of View

When writing a narrative, one of the first decisions the author needs to make is whether to use a first person point of view or a third person point of view.

First person

By using the **first person** ('I' in the narrative), the author can achieve a more subjective view of events, actions and other characters. For this reason, it is sometimes referred to as 'first person viewpoint'.

Third person

The **third person** point of view can achieve a more objective viewpoint. By using a character's name or he/she/it/they, the point of view is shared between many different characters.

Remember, though, that when using third person it is still possible to use a character's viewpoint and write about a character's innermost thoughts and feelings.

Activity 7

Below is a passage written using the third person. After reading it, try to rewrite it using the first person.

He couldn't believe what he was hearing. 'Are you sure it was me?' The detective sat heavily and shook his head. 'Not only are we so close to the witness.'

Billy hooked a finger in his shirt collar and swallowed noisily. The room seemed too hot all of a sudden and he wondered if they would let him breathe some fresh air. Looking across at the beefy face of Detective Inspector Ward he saw no chance of that though. Not a cat in hell's.

In his turn Ward decided the little runt sat opposite was guilty, glared at all over his scrawny face and the policeman repressed an urge to slap him. As good as solved and the higher-ups would have only one man to thank for it.

Note: It is difficult to reproduce the change of point of view in the passage when rewriting it in the first person.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



2. Genre

A 'genre' is a **type of story**. For example, horror stories and spy stories.

Sometimes the question you are given will specify a genre, but more questions are left open-ended and, as a result, are open to any interpretation. Give them.

Often, the most successful writing is that which is based on personal experience. 'Write what you know' is a good piece of advice. Unless you know a specific historical period it might be best to avoid that type of story.

3. Setting

Setting can refer to the **place** in which a story is set and it can also refer to the time. You can set the story in the past, the present or the future.

The questions on the paper often direct you in terms of setting. So, for example, you might ask you to set your story in an old building, a school or even a specific time. If a question does not do this, then the setting of your story could, literally, be anywhere: a classroom, another country, the surface of the moon.

4. Plot

You could argue that what happens in your story is the most important part of any narrative. You need to grip your reader and make them want to continue. Your story – something which is hard to do.

Being original is the key. Always avoid using a storyline you've read before. Come up with something different.

The questions, to a certain extent, do guide you in regard to plot and

COPYRIGHT
PROTECTED



5. Openings

A good opening to a story is essential. Try to do something a bit different starting with a piece of dialogue or by using flashback. This is known as a hook and can work well sometimes. Below is an example:

As I walked through the school gates for the first time I paused for a moment, to gather my thoughts in the main, but also to remember back... back to my first day and my first encounter with Mr Phelps, my History teacher and classroom tyrant.

Mr Phelps was new to the school, as was I, and I fell foul of him almost immediately. I think I learned that lesson on the Ancient Romans that real power is not in it though.

Remember too that sometimes a question will ask you to write just the beginning of a story. You need to establish something about character and plot. The final line will still be open-ended, though, since you would want an audience to 'read on'.

6. Closures

Closures are important. Many candidates make the mistake of telling the reader everything and effort to wrap the thing up and come to some definite conclusions.

Try not to do this.

Some of the best story endings are inconclusive and the 'what happens next' leaves the reader to think about.

For example, the writer Stan Barstow in a short story called 'The Death of a Character, Vince, knife to death a nightclub bouncer on a lonely heart' and we hear nothing about what happened to Vince – there is no scene, no sentencing or execution. Barstow leaves readers to come up with their own conclusion. That kind of open-ended conclusion can be very effective.

**COPYRIGHT
PROTECTED**



7. Description

Description is an essential part of the mix where story writing is concerned. It falls into three categories:

- Description of a character's appearance and personality
- Description of place
- Description of thoughts and feelings

Many of the features outlined in the Descriptive Writing section above, especially the idea of **showing and not telling**.

(a) Description of character

Jack Donaldson was of middling height, a round belly and a face made brick-red by constant exposure to the sun.

Remember you can **over-describe**. The sentence above gives a picture of appearance and suggests something about his personality.

Activity 8

- Introduce a new character. Write **three** things about the appearance.

(b) Description of place

Again, show, don't tell. Compare the sentence which follows with the one above.

The bedroom was untidy.

The bed was unmade while books and magazines lay scattered on the floor, obscuring the carpet in most places.

The second sentence *shows* the reader that the bedroom is untidy rather than just telling them.

Remember too that, when describing person and place, the use of literary devices (like metaphor, personification and so on) can also be effective.

**COPYRIGHT
PROTECTED**



7. Description Cont'd

(c) Description of thoughts and feelings

The description of thoughts and feelings can be an **internal monologue** (where a character outlines their own thoughts). Alternatively, an **omniscient narrator** can describe the feelings (providing a more objective account).

Whichever method is used, it is vital to include the description of thoughts in your story writing. You can have characters thinking about events, situations or other characters in the story.

Activity 9

- Read the description below and add to it a character's thoughts and feelings.

The bed was unmade while books and magazines lay scattered on the floor, obscuring the carpet in most places.

8. Use of Dialogue

Good dialogue fulfils a number of functions when writing. It can be used to reveal personality, thoughts and feelings. It can move the plot along or reveal an essential part of the 'mix' of story-telling. When using dialogue, it needs to sound natural. And, above all, it needs to sound right.

In addition, there needs to be effective **dialogue attribution**. Dialogue attribution tells the reader how something is said. Look at the extract below:

'Is there any chance, do you think?'

The doctor glanced away. 'I doubt it,' he said. 'I don't give up all hope yet.'

'Give it to me straight,' replied Billy's mother.

'That's as much as I can say right now,' the doctor insisted.

The dialogue attribution is underlined. It tells us who said the words and how they were said. Some writers use adverbs (for example, 'replied Billy') but this can be a problem if they are overused.

Layout is important when using direct speech. You must start a new line for each different speaker and the rules of quotation mark placement and punctuation apply.

INSPECTION COPY

COPYRIGHT
PROTECTED



9. Reported Speech

Reported speech can be used to give variety to your writing. The following examples show how it is used.

He told the teacher he would finish the essay on time.
She said she was fine but didn't want to go to the dance.

It is important not to overuse reported speech and it is often effective to use direct speech.

10. Characterisation

Creating characters is an important part of story writing. Descriptions of what they look like, what they say, and what they do all help to establish a picture in the reader's mind. Remember that your word count is relatively short so don't try to describe too many characters. Two or three should be sufficient.

11. Figurative Language

Figurative language is the use of techniques such as simile, metaphor and personification. These techniques are explored in the Descriptive Writing section above.

Exam Practice

In the exam, it is necessary to mix all the ingredients of story writing. Remember that if you put in too much dialogue or description into the story, it will not taste too good. Get the right mix (varied dialogue and description, actions, thoughts and feelings) and you are well on the way to producing something interesting.

Below are some narrative questions. Practise writing them before the exam.

1. Write a story in which fear is central to the plot.
2. The main character in your narrative has just moved to a new house. Write the *beginning* of this story.
3. Write a mystery or thriller story set in a school.
4. Write a story called 'The Time Traveller'.
5. You are invited to a birthday party at an old friend's house. As the lights go out. Write a short story called 'The Surprise'.

**COPYRIGHT
PROTECTED**



Section 2: Composition – Argumentative and Discursive

The difference between these two types of writing is as follows:

- **Argumentative writing** usually sets down a persuasive set of arguments against a particular point of view.
- **Discursive writing** considers all sides of an argument in a balanced way.

Activity 11

Consider the following ‘burning’ issues and decide which might be best to write a piece as opposed to a discursive one.

- | | | |
|------------------------|--------------------|--------------|
| (a) Capital punishment | (b) Cloning | (c) Abortion |
| (d) Terrorism | (e) Global warming | (f) Racism |

A Framework for Success

If you choose to do this question in the exam, follow the steps below:

Step 1

Underline the important words in the question.

Step 2

Write down the ideas that come to mind. This could take the form of a spider diagram. If only a very few ideas come to mind, then **don't do the question**.

Step 3

Structure your answer. Once you have your ideas, set them down in some order.

Step 4

Write your introductory paragraph. This usually contains a topic sentence and a summary that summarises your main arguments. For effect, you could include rhetorical questions.

Step 5

Link your paragraphs to the opening sentences. Each paragraph should add a new point to the argument forward.

Step 6

If you can, use evidence to back up your argument. This makes your essay more convincing.

Step 7

Use links to change topic or put alternative views.

Step 8

Write the conclusion. A good conclusion does not just repeat the argument but sums up. It can also be used to state your own opinion about the topic.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Features of Argumentative and Discursive Writing

- It is conventional to use the timeless present tense.
- Using 'I' and 'we' can have an impact, but do not overuse them.
- The use of emotive language can be very persuasive in the right context.
- Introductions are a good place for rhetorical questions but do not overuse them.
- Use linking phrases to connect one paragraph to the next. 'And of...'
- Use conjunctions to link your arguments. These can be used to:
 - i. add information (using 'and', 'but', 'or')
 - ii. explain cause and effect ('as', 'since', 'because', 'if')
 - iii. establish time sequences ('after', 'since', 'as', 'until')
 - iv. provide contrasting information (using words like 'unlike')

Sample Questions

1. 'School: the best years of your life.' What do you think?
2. 'Mobile phones – the greatest invention ever.' How far do you agree?
3. Capital punishment: right or wrong?
4. 'Men and women can never be equal.' What do you think?
5. Your country has just won the right to host the World Cup. What are the advantages and disadvantages of this event coming to your country?

Notice that Questions 1 to 4 could be approached either discursively or argumentatively, while Question 5 is asking for a discursive approach.

INSPECTION COPY

COPYRIGHT
PROTECTED



Writing a Model Answer

Question: ‘School: the best years of your life.’ What do you think?

Step 1

Underline the important words in the question.

‘School: the best years of your life.’ What do you think?

The important words are the phrase ‘the best years of your life.’ The question ‘what do you think?’ Some people believe that school is the best years of your life when you can be really happy. There are none of the stresses of adulthood, you are surrounded by people your own age, you have friendships that last for life, you may have your first love affair. In a more discursive approach you could argue that this is a rose-tinted view of school – one that is created by nostalgia. School for some people is argued, is a horrible experience – officious teachers, bullying, peer pressure, and, worst of all, sports.

Step 2

Write down the ideas that come to mind. Your list might look something like this:

Pros

Friends
No responsibilities
Sporting opportunities
Extracurricular opportunities
Trips, plays, orchestras

Cons

Exam pressure
Bullying
Teachers
Boredom
Irrelevant subjects

Step 3

Structure your answer. Once you have your ideas, set them down in a structured way.

I’ve decided on an argumentative approach to this essay against the idea that school is the best of your life. The essay will use the following structure:

*Paragraph 1 will be my introduction
Paragraph 2 will deal with exam stress/pressure
Paragraph 3 will be about bullying
Paragraph 4 will be about lack of facilities
Paragraph 5 will be my conclusion*

**COPYRIGHT
PROTECTED**



Step 4

Write your introductory paragraph. This usually contains a topic sentence and summarises your main arguments. For effect, you could include rhetorical questions.

School... homework, teachers, exams, reports, bells and uniforms. The idea of school years being the best of your life is one I simply can't believe. The pressure, the stress, the sheer competitiveness of modern education is something that the older generation have no idea about. The bullying – a recent report on UK schools states that up to two million schoolchildren miss school because of this phenomenon. As a result, they are and they are unlikely to say that school was the best years of their lives.

Step 5

Link your paragraphs to the opening sentences. Each paragraph should move the argument forward.

The first paragraph:

Those who say that the school years are the best of their lives haven't stepped into a modern educational establishment lately. Today are tested, examined and monitored like a batch of lab rats. Levels are pored over by teachers and parents and any drop in marks is likely to lead to a Spanish Inquisition along the lines of the 'I didn't go to school I didn't have a TV, computer, iPod to distract me'. Teachers and teachers don't realise the enormous amount of stress that students are under nowadays to pass exams, go to university and find a job. Then there is the peer pressure, which can be enormous. Jealousy and good old-fashioned one-upmanship are rife in schools and a large part in the increasing number of teenage suicides.

Step 6

Use links to change topic or put alternative views.

For example, a linking sentence to the next point could be:

Another reason why school years could be said to be the worst of your life...

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Activity 12

Using the suggestions in the section entitled ‘**Writing a Model Answer**’ to the question:

‘School: the best years of your life.’ What do you think?

Top Tip

When you have finished the paper, remember to read through your answer. You can change, add or take out material at this stage and it may make a final grade.

Useful Websites

Below are some useful websites that will help you with your writing.

www.short-stories.co.uk
www.explorewriting.co.uk
www.schoolzone.co.uk
www.angelfire.com

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Component 4: Coursework Portfolio

The Coursework Portfolio component is the alternative to Paper 3 and is worth 40 marks.

A total of 50 marks are available – up to 40 marks for Writing and up to 10 marks for Reading.

Candidates must complete a portfolio of work consisting of **three** assignments, each between 500 and 800 words in length. Assignments can be handwritten or word-processed. For **one** of the assignments must also be submitted.

Three different types of assignment are required.

- Informative, analytical and/or argumentative writing
- Imaginative, descriptive and/or narrative writing
- Response to a text

Ideas for Each of the Assignment Types

1. Informative, analytical and/or argumentative writing

- An autobiography
- A travel guide
- A prospectus for a school or college
- An essay that takes an informed, argumentative view on a controversial issue such as abortion, capital punishment or global warming

2. Imaginative, descriptive and/or narrative writing

- A short story in any genre that demonstrates an understanding of narrative structure, including characters, settings, plot and closures, characterisation, plotting and the importance of narrative writing
- A prequel to a well-known story that exhibits the above
- A sequel to a well-known story that exhibits the above
- A descriptive piece of writing

3. Response to a text

- Choose an article in a newspaper which examines a contentious issue such as plastic surgery – and write an article on this subject.
- On the Internet, find the *Lonely Planet* guide to your town or city. Write a response to the author which counters some of the facts, arguments and opinions.

Remember that these are just examples. There are many more subjects you could choose for a portfolio of work. Whatever you choose, however, must fulfil the requirements of the syllabus.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Top Tips

1. It is very important when producing a Coursework Portfolio to choose facts, opinions and/or arguments. The text may be from any number of sources, for example, magazines, newspapers, the Internet – but there must be something within the text that can be analysed and evaluated.
2. Above all, you must make reference to the text throughout your portfolio.
3. A copy of the text used must be placed in your portfolio.
4. Always plan your writing.
5. Always draft your writing. Everybody makes mistakes when writing, so always check for errors in spelling, grammar and punctuation as well as in structure. The examiner will expect a high degree of accuracy in these areas so always check carefully.
6. Always check through your work. Some students prefer to check through each paragraph; others prefer to read through on finishing the task. Either way, a final check **must** be done. You will notice errors and these can then be removed before the work is finally handed in.
7. When checking your work, **read it out loud** to yourself. You will often hear errors that you didn't notice when you wrote it. Use this method and you can change it accordingly.
8. Remember you must keep at least **one draft** for your portfolio. Do not throw away your drafts.

COPYRIGHT
PROTECTED



Components 5 and 6: Speaking and Listening

The Speaking and Listening components for the First Language English exam. Only one component from either 5 or 6 needs to be completed and the grade received in any way the grade received for the written components of the exam.

Option 5: Speaking and Listening Exam

Part 1

You will give a presentation – a speech or a talk. It is worth 10 marks and must be four minutes in length.

Pick a topic you feel strongly about or have some knowledge of. It could be a play or a film you have just watched or the advantages of a new piece of technology. The topic is almost endless but you must be able to talk continuously on the topic for four minutes, without interruption from the teacher/examiner. Be prepared to give your own **ideas** about your chosen topic.

Part 2

Part 2 consists of a discussion with the teacher/examiner that lasts a minimum of four minutes. It is worth 20 marks and the basis of the conversation is the topic chosen for Part 1.

For example, if you have chosen to talk about your favourite band in Part 1, the discussion in Part 2 will follow which revolves around this. Be prepared to answer questions about genre and your own interests in music. This may develop into a discussion about the importance of music in popular culture or the notion of celebrity in the 21st century.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Top Tips

1. Be organised with regards to your facts, opinions and ideas. Think of something the examiner will be looking at closely.
2. Make sure your language and register are appropriate to the task you are addressing.
3. You are allowed cue cards, so use them if you feel the need. They can help your speech.
4. Try to use some of the language devices mentioned elsewhere in the guide when organising your talk.
5. Be aware of your audience. Try to maintain eye contact. Try to vary your tone so that it is not a monotone throughout.
6. Pace is important. Do not talk too fast as your audience will not hear what you are saying. At the same time, do not talk too slowly.
7. You are allowed to use pictures, maps, diagrams and statistics. However, a short extract from a DVD or a piece of music might also be used. Remember you must talk for the allotted time and some candidates try to 'pad' their talks with devices such as these. Avoid doing this.
8. For Part 2 try to think of the types of questions the examiner will ask in the discussion phase of the assessment. If you have given a talk on a topic, try to consider the themes that the movie raises or ideas about the characters or acting aspects.

**COPYRIGHT
PROTECTED**



Option 6: Speaking and Listening Coursework

Up to 30 marks are available. Three tasks need to be completed and duration of the course:

- i. An individual activity
- ii. A paired activity
- iii. A group activity

Task 1: The Individual Activity

This usually takes the form of a talk. The subject of this could be about your favourite pastime to a talk about a book you have just read or a film you have prepared to give facts, opinions and ideas about your chosen topic.

Top Tips

1. Do some research for your talk. Go to the school library or use the internet. Use prompt cards. Do not try to talk off the top of your head.
2. Be prepared to answer some questions. Try to predict what you will be asked.
3. Practise your talk in front of an audience of friends and/or family. They can give you some good advice.
4. Remember to use pictorial or other devices to illustrate your points. They should be **relevant**.
5. Remember to use language that is appropriate to your audience.

Task 2: The Paired Activity

This task is completed in conjunction with another student. A starting point could be a role play or a discussion about some contentious issue on which you have different views. Listening and responding to arguments is a key element in this activity.

Top Tips

1. This is meant to be a conversation, so be flexible. **Do not** follow a script.
2. Listening is very important for the paired activity. Listen to your partner and what they are saying.
3. Remember you can still use language devices for this activity. Use persuasive statements. Humour can be used, as can irony.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Task 3: The Group Activity

Several students are involved in this activity. Try to choose a subject that all participants in the group have knowledge and enthusiasm. Remember that your speaking are being assessed and it is important to respond to what others say.

Top Tips

1. Argue your points in a persuasive manner but do not dominate the conversation.
2. Do not be dismissive of other people's views. Consider them in a constructive manner.
3. Try to move the conversation on to new points when one has been discussed.
4. Refer back to previous points to show that you have listened carefully.
5. **Above all, make sure you speak.** You cannot be awarded a mark if you do not make a contribution.

INSPECTION COPY

COPYRIGHT
PROTECTED



Teacher's Notes

Introduction

The following Teacher's Notes provide alternative ways to deliver some of the material in the Study Guide as well as extension ideas and some tips with regard to the course.

A common strand running through the course as a whole is the need to recognise the impact on register, form, function and audience when writing is tested on this in all the written components. Every opportunity must be taken to develop these skills.

Past paper practice is always useful but since the First Language examination was introduced in June 2005, only a limited number of past papers are available. However, these are still useful in that they contain directed writing questions. Gathering these together in a pack is useful for revision and students can use these as an independent learning aid.

Extension Activities for Component 1

1. Short Answer Question

In pairs, students are asked to come up with their own short answer questions for the extract by the teacher. Each group then reports back to the class and, collectively, the best nine.

2. Form

Use TASK 1 on page 7, namely:

Questions on *The War of the Worlds* extract could ask you to write in different forms.

For example:

Write a **newspaper article** that tells readers of the attack on the machines.

Think of different forms and make a list.

Abler students could write the newspaper article or choose another form to write about the events outlined in the extract.

3. Register

To reinforce the difference between formal and informal registers, ask students to write about the event in school. Students could write an email to a friend about that event or write the same event to a teacher.

A topical news story could also be presented and students could be asked to write in the style of a tabloid as opposed to a broadsheet newspaper (assuming some experience of these two forms of journalistic writing).

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Extension Activities for Component 2

1. Functions

The activity on Functions of Writing on page 16 above can be extended to a group and asking students to identify function. Students need to work on many levels and that most pieces of writing have at least a d

2. The Directed Writing Question

Activity 4 on page 19 asks students to write a letter:

Question 1

Imagine you have just spent a holiday at the hotel in Passage 1. Write a letter to a friend which:

- describes the hotel and the area that surrounds it
- tries to persuade your friend to take a holiday there

Students could choose a different form for their piece – a newspaper article, for example.

3. The Language Effects Question

A useful way to introduce the concept of Feature Example Effect (FEE) is to use the following example from *Othello*:

I kissed thee ere I killed thee

Less able students are not confronted with a large amount of text to point out features and their effects in a concise way. For example, he

- Repetition – first person ‘I’ and second person ‘thee’
- The connotations of the verbs ‘kissed’ and ‘killed’ can be pointed out
- The use of palindrome ‘ere’ balances and separates two three

4. Question on Hôtel Des Trois Moineaux (see page 24)

Non-native speakers in particular have problems with understanding reading passages and it is important to stress that they do **not** have to write about all the vocabulary/points on the mark scheme. A useful exercise is to put up the vocabulary/points and then to ask students which ones they do understand. They can then usually sufficient to gain a mark higher than 5, although it is important to must, at all times, write about **effect**.

**COPYRIGHT
PROTECTED**



5. Alternative to Activity 1 on page 31

The Dickens extract on page 30 has been deliberately chosen to extend the range of selection. The information required to answer the question on the extract is considerably harder to find than in the Orwell extract. If less able students struggle with this, an alternative differentiation task is:

Summarise the effects of the weather on Long

There is more information here for students to extract and summarise.

Summary Question Types

Students might find it useful to have pointed out to them the different types of summary question. The four 0500 papers so far set have contained summary questions classified as follows:

1. The 'overall' question. *Example:*

Summarise the effects of war on the individuals in Passages A and B. I call this an implicit 'two-paragraph' answer, the first paragraph covering the first passage and the second with B.

2. The explicit two-paragraph question. *Example:*

Summarise:

(a) the inhabitants of Paris; (b) the inhabitants of London

Note the a/b structure makes the students *explicitly* answer using two paragraphs.

3. The explicit four-paragraph answer. This occurred on the Summer 2015 paper. Students had to summarise:

(a) the thoughts and feeling of characters A and B

(b) the landscape that characters A and B travel through

Again there is the explicit a/b split but pointing out that this requires four paragraphs in response helps weaker students.

4. The implicit four-paragraph answer. *Example:*

Summarise the effects of modernisation in Beirut and Bangkok and the signs of the past still remain in both cities.

This is an 'overall' type question that requires again **four** separate paragraphs.

- The effects of modernisation in Beirut
- The effects of modernisation in Bangkok
- The signs of the past that still remain in Beirut
- The signs of the past that still remain in Bangkok

Students in my English group have also labelled this the 'sneaky' question. It's a good memory aid!

**COPYRIGHT
PROTECTED**



Extension Activities for Component 3

1. Alternative to Activity 1 on page 38

Rather than asking for a speech, students could be asked to write a letter.

Alternatively, students could be asked to write their own script on a topic. They could then come up with a Directed Writing question of their own.

Practice of the script writing form could also be useful for Section 2 of the course. It is a possibility that the script form could be one that the students are asked to write questions here.

2. Descriptive and Narrative Writing Stimuli

Using short stories to model the techniques of narrative and descriptive writing is a very useful strategy. The following texts have worked well for me:

‘The Desperadoes’ by Stan Barstow

A great mix of dialogue, description and the unresolved ending is a good example of this text as the stimulus for a piece of coursework on for Option 4 – a story (or continuation of the story).

‘The Landlady’ by Roald Dahl

Dahl uses the ‘show, don’t tell’ technique to marvellous effect here. There is also something to point out to students.

The Sound of Thunder by Ray Bradbury

Great description and an unforgettable ‘show, don’t tell’ ending.

‘Examination Day’ by Henry Slesar

This story shows students that there is no need to write at length to point out the ‘show, don’t tell’ technique is evident here.

‘The Sniper’ by Liam O’Flaherty

This story has a great, ironic ending.

COPYRIGHT
PROTECTED



3. Argumentative and Discursive Writing

To show some of the techniques of this type of writing I have used:

- The 'I have a dream speech' by Martin Luther King
- The 'Friends, Romans, countrymen' speech by Mark Antony
Caesar

A useful website with many examples of this type of writing can be found at

<http://commentisfree.guardian.co.uk/index.html>

As well as numerous examples of argumentative technique, the site offers ideas for a piece of coursework if they are following that assessment task.

Other Websites

A very useful resource is the Cambridge International Examinations website

www.cie.org.uk

A variety of resources can be found here including up-to-date syllabus schemes and examiners' reports. The mark schemes are especially useful in conjunction with past papers. These can be accessed via the Teacher's Guide. This does require registration by your centre.

INSPECTION COPY

**COPYRIGHT
PROTECTED**

