

Collins

English 2016

KS3
GCSE
IGCSE
Revision
Dictionaries

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Welcome to the 2016 English Catalogue

Inside you'll find lots of useful information on resources for KS3 and GCSE from Collins, including revision guides and dictionaries, as well as information on free teaching support. See below for details of some core resources and features available from Collins.

If you would like more information on any of our series, please don't hesitate to contact one of our sales consultants – they'll be happy to answer your questions or visit your school. Find your local representative's details on the back page.

Take a closer look

AQA GCSE English Language and English Literature

Teach AQA GCSE English Literature and GCSE English Language in one coherent course that builds the skills underpinning both qualifications – see your students make progress and develop the understanding they need for examination success.

Find out more on page 8.

AQA Step Up to English: Teacher Resource Pack

This new Teacher's Resource Pack is written for the all-new AQA Step Up to English qualification, introduced in September 2015. Help all students to build the literacy skills they need to achieve their goals, whether that is completing Entry Level or stepping up to GCSE, with this set of structured and engaging resources – all in a single pack.

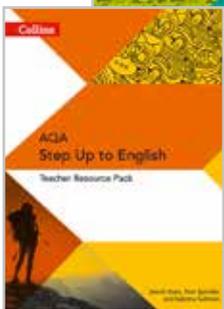
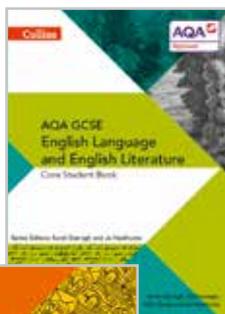
Find out more on page 7.

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Key icons used in the catalogue

- NEW** New titles
- Age 11-14** Age range
- KS3** For Key Stage 3
- GCSE** For GCSE
- AS/A** For AS and A-level

For first examination in 2017

For final examination in 2016

Available on our online learning platform Collins Connect:

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Exam board specific:

OCR **AQA** **Edexcel** **Cambridge**

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Aiming for Progress

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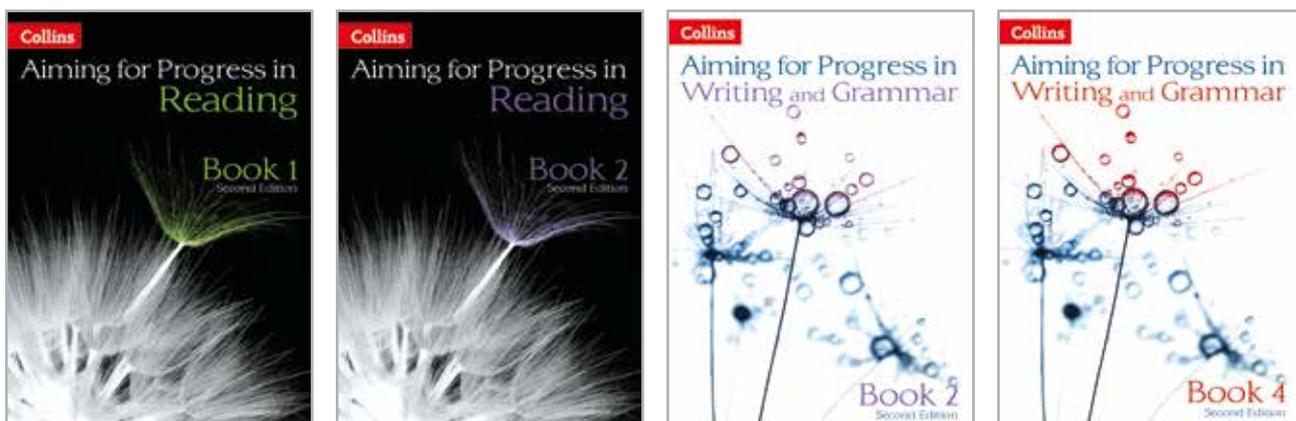
KS3

Age 11-14

Second Editions

Series Editors: **Gareth Calway, Mike Gould and Natalie Packer**

Help your students make good progress in Key Stage 3 English with our popular series, now updated for the 2014 curriculum. **Aiming for Progress** provides targeted support for all ability levels to help every student move forward from their achievement at Key Stage 2 towards GCSE success.



These revised editions offer student-friendly explanations and activities to build, develop and extend students' literacy skills, showing them precisely what they need to do to progress:

- **Develop the essential reading and writing skills for each level**, with clear, accessible explanations, inspiring examples and lively follow-up activities, written by experienced teachers and consultants
- **Target areas of underperformance**, with a chapter on each key reading or writing skill
- **Build confidence in grammar** with an emphasis on how it will improve the student's writing and on the effects of writers' grammar choices
- **Use flexibly as a simple intervention solution** that can be dipped into around your own schemes of work
- **Collins Connect editions** allow you and your classes to access the content online, with additional teaching resources and automarked practice activities

Aiming for Progress in Reading: Book 1	Natalie Packer and Keith West	978-0-00-754749-4	£8.15
Aiming for Progress in Reading: Book 2	Gareth Calway and Mike Gould	978-0-00-754753-1	£8.15
Aiming for Progress in Reading: Book 3	Gareth Calway and Mike Gould	978-0-00-754750-0	£8.15
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Aiming for Progress in Reading, Writing and Grammar Book 3: Collins Connect 1 year subscription		978-0-00-758861-9	£215.00 + VAT

Chapter 6 Topic 2

Punctuate and set out written speech

The punctuation and layout of written speech can look complicated. Follow these guidelines to create lively dialogue.

Learning objective
• explore the layout and punctuation of written speech.

Getting you thinking
Look at these sentences.

I saw you watching me Mr Crepsley said You gasped aloud when you first saw me Why?
B-b-b-because I kn-kn-know who you a-are Steve stuttered, finding his voice
I am Larten Crepsley the creepy-looking man said
No Steve replied I know who you really are
Cirque du Freak by Darren Shan

Glossary
dialogue: characters in a book talking together



Now you try it

- Do the same thing with the sentence below.
a) First, add the speech marks.
b) Then add a comma and a full stop to make a complete sentence.
B-b-b-because I kn-kn-know who you a-are Steve stuttered, finding his voice

Apply your skills
Here is the rest of Steve and Mr Crepsley's conversation:

'Oh?' Mr Crepsley smiled, but there was no humour in it. 'Tell me, little boy,' he sneered, 'who am I, really?'
'Your real name is Vir Horston,' Steve said, and Mr Crepsley's jaw dropped in astonishment. And then Steve said something else, and my jaw dropped too.
'You're a vampire,' he said, and the silence which followed was as long as it was terrifying.

Check your progress

Basic progress
I can try to punctuate written speech.

Good progress
I can use accurate speech punctuation in my own writing.

Excellent progress
I can use detailed speech punctuation to make dialogue and text lively.

76 Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

Punctuate and set out written speech: 77

Motivate and engage students with exciting stimulus texts, fresh approaches to learning and a colourful, magazine-like layout

Sample from Aiming for Progress in Writing and Grammar: Book 4

Gather evidence for your periodic assessments, with the 'Apply your skills' tasks designed to build writing stamina, ready for GCSE

Clear learning objectives, criteria for self and peer assessment on every double-page, and end of chapter Level Boosters help students understand how to improve and progress

Chapter 3 Topic 2

Identify structural features in a review

A good review of a book, play or film is structured so that the reader can clearly understand what the reviewer's opinion is and why.

Learning objective
• explore how reviews are structured

Getting you thinking
Read this review of the film *The Hunger Games*.

The Hunger Games (12a) ****
Verdict: First blockbuster of 2012

Thank goodness for *The Hunger Games*, which teenage girls are going to love – so much so that I bet it will be the first in a very profitable series. [...]

We're in the future, where decadent rulers in the Capitol [...] pick a girl and boy from each of 12 districts to fight to the death on live TV.

It's a lethal, high-tech version of *Pin A Celebrity... Get Me Out Of Here!* The talented Jennifer Lawrence reprises the country girl role that won her an Oscar nomination for *Winter's Bone*, as the heroine Katniss Everdeen.

Her frail younger sister is chosen to represent District 12, but Katniss volunteers in her place. She is handy with a bow and arrow, and hopes this will help her to survive and return to a handsome youth (Liam Hemsworth) who is wooing her. [...]

There's much to admire. The make-up, costumes and excitement of the ruling class are spot-on, and Gary Ross directs competently. [...]

However, I was not sure of the point of it all. Is it to satirise the **satirism** of reality TV? To dramatise the unending way teenagers are treated by their elders? Those ideas are amazingly developed. Perhaps they will be in future films.

One Today, The Daily Mail, 16 April 2012

Glossary
reprises: repeats.
satirise: to criticise in a humorous way.
satirism: getting pleasure from hurting others.

How does it work?
Reviews often include a heading and star rating. The first paragraph gives an overall opinion of the film, then later paragraphs focus on aspects such as plot, actors, costume and direction. Reviews often end by restating or summarising the reviewer's opinion.

Now you try it
Read this album review:

Love Never Fails
Jahmene Douglas

X Factor's pocket soulman has gone for a safe debut.

His first album is exactly what we might have expected, a selection of well-chosen and beautifully performed soul/pop covers. [...]

Douglas has fantastic, powerful pipes and he shows them off impressively with **affecting**.

takes on Sarah McLachlan in *The Arms Of An Angel* and Bob Dylan's moving ballad *Forever Young*. Magically centre around the arrangements, which start with water and piano before **ceding** to plodding beats. It's a relief when Douglas tackles Emeli Sandé's *Next To Me* about a **capella** [...] proving he's got the ability to shine without the **schmaltz**. May he stick around to reinvent that.

Matthew Horton, Virgin Media

Glossary
affecting: emotionally powerful.
ceding: giving in.
capella: without instruments.
schmaltz: sentimentality.

Check your progress

Basic progress
I can recognise when a text is organised and structured.

Good progress
I can identify structural features in an opinion text.

Excellent progress
I can explain how reviews structure their ideas in an opinion text.

Apply your skills

- Write a paragraph explaining how the review is structured and how this helps you to decide whether to buy the album or not. Look closely at:
 - the title or headline.
 - what the reviewer covers in each paragraph.
 - his final sentence.

34 Identify and comment on the structure and organisation of texts

Identify structural features in a review: 35

Sample from Aiming for Progress in Reading: Book 3

Plan ahead with ready-to-use double-page lessons and a teacher guide at the back of the book

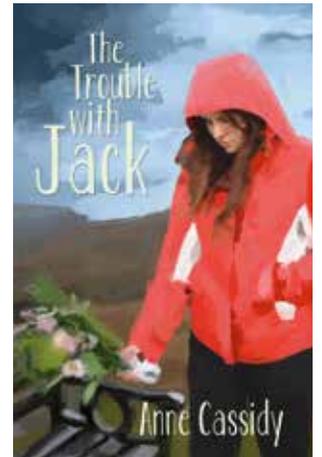
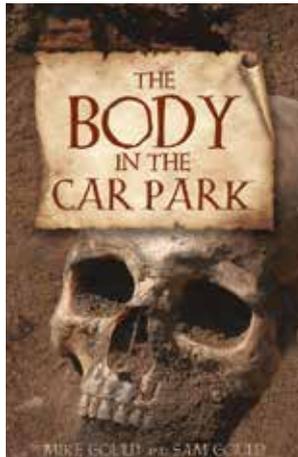
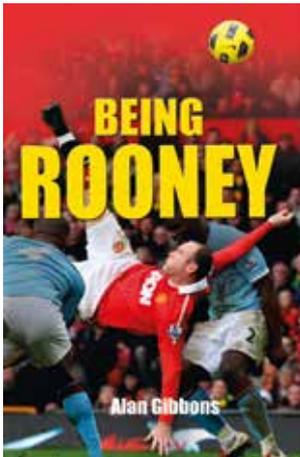
Read On

Series Consultants: **Alan Gibbons and Natalie Packer**

KS3

Age
11-14

Engage struggling readers with exciting fiction and non-fiction books offering the right level of challenge to help build stamina, accuracy and fluency in reading. Featuring titles from some of the UK's leading teen fiction authors, there's something to interest even the most reluctant of readers.



- **Engage de-motivated readers** with a selection of fiction and non-fiction books, featuring gripping stories and fascinating facts
- **Ease reluctant readers into mainstream reading** with real books written by well-known teen fiction authors including Alan Gibbons, Anne Fine, Benjamin Zephaniah and Cathy MacPhail
- **Offer the right level of challenge** with books carefully banded for each sub-level of Level 3 and Level 4, designed to steadily increase students' reading stamina, accuracy and fluency
- **Boost confidence and help students see themselves as successful readers** with books of an ideal length to be read in two or three sessions
- **Provide an engaging way into the stories with inviting and age-appropriate illustrations**, a controlled amount of text per page and clear line spacing
- **Develop vocabulary, comprehension and inference skills, and encourage shared reading and discussion**, with the Reader Challenge page in every book

Help students progress further with a new band of titles aimed at Level 4c-4a.

▶ **Level 3c-3b** ▶ **Level 3b-3a** ▶ **Level 3a-4c** ▶ **Level 4c-4a**

“ The story offered opportunity for students to read fluently but also language to extend and challenge their vocabulary...The vast majority of students stated they would read another text by the same author. ”

Kerry Smith, English teacher at St Mary's College, Hull, on *Kiss of Death* by Bali Rai

“ I was able to use it as a lead in to more work on relationships and coping with difficult situations. It is great to have a fiction text to tackle this kind of thing – more please! ”

Fiona Dyson, SENCO at Southfields Academy, London, on *The Trouble with Jack* by Anne Cassidy



Sample from *The Return of Frankie Stine*

CHAPTER 15

Frankie scrambled for safety. Too late! The car crashed down on his back. The impact buckled his arms and pinned him to the pavement.

"And stay down," warned King. "I'm taking you home."

"N-not so fast," came a voice. Megan heaved herself up from the crack in the ground and got shakily to her feet. "You're not t-taking him."

"And who's going to stop me?"

From below the car Frankie saw flashes of light.

28 minutes

Ryan Giggs puts him through. He dummies the defence, shifts the ball and hits it low across the goal from twenty metres out. Goal number two.



54 minutes



Free kick to United. Ryan Giggs steps up to take it, but Wayne tells him, "I'm taking this. I want my hat-trick." The ball curls into the top corner over the wall of Turkish players. The match ball belongs to Wayne Rooney!

Wayne's first Premiership game was memorable too, but for a different reason. United v Arsenal had been a grudge match for years. United won this one through a late penalty scored by Wayne.



Things got heated between the teams later. There was some pushing and shoving in the tunnel. Somebody threw a slice of pizza and it hit United manager, Sir Alex Ferguson. The press loved the story. They called it "The Battle of the Buffet!"

56

27

Sample from *Being Rooney*

Teacher Guide

- Help students succeed at reading with the supporting Teacher Guide, featuring detailed guidance on how to help reluctant readers and step-by-step session plans for each title
- Assess students' progress and pinpoint areas for improvement with initial miscue reading assessments and student and teacher progress sheets for each title, tracked against APP criteria
- Engage your class with follow-up work including ideas for further reading and writing, and links to drama, media and film
- Available in two downloadable formats, as the complete Teacher Guide or as a supplement to the original Teacher Guide



Level 3c–3b Fiction

Cyber Shock	Tommy Donbavand	978-0-00-746473-9	£5.99
This Boy	Pippa Goodhart	978-0-00-746470-8	£5.99
The Name is Kade	Alan Gibbons and Robbie Gibbons	978-0-00-746475-3	£5.99
Tunnel of Terror	Barry Hutchison	978-0-00-746476-0	£5.99

Level 3c–3b Non-fiction

Zombie Wasps	Mike Gould / Natural History Museum	978-0-00-748476-8	£5.99
Fast Cars, Fast Drivers	Keith West	978-0-00-748892-6	£5.99
Making it Move!	Samuel Connor	978-0-00-748906-0	£5.99

Level 3b–3a Fiction

Football Fanatic	Steve Barlow and Steve Skidmore	978-0-00-746474-6	£5.99
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Point Danger	Catherine MacPhail	978-0-00-746484-5	£5.99

Level 3b–3a Non-fiction

Extreme Survival	Alan Parkinson	978-0-00-754614-5	£5.99
Being Rooney	Alan Gibbons	978-0-00-748894-0	£5.99
Unsolved Mysteries	Keith West	978-0-00-748890-2	£5.99
Race to the Pole	Mike Gould / Natural History Museum	978-0-00-750293-6	£5.99
Bound for Jamaica	Gareth Calway	978-0-00-748907-7	£5.99

Level 3a–4c Fiction

Hole in the Road	Anne Fine	978-0-00-746481-4	£5.99
Kiss of Death	Bali Rai	978-0-00-746487-6	£5.99
On the Run	Robbie Gibbons and Alan Gibbons	978-0-00-754618-3	£5.99
Liam	Benjamin Zephaniah	978-0-00-746485-2	£5.99
Lone Wolf	Alan Gibbons and Robbie Gibbons	978-0-00-746486-9	£5.99
The Trick	Keith Gray	978-0-00-746490-6	£5.99

Level 3a–4c Non-fiction

Invasion	Alan Gibbons and Robbie Gibbons	978-0-00-754619-0	£5.99
The Body in the Car Park	Mike Gould and Sam Gould	978-0-00-754620-6	£5.99
Here Come the Girls!	Helena Pielichaty	978-0-00-746491-3	£5.99
The Ice Man	Alan Parkinson	978-0-00-748477-5	£5.99
Spies	Mike Gould / Imperial War Museum	978-0-00-748478-2	£5.99

Level 4c–4a Fiction

The Trouble with Jack	Anne Cassidy	978-0-00-754621-3	£5.99
Copy Cat	Catherine MacPhail	978-0-00-754622-0	£5.99
The Return of Frankie Stine	Barry Hutchison	978-0-00-754624-4	£5.99

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AQA Step Up to English: Teacher Resource Pack

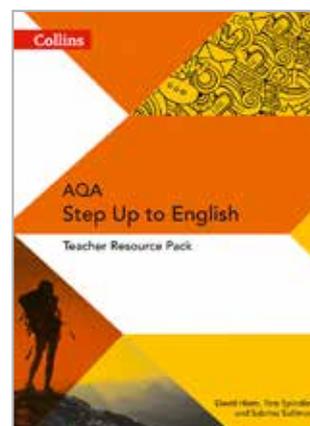
AQA **NEW** Age 11-16

For first examination in 2017

Authors: **David Hiam, Tom Spindler and Sabrina Sulliman**

This new Teacher's Resource Pack is written for the all-new AQA Step Up to English qualification, introduced in September 2015. Help students to build the literacy skills they need to achieve their goals, whether that is completing Entry Level or stepping up to GCSE, with this set of structured and engaging resources – all in a single pack.

- **Help all students make good progress** with a clear sequence of learning and carefully scaffolded activities that guide students through exploring, developing and applying the key skills for each topic in the AQA specification
- **Engage students** with resources tailored to their reading age and interest age
- **Ensure a smooth progression to the 2015 GCSEs** with familiar features adapted from our AQA-approved GCSE series
- **Pick up and teach** with a single ready-made course covering Silver Step and Gold Step. Clearly structured according to the Step Up specification, the pack contains expert suggestions as to how you could plan and teach the course; practical, ready-made worksheets; and advice for non-specialists delivering the course
- **Tailor resources to your students.** All resources are delivered on an accompanying CD-ROM in a fully editable format so that as you develop confidence in teaching Step Up, you can adapt lesson plans and tasks to meet the particular needs of your students



This has been selected for AQA's official approval process.

NEW Collins AQA Step Up to English: Teacher Resource Pack Feb 2016 978-0-00-815218-5 £250.00

A Bridge to GCSE English

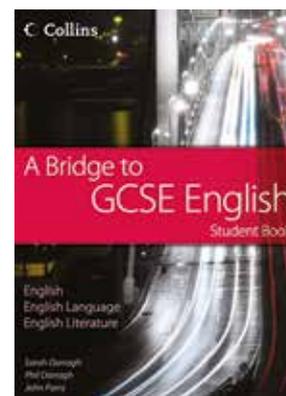
For final examination in 2016

Age 13+ KS3

Series Editor: **Sarah Darragh**

Each chapter explores a key GCSE topic in depth, developing GCSE skills and building to a GCSE-style assessment task.

- **Foster independence.** Take Year 9 students step-by-step through the process of preparing, planning and writing independent responses to GCSE-style tasks
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AQA GCSE English Language and English Literature

NEW

AQA

Age
14–16

GCSE

For first examination in 2017

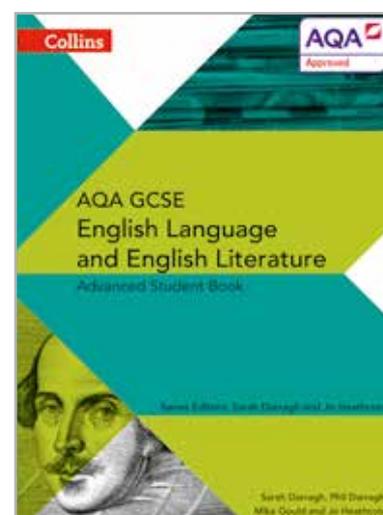
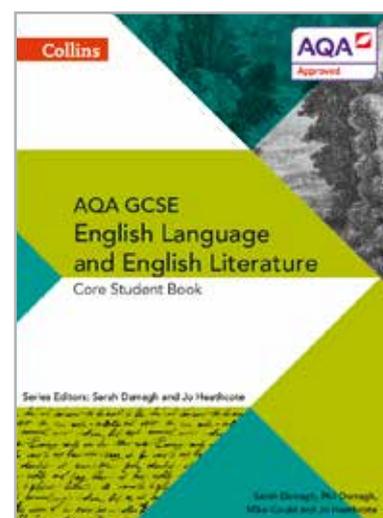
Series editors: **Sarah Darragh and Jo Heathcote**
 Authors: **Phil Darragh, Sarah Darragh, Mike Gould
 and Jo Heathcote**



Teach AQA's GCSEs in English Language and English Literature as one coherent course with resources to help all students make good progress and develop the understanding they need for examination success.

How is the course structured?

- The **Core Student Book** gives a firm foundation in the skills and knowledge required for both courses
- The **Advanced Student Book** revisits the Assessment Objectives for English Language and English Literature at a more sophisticated level, offering extra challenge to more able students
- The **Teacher Guide** supports both Student Books, with expert suggestions from leading professionals about how you could plan and teach the two GCSE courses. These practical, ready-made resources can be drawn on in your first years of teaching the specifications, and can be edited and adapted to the needs of your classes
- **Collins Connect**, our innovative online learning platform, provides access to both GCSE Student Books and additional resources



Find out more and download sample material at www.collins.co.uk/AQAGCSEEnglish

Core and Advanced Student Books



- **Help all students make good progress.** Each chapter follows the hierarchy of skills and knowledge in the mark schemes, so students have a clear sequence of learning. End-of-chapter 'Apply your skills' practice tasks, annotated answers and self-assessment guidance helps students understand how to improve their work
- **Save time updating your English Language resources** with our comprehensive selection of passages from nineteenth to twenty-first century literature and literary non-fiction, perfect for building students' confidence in tackling unseen texts
- **Engage all learners with a rich and exciting approach to English Literature** that takes students step-by-step through the fundamentals of how to analyse, interpret and write critically about literature to provide a starting point for your own in-depth exploration of your chosen set texts

Samples from the Core Student Book

Chapter 4 . Topic 4

Explain and comment on writers' use of structural features

Learning objectives
You will learn how to

- identify some ways writers use structural features and organise their writing
- explain the effects of structural features on the reader.

Assessment objectives

- English Language A02
- English Literature A02

What does 'structure' mean and why is it important?

Getting you thinking

When we are thinking about the range of ways a writer communicates meaning to the reader, it is important to look at the organisation, order and sequence of the words, phrases and sentences as they appear in the text.

You probably already know more about structure and cohesion than you think.

1 Complete the spider diagram to show other features that create meaning apart from word choice.

Structure

sentence punctuation paragraphs repetition brackets

Key terms
cohesion: what glues a united, whole text together

4 . 4

Explore the skills

The way the writer structures their text can shape our understanding of characters or setting and set up a mood or tone.

Read scene 1 of *DNA* by Dennis Kelly.

2 Read the scene out loud with a partner, first quickly, with interruptions, then slowly with pauses.

Are there moments in this scene where it is more effective to slow down, or to speed up? Why is this?

3 Notice Kelly's use of question and answer in this scene. Which character knows something and which character (like the reader) is in the dark?

4 a Describe the relationship between Jan and Mark. How well do they know each other? Notice the minimal responses and how they finish each other's lines.
b Notice the use of repetition. What effect does it have? Do they sound relaxed or anxious?

5 How does Kelly use structure to suggest ideas about Jan and Mark to the audience?

6 This is the first scene in the play, so it is important in the mood of the whole play. How does it engage our interest? What questions does it open up for us? How does it make us feel?

Jan: Dead?
Mark: Yeah.
Jan: What, dead?
Mark: Yeah.
Jan: Like dead, dead?
Mark: Yes.
Jan: proper dead, not living dead?
Mark: Not living dead, yes.
Jan: Are you sure?
Mark: Yes.
Jan: I mean there's no
Mark: No.
Jan: mistake or
Mark: No mistake.
Jan: it's not a joke.
Mark: It's not a joke.
Jan: coz it's not funny.
Mark: it's not funny because it's not a joke. If it was a joke it would be funny.
Jan: Not hiding?
Mark: Not hiding, dead.
Jan: not.
Mark: Dead.
Jan: Oh.
Mark: Yes.
Jan: God.
Mark: yes.
Jan: God.
Mark: Exactly.
Pause.
Jan: What are we going to do?
Dennis Kelly, from *DNA*

Each chapter follows the hierarchy of skills and knowledge in the mark schemes and have a clear sequence of learning

End-of-chapter 'Apply your skills' sections bring together all the skills students have learned in the chapter and asks them to apply them to exam-style tasks. Sample answers at different levels are provided to show students how they could improve their work

Chapter 4 . Topic 7

Responding to an English language task about structure

You now need to think about the whole extract and the way the writer has shaped and structured their writing. This extract is from the opening to a novel. How has the writer used structure within the extract to interest the reader?

You could write about:

- what the writer focuses your attention on at the very start
- what else the writer draws your attention to as the extract develops
- any other structural features that interest you as a reader.

Reflecting on your progress

6 Read the following response to this task. As you read, think about what the student has done well and what advice they might need in order to make more progress.

Response 1

The first paragraph of the extract sets the scene for the reader, and shows us where the story is set. The writer does this so that the reader can picture where we are. The first paragraph also describes the boy and what he is doing. This adds the effects of drawing the reader in and making us wonder what the boy is doing and why he is there.

As the extract develops, the writer describes the boy and what he is doing in more detail, rather than the place. This shows the reader that the boy is the focus of the story and he is the one we should be interested in. He is 'stuffed the rag' and 'splashed gasoline'. The writer focuses the attention of the reader on what the boy is doing to suggest that setting the car on fire is going to be very important later on in the story.

The writer ends the extract with the boy moving away from the fire and thinking about it. It also shows that this is going to be important later because it says that 'in

clear focus on the task and appropriate comment on the start of the extract

clear explanation of how the structure is communicating meaning to the reader

relevant use of embedded evidence

explanation of effects of the use of structure on the reader

moving towards the end of the extract, good focus on the task still

4 . 7

the coming days' which suggests that this is the start of the story rather than the end. It also says 'the next one' which gives a hint that this is going to happen again.

Comments on Response 1

This is a clear and well-explained response to the task, with a good focus on the ways the extract starts, develops and ends. Examples are relevant and are used to clearly illustrate the points being made. There is a definite focus on the effect of structure on the reader, and on the meanings.

7 How could this sample response be improved? Using the middle rung of the Check your progress ladder at the end of this chapter, think about what advice you might give to this student in order to improve their work.

8 Now read Response 2. As you read, think about what the student has done that is an improvement on Response 1, and what advice this student might need in order to make even more progress.

Response 2

The first paragraph of the extract sets the scene for the reader, describing 'big' houses and 'lush' gardens, as if the story is set in an expensive, rich environment. However, the writer says that these things were an 'insult', which makes the reader wonder straight away who they are insulting and why. The writer then introduces the boy by describing where he is and what he is doing, but not explaining why he has 'gasoline' and 'matches' which creates tension straight away, but without any more information to go on. Again, this sets up questions in the mind of the reader.

As the extract develops, the writer focuses more on the boy and the act of setting the car on fire. There are lots of descriptions of his actions and reactions; he 'drank the smell' and 'was eager to see', suggests that he is the central character of the story and his reactions are going to be important to the rest of the story.

another purposeful use of embedded evidence with a clear explanation of effect on meaning

clear focus on the start of the extract, using detail to support the explanation of the effect

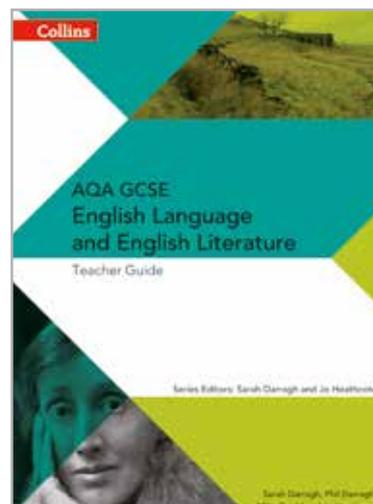
another clear explanation with well-chosen evidence

good explanation of how the structure guides the reader and suggests ideas



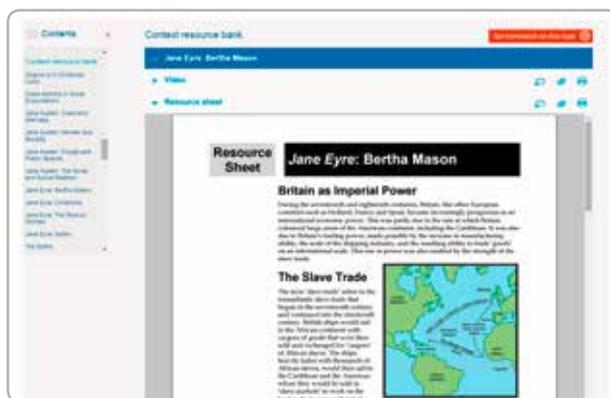
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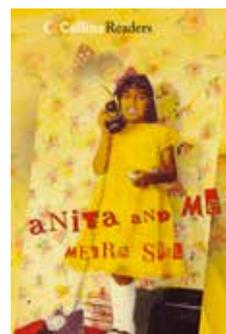
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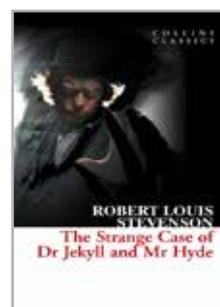
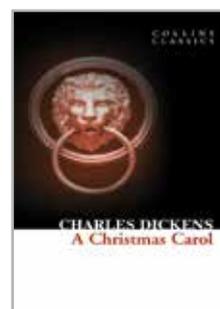
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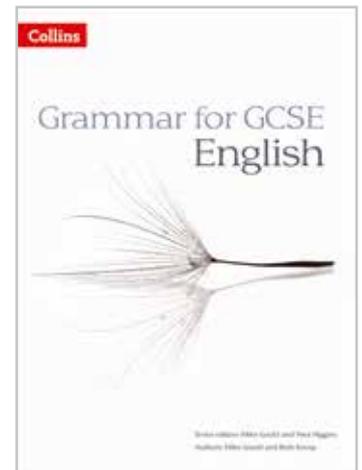
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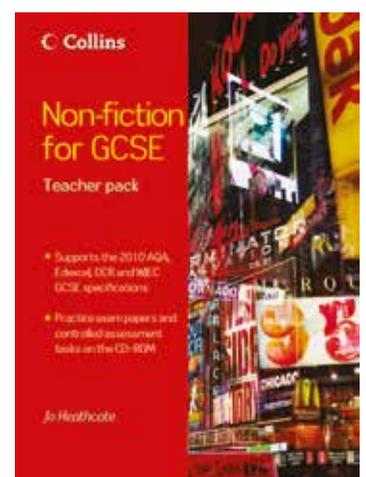
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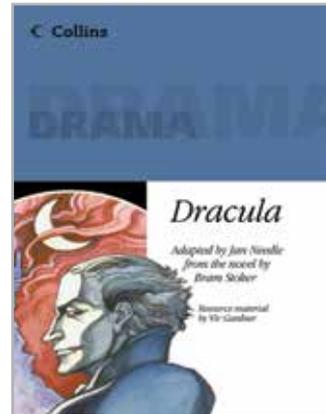
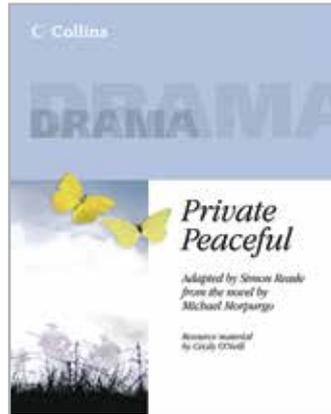
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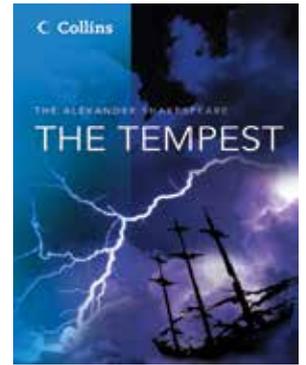
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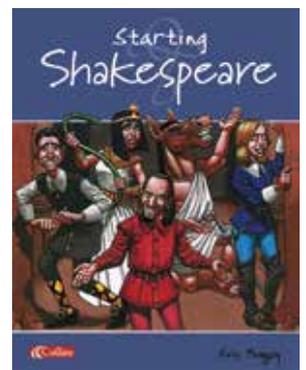
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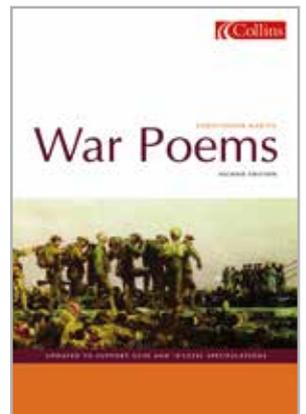
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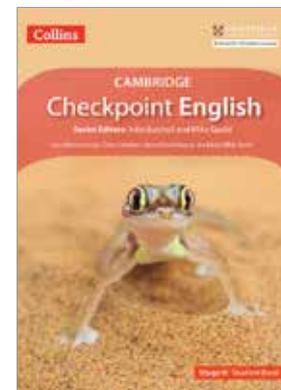
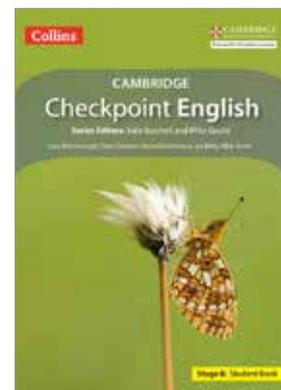
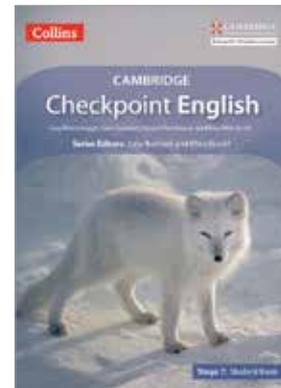
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Chapter 4 - Topic 9

Writing task and improve your work

You will learn how to:

- combine the descriptive writing skills you have learned in one text
- understand what makes a high-level piece of descriptive writing.

Your task

Describe a landscape or city from the future. You can base it on the image in Topic 8 or on the one below. Or you can imagine your own futuristic landscape or city.

Approaching the task

1 Plan your ideas. Your plan could take the form of a flow diagram or a mind map like this:

```

    graph TD
      A[Other senses: smell, sound, taste, touch] --- B[Futuristic landscape]
      C[Time of day and weather/atmosphere] --- B
      B --- D[People or wildlife]
      B --- E[Volcanic crater]
      B --- F[Different scenery]
      B --- G[Dead trees]
    
```

4.9

Now take your best ideas and put them into a sequence of paragraphs. For example:

Paragraph	Focus on:
Paragraph 1	Time of day/weather/atmosphere
Paragraph 2	Dead trees
Paragraph 3	
Paragraph 4	

Top tip
As this is description, you do not need lots of action or speech.

2 Copy the table to remind yourself of the different ways in which you can use vocabulary, imagery, paragraphs and sentence structure to create imaginative and engaging descriptive work. Tick off each skill or feature as you use it in your draft.

Feature	
Paragraphs each with a separate focus	<input checked="" type="checkbox"/>
Different lengths of paragraphs for effect	<input type="checkbox"/>
Prepositions to indicate the position and location of things and people	<input type="checkbox"/>
Variety of type and length of sentences to create surprise, add detail or show a sequence:	<input type="checkbox"/>
• simple ('The tree was dead.') • compound ('The tree was dead and the wind howled.') • complex ('The tree was dead, although something stirred in the branches.') Precise vocabulary (do not repeat adjectives or verbs unnecessarily)	<input type="checkbox"/>
Use of imagery: similes that use 'like' or 'as' and metaphors	<input type="checkbox"/>
3 Come up with a striking opening sentence. For example: Standing on the strange crimson sands, I gazed at the jagged, mist-shrouded mountains that rose out of the surrounding jungle.	<input type="checkbox"/>

34 Descriptive writing Writing 35

We are working with Cambridge International Examinations towards endorsement of these forthcoming titles

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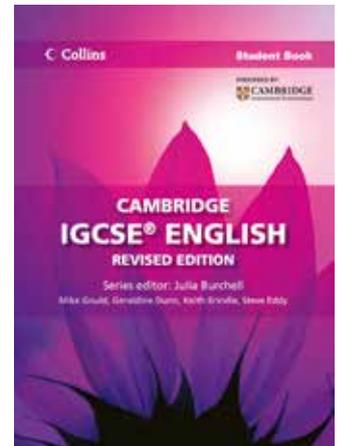
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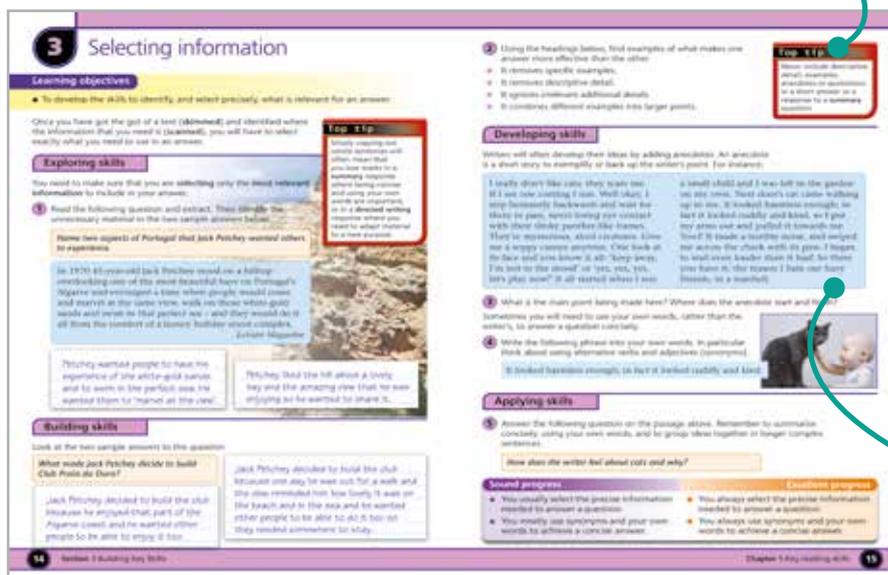
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Top tips help students avoid common errors



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- Chapter 3 Key writing skills

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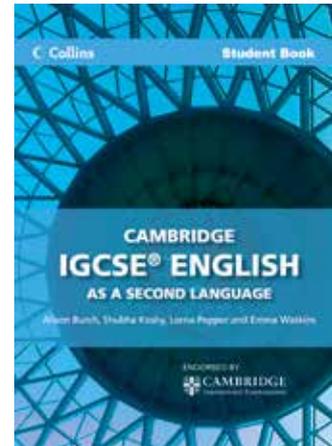
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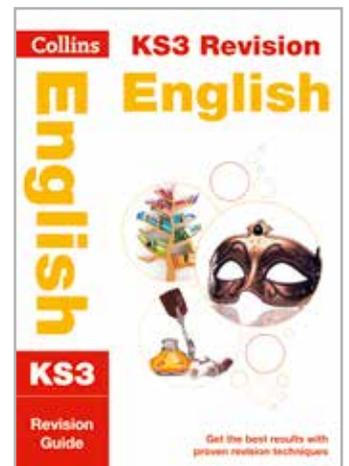


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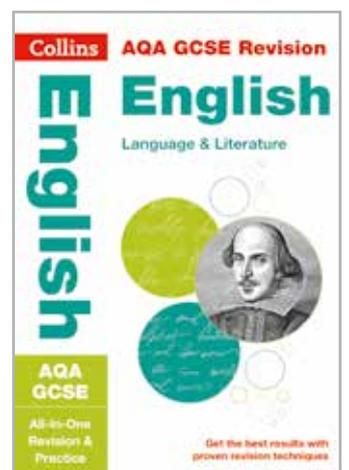
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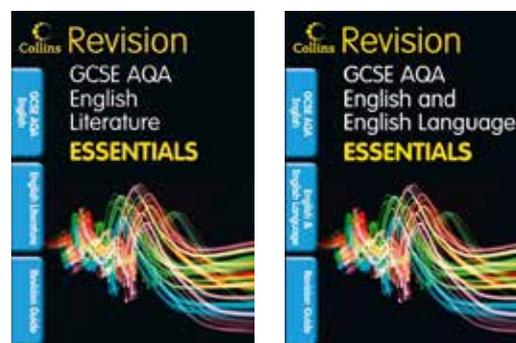
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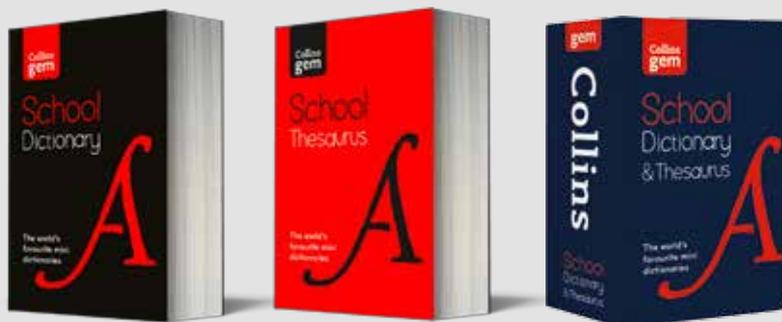
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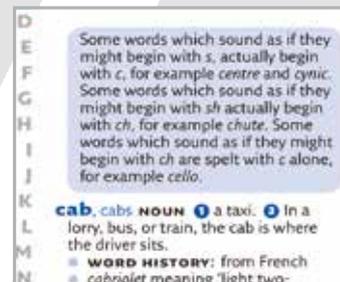
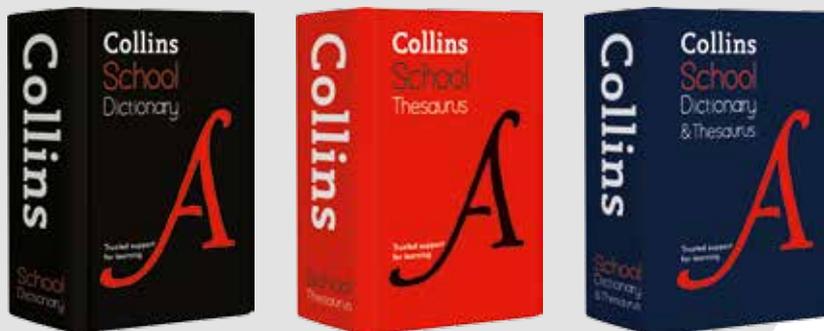
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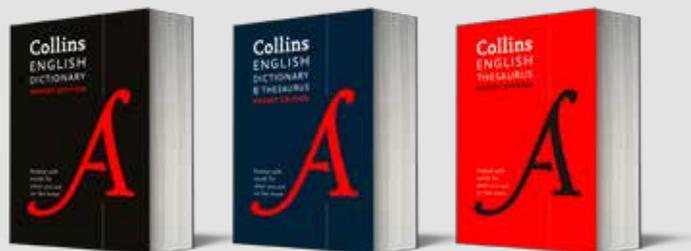
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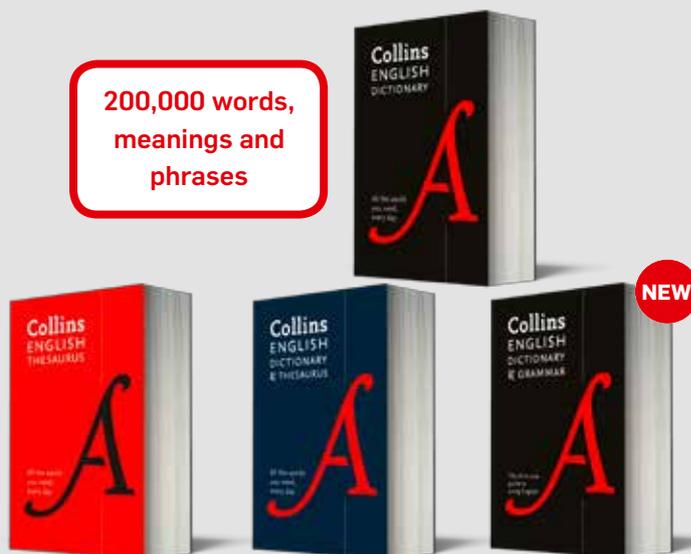
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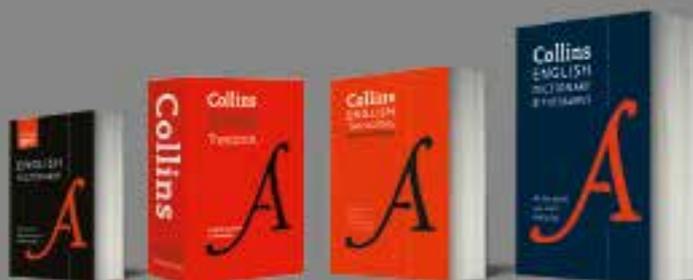
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