

GCSE (9–1)
Delivery Guide

ENGLISH LANGUAGE

H470
For first teaching in 2015

Journeys

Version 2



CONTENTS

Introduction	Page 3
Curriculum Content	Page 4
Thinking conceptually: constructing an English language curriculum	Page 5
Thinking contextually: activities	Page 7
Learner Resources	Page 24



Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resourcesfeedback@ocr.org.uk.

KEY



Click to view associated resources within this document.



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Curriculum Content

Critical reading and comprehension:

- reading a range of continuous and non-continuous texts, both literature and other high-quality writing;
- reading in different ways for different purposes;
- recognising and drawing inferences;
- accessing, retrieving and interpreting information and evidence within a single text and from across more than one text;
- supporting a point of view about the text by referring to evidence within it;
- identifying bias and misuse of evidence;
- comparing and evaluating the usefulness and relevance of information and ideas to meet a defined purpose.

Writing:

Producing clear and coherent texts:

- selecting vocabulary judiciously to reflect audience, purpose and context;
- using language imaginatively and creatively.

Writing for impact:

- organising and emphasising facts, ideas and key points.

Spoken language:

Presenting information and ideas:

- selecting and organising information and ideas effectively and persuasively for prepared spoken presentations;
- planning effectively for different purposes and audiences;
- making presentations and speeches.

Responding to spoken language:

- listening to and responding appropriately to any questions and feedback.



CONSTRUCTING AN ENGLISH LANGUAGE CURRICULUM

There are a variety of resources on the OCR website to support the teaching and learning of reading, writing and spoken language. The delivery guides take an integrated approach to demonstrate how different aspects of the curriculum work together to support learning, aiming to demonstrate the learning objectives which underpin the AOs. Other resources will emphasise different aspects of the curriculum. In this guide, suggested learning objectives are in the left-hand column.

This guide focuses on reading modern texts, particularly literary non-fiction, biased texts and informative and persuasive texts for comparison. The texts are real and have been chosen to demonstrate to students that texts can incorporate multiple purposes. Whilst teaching this unit, it is important to bear in mind that texts are multi-faceted and students should be encouraged to explore the subtleties of purpose and audience. There are additional resources available on the OCR website which support students in approaching texts from earlier time periods.

The texts are linked through the theme *Journeys*, in order to aid students' engagement with a range of texts and allow

them to explore how the theme can be presented in different ways. The writing tasks develop the theme and allow students to apply knowledge gained from the reading of texts in their own writing.

Oracy is integrated throughout to support students in developing their ideas about a text. Specific spoken language activities are sign-posted. These provide opportunities for more formal use of spoken language, such as presentations and observed group discussions.

It is important to stress that this guide is in no way intended to be prescriptive. Whilst you can simply follow the core activities in the order in which they are presented, you might like to re-order learning objectives and/or activities to meet the needs and interests of your students, or omit some activities and build on a selection of suggested development activities in other areas. You may also choose to use the activities with a different range of texts; the activities have been designed so this is possible. If you decide to take a thematic approach, this could also take account of your text choices for GCSE English Literature.



Thinking Conceptually

The first texts are a series of extracts taken from the opening of 'Stephen Fry in America'. These texts have been chosen as an example of literary travel writing. They are accessible whilst also providing students with insight into how a writer can be informative and humorous at the same time.

The second text is a biased piece of writing about teenagers abroad taken from the Daily Mail. This text demonstrates how language can be used to influence readers' opinions.

The third text is a holiday leaflet that persuades people to take a boating holiday around the UK. This text has been chosen as it demonstrates to students that writers can communicate layers of meaning through simple text.

The fourth text is a first person account of Gary Rolfe falling through Arctic ice. It has been chosen for its rich language, its interesting sentence structures and because it provides an accessible model for all students.

All the texts used can be replaced with other texts. The activities are designed so that you can use the texts and resources provided, or you can choose other texts that you deem more suitable for your students.

Text 1 – extracts from 'Stephen Fry in America'

Text 2 – 'Brits Behaving Badly' – Daily Mail article.

Text 3 – 'Discover Britain's Amazing Inland Waterways...' – holiday leaflet.

Text 4 – 'I Fell Through Arctic Ice' – by Gary Rolfe, taken from the Guardian Magazine.

There is the potential for a range of skills to be covered in this guide. For your reference, below are the skills that are covered in the core activities:

Reading:

- Predicting
- Skimming
- Scanning
- Questioning
- Recognising fact and opinion
- Recognising bias
- Inferring
- Selecting quotations
- Language analysis
- Sentence structure analysis
- Comparing texts

Writing:

- Effective planning
- Vocabulary choice

Spoken Language:

- Group discussions
- Presentation
- Role play



Thinking Contextually

ACTIVITIES

The following activities are designed to be flexible. Each section begins with a 'core activity' that teaches students one or two skills. These activities are presented in detail and the resources for them are provided. Following each 'core activity' is a series of development activities for you to select from. These are less detailed and suggest ways of taking the students' learning forward. The emphasis is very much on you as professionals picking and choosing the activities that best meet the needs of your students. For many of the activities, adaptations are offered.

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to develop a range of reading strategies.</p> <p><i>LO Writing:</i> To be able to write for a specific purpose, drawing on what has been read.</p> <p><i>LO Spoken Language:</i> To be able to listen and respond to others' ideas.</p>	<p>Core Activity: prediction</p> <p>Students are given different parts of a text (Learner Resource 1.2). Using their allocated part, students predict what they think the text will be about and then share their ideas. As well as introducing students to the text, this activity also allows for a discussion about how a text should be looked at from lots of different angles in order to fully understand it.</p> <ul style="list-style-type: none">• Give each group an envelope.• One group has images, either from the text or that represent ideas in the text.• Another has the first and last words or sentences of each paragraph (this could be the words as a list or presented as a whole text, with all the words crossed out apart from the first and last word or sentence).• Another group has keywords from the text (again, this could be the words as a list or presented as a whole text, with all the words crossed out apart from the keywords).• One group has the opening paragraph.• A final group has the last paragraph of the text.• Students share their predictions based on the information they have, comparing how their predictions are similar or different.• Students then read the text and see if their predictions are correct. This can be made into a competition to see which table got the most correct predictions.	



Thinking Contextually

Content	Activities	Resources
	<p>Adaptations: Rather than giving the students generic keywords, you could give them words that contain a pattern – for example, a poem that has lots of violent verbs in it. Students then have to predict what the text is about from the pattern.</p> <p>Development activities:</p> <ul style="list-style-type: none"> Once students have read the text (Learner Resource 1.1), they can complete a more in-depth analysis – what makes this a piece of non-fiction writing? What makes it a piece of travel writing? Do they notice any particular words or language features? (It is important to stress here that spotting interesting words and the effect of them is just as valid as spotting language features and the effect of them.) What details does he choose to include that make it more interesting? Students write an introduction to either their hometown or their favourite place in a similar style. 	
<p><i>LO Reading:</i> To be able to develop a range of reading strategies.</p>	<p>Core Activity: scanning Students race to find specific pieces of information in a range of 'texts' (Learner Resource 1.3). This allows students to practise scanning with texts that are less intimidating than a page full of words.</p> <ul style="list-style-type: none"> Give the students a range of 'texts' – word searches, maps, pictures - that are linked to the actual text they will read. Students have to race to find the relevant information. Once the students have found the relevant information, elicit from them that they have been scanning. Students move on to apply the skills to a more demanding text. Elicit from the students times when scanning is a useful skill to use, both in school and in the real world. <p>Adaptations: When doing the scan race with the more demanding text (Learner Resource 1.4), students can be asked to scan for a specific grammatical function that they will be learning about, or for different literary devices. This helps to build towards more independent annotation of texts.</p> <p>This activity can also be used for finding quotations, once they are more confident with this skill. For example – 'Find me a quotation that shows...'</p>	



Thinking Contextually

Content	Activities	Resources
	<p>Development Activity:</p> <ul style="list-style-type: none"> Students can be given a new text that they have to create a scan race quiz for. Students then swap quizzes and try to do each other's scan races. 	
<p><i>LO Reading:</i> To be able to develop a range of reading strategies.</p>	<p>Core Activity: skimming</p> <p>Students practise skimming an image (Learner Resource 1.5) for details before moving on to skimming a text for information. This allows students to practise skimming with a 'text' that is less intimidating than a page full of words. This is also a useful activity for introducing students to a text.</p> <ul style="list-style-type: none"> Select an image that is related to the text the students are studying (eg Learner Resource 1.5). Tell the students they are going to see the image, but only for fifteen seconds. They are going to have to 'skim read' the image to identify the key elements of the text. Show the image and then ask questions to identify how well they have 'read' the image. For example: <ul style="list-style-type: none"> What colour are the ties on the third lobster's claws? What colour is the middle lobster? Which is the smallest lobster? What pattern is on the left hand lobster? Which lobster has no ties on its claws? Give the students a text related to the image (Learner Resource 1.6). Ask them how skimming a text will differ from skimming a picture. (They need to filter out words they don't understand, it is in black and white so visually it is more tricky, they are having to 'read' rather than 'look' which takes longer etc). Elicit that it is however the same skill. Model for the students skim reading the first paragraph of the text – try to think out loud when doing this: 'I'm going to start with the first few words of the paragraph, I'm looking for words that jump out at me, I'm discarding all the common words that don't add to my knowledge such as 'and', I'm looking for repeated words.' Give students thirty seconds to skim read the text. Students turn the text over and have a competition to see who can come up with the most (correct!) ideas about the text. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Writing:</i> To be able to write for a particular purpose.</p> <p>To be able to use vocabulary and grammar to achieve particular effects.</p>	<p>Development Activities:</p> <ul style="list-style-type: none"> Students write a descriptive piece about one of the lobsters in the image. Use the text as a springboard for students creating a newspaper article based on the text – perhaps a story about one of the lobstering companies being shut down, or about a new Starbucks arriving in town. Ask students to think of ideas themselves also – often they will have the most creative ideas. 	
<p><i>LO Reading:</i> To be able to develop a range of reading strategies.</p> <p>To be able to critically evaluate a text.</p> <p><i>LO Spoken Language:</i> To be able to communicate information clearly.</p> <p>To be able to listen and respond appropriately.</p>	<p>Core Activity: questioning</p> <ul style="list-style-type: none"> Students use role play to develop the ability to question a text, both for comprehension and for greater engagement and inference. This activity begins to teach students that a text shouldn't be taken at face value – it should be explored and questioned and argued with. As well as helping students to understand, summarise and follow lines of argument, this spoken language activity is also useful to use with non-fiction texts when teaching students about the writer's viewpoint. The students will need to have already read the text (Learner Resource 1.6). Put students into small groups of 4 or 5. Select a more confident student in each group to 'be' Stephen Fry. They have to come up with a short monologue about their experience (in this case of lobstering in Maine). The rest of the group imagine the author (in this case Stephen Fry) has come in to school to talk to them about his travels. They have to come up with questions to ask him about his time lobstering in Maine. They may also ask him about any vocabulary in his writing that they are unsure of. Encourage students to be creative with their questions and try to think of questions that will allow 'Stephen Fry' to reveal more than what is explicitly stated in the text. It may help to show them a clip of the documentary related to the lobstering part of the book eg http://www.youtube.com/watch?v=9A_odoO2S2Y (duration 1:13). The DVD can also be purchased. 	



Thinking Contextually

Content	Activities	Resources
	<p>Development Activities:</p> <ul style="list-style-type: none">• Students can go on to read the 'Lobstering' text in more depth. A good place to start is to begin with them deciding on the degree of formality/informality of the text.<ul style="list-style-type: none">- Are some places more formal than others?- When is he informal?- Why do you think he does this? <p>This could then lead on to a discussion of the purpose and audience of the text. Once this has been decided, the students could be given a section of the whole text each that they explore in greater detail, looking for any interesting words, language features or sentence structures. The class can then discuss what makes a successful piece of travel writing.</p> <ul style="list-style-type: none">• Students can conduct a more in depth analysis of how Stephen Fry creates humour – this is a great opportunity to use spoken language to develop their understanding. Show students a clip of Stephen Fry speaking (http://www.youtube.com/watch?v=GzfCtGFgRSk (duration 2:17)). Students identify what it is about his speech that makes it funny. Different groups could focus on different things – for example, one group could focus on what he says, a second on how he says it and a third on the para-linguistic features.• Students move on to analyse how he makes the 'Lobstering' text funny. Start by asking the question 'what can't he use in writing to create humour that he can use when speaking?' Then students can start looking for the things he can still use eg self-deprecation, exaggeration, grammatical structures.• Writing task – students write a humorous piece for a talk on an important journey they have taken, employing the techniques Fry uses.	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To explore an author's use of fact and opinion in order to critically evaluate a text.</p>	<p>Core Activity: Fact and opinion Students use a series of questions to explore the impact facts and opinions can have.</p> <ul style="list-style-type: none"> Give the students a series of facts, opinions and a combination of the two taken from a text they have previously read (Learner Resource 1.7). Students sort them into the three groups. Use this to elicit from the students what a fact is and what an opinion is. Students then discuss: <ol style="list-style-type: none"> How interesting would the text be if it was just facts? How reliable would the text be if it was just opinions? Why do you think he sometimes mixes fact and opinion? Which sentences do you think are most interesting? Why? 	
	<p>Adaptations: Give students a copy of the text and three highlighters. Students highlight sentences that are entirely fact in one colour, sentences that are entirely opinion in another colour and sentences that are a combination in a third colour. Students can then read the text as if it was just facts or just opinions and actually hear what it would sound like. Alternatively, give students the series of facts, opinions and a combination of the two and ask them to decide:</p> <ol style="list-style-type: none"> Which sentences are most informative? Which seem most reliable? Which are most interesting? <p>Once they have made those decisions, students write on each one whether it is a fact, an opinion or a combination and see if one 'type' seems to be in a particular group more than another. From this students discuss why writers might use fact and opinion in travel writing.</p>	
<p><i>LO Writing:</i> To use constructions from reading in writing, to achieve particular effects.</p>	<p>Development Activities:</p> <ul style="list-style-type: none"> Students write their own piece of travel writing about their favourite holiday destination, using a combination of fact and opinion. Students go on to label where they have used a fact, an opinion and a combination of the two, with an explanation of why. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to recognise and comment on bias in a text.</p> <p><i>LO Spoken Language:</i> To be able to use spoken Standard English effectively.</p> <p>To be able to listen and respond appropriately to others.</p>	<p>Core Activity: recognising bias</p> <p>This activity uses spoken language to get students to consider how texts can be biased, and how they might try to hide that bias in order to persuade their audience that the information they are presenting is fact.</p> <ul style="list-style-type: none"> • Tell students they are going to read a text about teenagers' poor behaviour on holiday. • Show students the statement 'British teenagers abroad are out of control and should not be allowed to travel alone.' Students have to write down or discuss their own personal views on the topic. • Students share their views. • Divide students into three groups (those who agree with the statement, those who don't and those who are ambivalent). • Put students who are ambivalent into the outer circle. The others form the inner circle. • Students in the inner circle discuss the statement whilst each person in the outer circle has a specific person to observe. • After five to ten minutes, stop the conversation. • People in the outer circle feedback about how convincing their person's argument was and why. Use this to elicit how a biased viewpoint might be presented in a text. Students read the text (Learner Resource 1.8) and use the following questions to discuss: <ol style="list-style-type: none"> 1) What is the writer's viewpoint? 2) Is their viewpoint always presented obviously? If not, how do they try to make their viewpoint seem as if it is just factual reporting? 3) What questions could you ask to uncover the bias? Eg the writer states that 3739 UK travellers ended up in foreign casualty departments. Over what time period? How many UK travellers travelled at that time? Of the 3739, how many were teenagers? 4) Why might you need to use subtlety when writing a biased piece? 	
<p><i>LO Writing:</i> To be able to adapt writing for impact.</p>	<p>Development Activity:</p> <ul style="list-style-type: none"> • Students write a biased article from the point of view of a teenager about how teenagers make a positive contribution to society. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to infer meaning from a text.</p> <p>To be able to evaluate the quality of inferences made.</p>	<p>Core Activity: inference</p> <p>This activity uses real life inferences to help students thoroughly grasp what we mean by inferring. Students then transfer this skill to real texts. The most important part of this activity is that students are given the chance to discuss and evaluate the inferences made.</p> <ul style="list-style-type: none"> • Give students some 'real life' scenarios (Learner Resource 1.9). Students work out what can be inferred. • From this, elicit a definition of what 'inferring' is. Try to go beyond 'reading between the lines' because this is a definition that students can 'parrot' without actually really understanding what it means. • Explain that we infer all the time in our daily lives and that inferring when we read is no different to the simple inferences they have just made with the starter activity. • Show students some different holiday adverts (there is an example in Learner Resource 1.10). Students have post its. On the post its students write as many inferences about the different holidays as they can (one idea per post it). • Students pass their adverts with the post its on to a new table. Students then rank the new inferences from most convincing to least convincing (allowing students to evaluate the accuracy of each other's inferences and discard incorrect ideas). The two tables join together and explain their findings, with reference to the adverts. • This activity can then be applied to the holiday leaflet (Learner Resource 1.11), where students could be asked to write an extended paragraph regarding the types of inference that could be made, and how these impact the way the text or topic is received. <p>Adaptations: Students can also rank the inferences from most obvious to least obvious (allowing students to consider which are the most sophisticated and perceptive ideas).</p> <p>Further Resources: There are further excellent inference resources in the EMC Spotlight on Literacy Guide (p264 onwards): http://www.englishandmedia.co.uk/publications/cat_detail.php?itemID=656</p>	
<p><i>LO Writing:</i> To be able to adapt writing for impact.</p>	<p>Development Activity:</p> <ul style="list-style-type: none"> • Students design their own holiday advert, thinking carefully about what they want people to infer from the image, the colours, the layout, the words etc. • Students can then write an evaluation of their advert, explaining the choices they made. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to support ideas with a carefully chosen quotation.</p> <p>To be able to evaluate the usefulness of a quotation.</p>	<p>Core Activity: selecting quotations</p> <p>This activity scaffolds the process of selecting quotations for students. The end goal should be that they can independently select quotations. Discussion around the quotations they choose and why they have chosen them is very important for their deeper understanding.</p> <ul style="list-style-type: none">• Give students a series of statements (Learner Resource 1.12) about a text they have read (Learner Resource 1.6). Students decide if they agree or disagree with the statements.• For each statement they disagree with, students change it so it does fit with the text.• For each statement, give students a choice of three quotations to support it (Learner Resource 1.12). Students evaluate which best supports the statement and why.• Use this activity to elicit what makes a good choice of quotation. It is important with this activity to also elicit that there isn't necessarily always a 'correct' quotation to choose – sometimes the students may have ideas for a quotation that you haven't thought of. If students select a quotation that you were not expecting, allow them to try and justify their choice.• It is also useful to have contentious statements – eg 'Stephen Fry is not confident.' Some may argue that this is true because he is scared of the lobsters and having to notch them/band them; others may argue he is confident because despite being scared, he does it anyway. The idea is that the statements promote discussion about the text, as well as providing the students with practice selecting quotations.• Students write their own statements about Stephen Fry, and find suitable supporting quotations for each new statement they come up with. <p>Adaptations:</p> <p>Students can write a statement about Stephen Fry and then swap with a partner so they have to find evidence for an idea they may not have thought of.</p> <p>Alternatively put students into pairs. Give each pair a section of the text (depending on the length of the text). Students play 'Quotation Rally'. Student A says 'I think Stephen Fry is...'. Student B has to find a quotation that supports the idea as quickly as they can. Student B then comes up with a second idea: 'I think Stephen Fry is...'. Student A has to find a supporting quotation. Students keep going until they can't come up with a new idea/find a quotation to support. This can be done as a competition where the winning pair is the pair who keeps the 'rally' going the longest. You can also add a third person to the group who is the independent adjudicator – their role is to evaluate the quality of the quotations and to stop the rally if the quotations given are not of a high enough quality.</p>	



Thinking Contextually

Content	Activities	Resources
	<p>Development Activity:</p> <ul style="list-style-type: none"> • Model for the students how to annotate a quotation to get as many ideas as possible from it. • Students annotate the remaining quotations. Students share their ideas with a partner and add to or develop any of their inferences. • Students use the annotated quotations to write an essay answering 'What do we learn about Stephen Fry and his experiences from the text?' 	
<p><i>LO Reading:</i> To be able to apply a strategy for exploring language.</p>	<p>Core Activity: Exploring language</p> <p>This is a quick activity that teaches students a strategy for beginning to explore the language of a text. It also builds confidence, enabling students to comment on a text without it being necessary that they understand every word.</p> <ul style="list-style-type: none"> • Give students a text. • Students highlight all the verbs in the text. They do not read the whole text; they simply find the verbs and highlight them. (Tell students to discard any auxiliary verbs). • Students see if they can spot any patterns in the verbs. • Students see if they can group the verbs in any way and, if they can, they see if one particular group occurs in one particular part of the text (for example, the verbs become much more violent in the second paragraph.) • Students discuss their findings and identify what the mood or atmosphere of the text is and how the verbs have been used to create this effect. • At the end, elicit that sometimes breaking a text down into its component parts can help students to gain greater understanding. It is also a useful strategy for making challenging, unseen texts accessible to all students. It should be made clear that this is a strategy that they can use both before reading, and after reading if they have read a text and are unconfident about the meaning. <p>Adaptation: With some texts, the same activity can be applied, but the students highlight and look for patterns and categories in the adjectives.</p>	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to analyse the language used and the effect it has.</p>	<p>Core Activity: analysing language This activity aims to encourage students to carefully consider the choices a writer makes with their words when they write. The activity asks students to work backwards so the last thing they end up with is what words or language devices have created a certain feeling or mood – this stops students from simply ‘device spotting’ when asked about the effect of language.</p> <ul style="list-style-type: none"> • Show students a quotation taken from a text: “The pain when it thaws is colossal, at the top of the human tolerance scale, like a huge invisible parasite with a million fangs.” • Students draw the image that the quotation creates for them. • Students explain their ideas to a partner. • Students highlight the words in the quotation that helped them imagine the image they drew. • Ask the questions: <ol style="list-style-type: none"> 1) How do you think the reader is supposed to feel when they read this quotation? Try to generate as many feelings as possible. 2) Which words or language devices help achieve these feelings? • Students share their ideas. <p>Adaptations: Students can freeze frame the quotation in pairs rather than draw it.</p>	
	<p>Development Activities:</p> <ul style="list-style-type: none"> • Students predict what they think the text will be about. • Students read the whole text (Learner Resource 1.13). This can be done in pairs, groups or as a whole class. When reading texts as a whole class it can be good to introduce the concept of ‘as much as a page/paragraph, as little as a sentence.’ Start the class off by reading a little of the text yourself, then ask a student to take over – if they enjoy reading they can read as much as a paragraph/page (dependent on the length of the text). If they don’t they can read a sentence. They can also read anything in between these two parameters. This helps to take the fear out of public reading that some students feel, at the same time as allowing students to conquer that fear one little step at a time. Once they have read the amount they want to read, they pass it on to another student. 	



Thinking Contextually

Content	Activities	Resources
	<ul style="list-style-type: none"> • Students select three other quotations that they think are interesting because they create a certain mood or feeling. • Students repeat the process from the core activity for the three quotations. • Students share their ideas about their favourite quotation with the rest of the class. • Students can go on to write an essay answering 'How does the writer create a tense and scary atmosphere?' 	
<p><i>LO Reading:</i> To be able to comment on the effect of different sentence structures in a text.</p> <p><i>LO Writing:</i> To be able to identify simple and complex sentences.</p>	<p>Core Activity: sentence structure analysis This activity gets students to explore how sentences are constructed for a particular effect.</p> <ul style="list-style-type: none"> • Show students these two sentences taken from the text: <i>"The cold was brutal. I stopped shivering, indicating I was severely hypothermic."</i> • Students identify which is simple, and which complex. • Ask students why they think the different types of sentence have been used. • Ask students to identify further examples of each in the text. • Ask students how the sentence structures contribute to the mood of the text. <p>Adaptation:</p> <ul style="list-style-type: none"> • Students find some simple sentences from the text and turn them into complex sentences. Students discuss how this changes the atmosphere of the text. 	
<p><i>LO Writing:</i> To be able to draw on new vocabulary and grammatical constructions from reading to create effects.</p>	<p>Development Activity:</p> <ul style="list-style-type: none"> • Students choose an ordinary minor travel based incident (falling off their bike/skateboard, forgetting their Oyster card, waiting for a bus in the pouring rain) and write a description of it, using the linguistic and structural techniques they identified in Rolfe's text to make the description tense and scary. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to compare the language used in two different texts.</p>	<p>Core Activity: comparing texts This activity supports students in maintaining the exploratory skills they have already accumulated, and helps them to apply them to two texts at once. The quality of students' analysis is often weaker when they have to compare because of the need to focus on more than one thing at once. The emphasis with this activity is to teach students to give a response to one text at a time, and then after that, look for points of comparison.</p> <ul style="list-style-type: none"> • Put students into pairs. Half of the pairs have text 1.8, the other half have text 1.13. • In their pairs students first decide on some words to describe the mood of their text. • Students then highlight anything about the words or language devices that is interesting and helps to contribute to the mood or atmosphere. Students cut out the quotations they have highlighted and glue them onto some sugar paper. • Students add a brief annotation for each quotation explaining the language device used (or the specific word that is interesting) and the effect. • Join two pairs together that looked at different texts. • Students look at the quotations both pairs chose and find points of comparison. It might be that their ideas can be linked because both writers have used the same language device. It might be that the same effect has been created but using different techniques. It might be that they have created completely opposite effects. (It's important with 'opposite effects' that you emphasise to the students that they do actually need to be opposite – eg one is happy, the other is sad – rather than 'different' – one is angry, the other is informative.) It might be that they both have patterns in the verbs or adjectives. <p>Further Resources: pages 29 and 30 of the EMC's 'Teaching Non-Fiction For The GCSE Exam' (http://www.emcdownload.co.uk/product-detail/teaching-non-fiction-for-the-gcse-exam-new-emc-approaches/1758) also contain some useful comparative techniques.</p>	
	<p>Development Activity:</p> <ul style="list-style-type: none"> • Students present their two texts to the rest of the class, explaining the similarities and differences between the two. • After each presentation students evaluate which comparison was the most successful and why they think this. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to identify the best ideas to compare in two different texts.</p>	<p>Core Activity: comparing texts</p> <p>This activity is a different way of getting students to think about how texts are similar and different. It also encourages students to evaluate what makes a successful comparison. It is important with this activity that you emphasise that the students might end up with ideas that don't make very good comparisons – and that's fine. Part of the process is learning to identify and reject comparisons that do not have very much mileage in them.</p> <ul style="list-style-type: none">• Put up ideas about two texts the students have read around the room (Learner Resource 1.14).• Students have a table that has three columns. The first two columns are the names of two texts they have read. The third column says 'both' (Learner Resource 1.15).• Students have to locate the statements pinned up around the classroom. They then write the statement into the relevant column of the table.• Once they have decided where each statement goes, students have to find evidence that supports each statement, from the texts (Learner Resources 1.8 and 1.13).• Once the evidence has been found, students discuss which ideas would make useful comparisons and which ones would not really work. <p>Adaptation:</p> <p>Start by asking the students to write down their ideas about each text onto pieces of paper and these can form the basis of the scavenger hunt information to pin around the room.</p>	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Reading:</i> To be able to evaluate texts critically.</p> <p><i>LO Writing:</i> To be able to adapt writing for a variety of purposes and audiences, using information provided by others.</p>	<p>Development Activities:</p> <ul style="list-style-type: none"> • Students imagine they are the editor for one of the texts. They have to write a report for the author, explaining what they did well and also offering one piece of constructive feedback, based on something the other text did well and why this would help their text. • Students write a newspaper report of the Arctic Ice text. • Students write a journal for a teen website entitled 'My Week in Ibiza!' 	
<p><i>LO Reading:</i> To be able to independently compare two texts.</p> <p><i>LO Spoken Language:</i> To be able to select and organise information and ideas effectively</p>	<p>Core Activity: comparing texts</p> <p>This activity allows students to build on the skills they have learnt and practise comparing texts of their choice. The activity results in a spoken language opportunity in the form of a formal presentation.</p> <ul style="list-style-type: none"> • In a previous lesson, set students a homework to bring in one text related to the theme 'journeys'. Tell students they will need to choose carefully and find a text that they have lots of ideas about. Give them suggestions for the types of texts they could bring in (newspaper article about a popular holiday destination, a hotel review, a page of a holiday brochure, a travel based biography or autobiography etc). Tell students it needs to be roughly a page long. • Place the texts around the room. • Students have to look at the texts and find a text that theirs would compare well with. • Once each text has a 'partner' the students work in pairs and use one of the methods they have learnt previously to draw out the similarities and differences between the texts. • Students prepare a presentation that explains the key differences and similarities between their two texts. Students can use Learner Resource 1.16 to support the planning of the presentation. <p>Adaptation:</p> <p>To make the number of texts more manageable for students you could get them to get into groups of four and select the best text out of the four, and then they have to pair up the remaining texts and work in groups to compare, rather than pairs.</p>	



Thinking Contextually

Content	Activities	Resources
	<p>Development Activity:</p> <ul style="list-style-type: none"> Students write an extended comparative response analysing the similarities and differences between the two texts. 	
<p><i>LO Writing:</i> To be able to select and organise ideas and information</p>	<p>Core Activity: planning</p> <p>This activity aims to offer students the chance to practise a range of different planning methods and choose one that they find the most helpful.</p> <ul style="list-style-type: none"> Introduce the writing task that students will be attempting: 'Complete a travel autobiography where you get lost on a journey through the Amazonian rainforest.' Remind students that this will be in a similar style to 'I fell through Arctic ice' and re-cap the stylistic devices they noticed in that piece of writing. Show students a series of images of the Amazonian rainforest (Learner Resource 1.17). Students note down any interesting details they could include. Ask questions (Learner Resource 1.17) to help generate ideas. Be clear that they might not include all of the notes they get, but it is best to have lots of ideas and to discard some later on, than to have too few ideas. Model different ways of planning for the students (Learner Resource 1.18). Students try 2 or 3 different ways and select the way they find the most useful. Students plan their piece of writing. 	



Thinking Contextually

Content	Activities	Resources
<p><i>LO Writing:</i> To be able to use language imaginatively and creatively.</p>	<p>Core Activity: vocabulary choice This activity encourages students to think carefully about the vocabulary they choose in their own writing. It is also a great activity for emphasising the fact that writing is a process and not something that they have to get 'right' the first time.</p> <ul style="list-style-type: none"> • Students use their plan to write the first paragraph of their Amazonian autobiography. • Tell students to stop writing. • Give students a selection of sentences from Learner Resource 1.13 'I fell through Arctic ice' that have had the vocabulary changed so it is less interesting (Learner Resource 1.19). Students identify which of each of the sentences is better and why. Use questioning to elicit the specific mood or effect that each vocabulary choice has created. • Elicit that writers think really carefully about the vocabulary they choose and that they don't just settle for the first word that comes into their head. • Students go back to the first paragraph of their Amazonian autobiography that they have written and play around with changing words they have already chosen. • Students share their original paragraph and their improved paragraph with a partner. Their partner identifies what they think the most successful vocabulary swap is and why. 	
	<p>Development activity:</p> <ul style="list-style-type: none"> • Students complete the piece of writing: Complete a travel autobiography about a journey through the Amazonian rainforest where you get lost. • Once finished, students swap their pieces of writing with a partner and find three examples of: • Descriptive detail • Deliberate vocabulary choices • Varied sentence length for impact. • Students share their partner's best sentence and explain why they like it. <p>Adaptations: You can vary what the students look for in the piece of writing, depending on what writing focus had featured in the lessons before writing.</p>	



Learner resource 1.1 Text

MAINE

'I can assure you of this. If I find a friendlier, more welcoming and kinder set of people in all America than Mainers I will send you film of me eating my hat.'

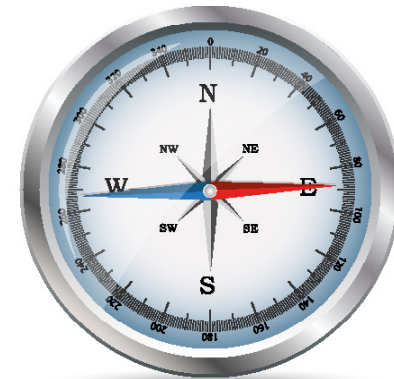
Squeezed by Canada on two sides and connected to the rest of America by a straight-line border with New Hampshire, Maine is home to a million and a quarter citizens who roam roomily around a land larger than all of Scotland.

The southeast half of the state is where the urban action is. Portland and Bangor are the big towns; the former is the birthplace and home town of Stephen King, the novel laureate of Maine, whose prolific output has stayed loyal to the state for over thirty years. But I'm heading north, passing through Portland, Augusta and Bangor, getting used to how much of a head-turner my little London taxi will be. Augusta, with one of the lowest populations of any of the fifty state capitals, seems small, depressed and depressing. I hurry through on my way Down East. 'Down', in Maine-speak, means 'Up'.

With the exception of Louisiana and Alaska whose administrative districts are called parishes and boroughs respectively, all the American states are divided into counties. These are much like their British counterparts, but with sheriffs who are real live law-enforcement officers rather than our ceremonial figureheads in silly costumes. Every US county has its chief town and administrative headquarters, known as the County Seat. The number of counties in each state will vary. Florida, for example, has 67, Nebraska 93 and Texas 254. Maine has just 16 and at the top right of this topmost, rightmost state you will find Washington County, the easternmost county in all America. My destination is Eastport, the easternmost town in that easternmost county.



Learner resource 1.2 Images and words



Keywords:

Canada	States
America	Counties
Maine	Sheriffs
Urban	Destination
Heading north	Eastport
London taxi	Easternmost county

First and last sentences or words of each paragraph:

Squeezed
Scotland
The Southeast
'Down' in Maine-speak, means 'Up'.
With the exception of Louisiana and Alaska
Easternmost county

Opening paragraph:

Squeezed by Canada on two sides and connected to the rest of America by a straight-line border with New Hampshire, Maine is home to a million and a quarter citizens who roam roomily around a land larger than all of Scotland.

Closing paragraph:

With the exception of Louisiana and Alaska whose administrative districts are called parishes and boroughs respectively, all the American states are divided into counties. These are much like their British counterparts, but with sheriffs who are real live law-enforcement officers rather than our ceremonial figureheads in silly costumes. Every US county has its chief town and administrative headquarters, known as the County Seat. The number of counties in each state will vary. Florida, for example, has 67, Nebraska 93 and Texas 254. Maine has just 16 and at the top right of this topmost, rightmost state you will find Washington County, the easternmost county in all America. My destination is Eastport, the easternmost town in that easternmost county.



Learner resource 1.3 Scan race 'texts'

Find the words in the wordsearch!

COLUMBUS

EASTPORT

FOREST

OCEAN

POLLOCK

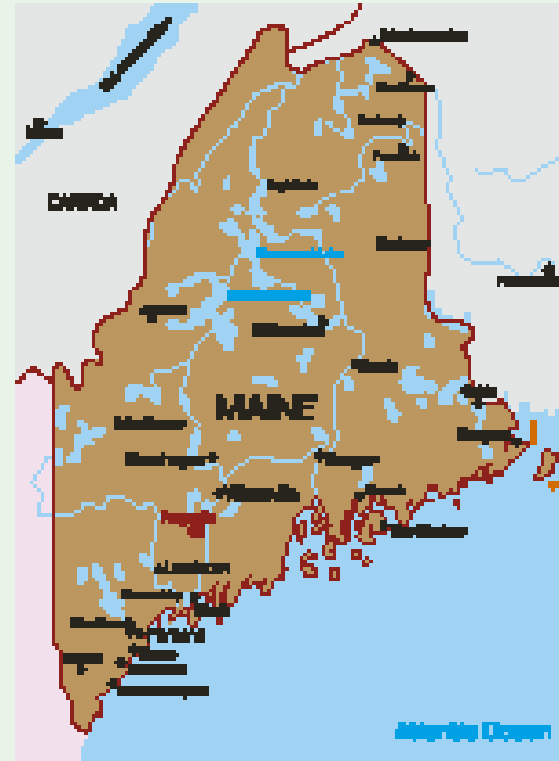
SARDINE

WALTER

N	U	E	I	I	I	U	W	E	X	J	B	O	D
I	L	M	G	K	B	N	N	A	U	H	P	L	N
J	Y	M	N	I	E	I	L	C	L	O	V	T	B
I	A	T	Y	E	D	A	O	G	L	T	S	A	G
Y	X	J	N	R	M	L	S	L	O	E	E	W	C
Z	S	R	A	Y	U	V	O	T	R	G	E	R	O
V	U	S	C	M	G	C	O	O	P	S	F	J	Z
F	X	I	B	J	K	L	F	G	I	O	L	I	K
P	T	U	N	A	E	C	O	H	Y	W	R	J	I
T	S	E	P	H	Y	Q	K	O	F	T	O	T	W
H	W	K	F	U	U	R	M	B	X	R	T	R	E
S	F	T	U	R	I	V	R	X	A	U	R	K	K
H	N	E	M	C	K	Y	G	Y	R	X	C	N	W
Z	I	T	R	E	Z	I	R	F	X	L	V	M	D



Find the boat with the red sail.



Find Biddeford



Learner resource 1.4 Text

In the text below find:

- The industry that Eastport was once famed for
- The explorer who is mentioned
- Natural features you are likely to find in Maine
- A percentage
- A proper noun
- A verb
- A simple sentence

Down East

The most obvious physical features of the Down East scenery are forest and ocean. But then this is true of the whole state. Mainers will tell you that if you were to straighten every wrinkle and crinkle of their coastline it would stretch out wider than the whole breadth of the United States – into three and half thousand miles of inlets, creeks, coves, bays, promontories, spits, sounds and headlands. As for the land – well, there is only ten per cent of Maine that is not forest and much of that is lake and river. Water and wood, then – water and wood everywhere.

They will also tell you that Eastport was once famed for its sardine-packing industry. 'Fame' is an odd thing in America. There cannot be many towns with a population of more than ten thousand that do not make some claim to it. It usually comes in the form of a burger: 'Snucksville, NC – home of the world famous Snuckyburger', a dish that will never have been heard of more than five miles from its originating diner. But 'back in the day' Eastport genuinely was famous for sardines. An industry, that, if the Eastporters are to be believed, was effectively wrecked by The Most Trusted Man In America.

The doyen of news anchors, Walter 'and that's the way it is' Cronkite liked apparently to sail in the waters around Eastport and was disturbed one day to see a film of oil all over the water, staining the trim paintwork of his



yacht. He made complaints. A government agency looked at the fish oil coming from the cannery and imposed regulations so strict that the economic viability of the business was compromised and the industry left Eastport for good. That at least is the story I was told as gospel by many Eastporters. Certainly the deserted shells of the old canneries still brood over the harbour awaiting their full regeneration. The body of water that dominates the harbour is Passamaquoddy Bay and the land on the other side is, confusingly, Canada. A line straight down the middle of the bay forms the border between the two countries.

Before the British, before the French, before any Europeans came to Maine there were the tribesmen, the 'First Nations' or Native Americans, as I expected I should have to be very careful to call them. Actually the word 'Indian' seems inoffensive to the tribespeople I speak to around town. The federal agency is still called The Bureau of Indian Affairs and there are Indian Creeks and Indian Roads and Indian Rivers everywhere. It is true that the word was wrongly applied to the native tribes by Columbus and his settlers who thought they had landed in India. But the word stuck, misnomer or not. Sometimes political correctness exists more in the furious minds of its enemies than in reality, which gets on with compromise and common sense without too much hysteria.

Anyway, the indigenous peoples of the Maine/New Brunswick area are the Passamaquoddy, a European mangling of their original name which meant something like 'the people who live quite close to pollock and spear them a lot from small boats', which may not be a snappy title for a tribe but can hardly be faulted as a piece of self-description.

My first full day in Eastport will see me on Passamaquoddy Bay, not spearing pollock, but hunting a local delicacy prized around the world.



Learner resource 1.5 Images

Maine Lobsters



Lobstering

The word Maine goes before the word lobster much as Florida goes before orange juice, Idaho before potato and Tennessee before Williams. Three out of four lobsters eaten in America, so I am told, are caught in Maine waters. There are crab, and scallop and innumerable other molluscs and crustaceans making a living in the cold Atlantic waters, but the real prize has always been lobster.

Angus McPhail has been lobstering all his life. He and his sons Charlie and Jesse agree to take me on board for a morning. 'So long as I do my share of work.' Hum. Work, eh? I'm in television ...

'You come aboard, you work. You can help empty and bait the pots.'

The pots are actually traps: crates filled with a tempting bag of stinky bait (for lobsters are aggressive predators of the deep and will not be lured by bright colours or attractively arranged slices of tropical fruit) that have a cunning arrangement of interior hinged doors designed to imprison any lobster that strays in. These cages are laid down in long connected lines on the American side of the border. Angus, skippering the boat, has all the latest sat nav technology to allow him to mark with an X on his screen exactly where the lures have been set. To help the boys on the deck, a buoy marked with the name of the vessel floats on the surface above each pot. Americans, as you may know, pronounce 'buoy' to rhyme not with 'joy' but with 'hooey'.

How is it that work clothes know when they are being worn by an amateur, a dilettante, an interloper? I wear exactly the same aprons and boots and gloves as Charlie and Jesse. They look like fishermen, I look like ten types of gormless arse. Heigh ho. I had better get used to this ineluctable fact, for it will chase me across America.

It is extraordinarily hard work. The moment we reach a trap, the boys are hooking the line and hauling in the pot. In the meantime I have been stuffing the bait nets with hideously rotted fish which I am told are in fact sardines. The pot arrives on deck and instantly I must pull the lobsters from each trap and drop them on the great sorting table that forms much of the forward part of the deck. If there are good-looking crabs in the traps they can join the party too, less appetising specimens and species are thrown back into the ocean.

Lobsters of course, are mean, aggressive animals. But who can blame them for wanting a piece of my hand? They are fighting for their lives. Equipped with homegrown cutlery expressly designed to snip off bits of enemy, they don't take my handling without a fight.

As soon as the trap has been emptied I'm at the table, sorting. This sorting is important. Livelihoods are at stake. The Maine lobstermen and marine authorities are determined not to allow over-fishing to deplete their waters and there is fierce legislation in place to protect the stocks. Jesse explains.

'If it's too small, it goes back in. Use this to measure.'

He hands me a complicated doodad that is something between a calibrated nutcracker and an adjustable spanner.



'Any undersized lobsters they gotta go back in the water, okay?'

'Don't they taste as good?'

A look somewhere between pity and contempt meets this idiotic remark. 'They won't be full-grown, see? Gotta let them breed first. Keep the stocks up.'

'Oh, yes. Of course. Duh! Sorreee!' I always feel a fool when in the company of people who work for a living. It brings out my startling lack of common sense.

'If you find a female in egg, notch her tail with these pliers and throw her back in too.'

'In egg? How do I ...?'

'You'll know.'

How right he was. A pregnant lobster is impossible to miss: hundreds and hundreds of thousands of glistening black beads stuck all round her body like an over-fertile bramble hedge thick with blackberries.

'Notch her tail' is one of the things that takes a second to say and three and a half minutes of thrashing, wrestling and swearing to accomplish. The blend of curiosity, amusement and disbelief with which I am watched by Jesse and Charlie only makes me feel hotter and clumsier.

'Is this strictly necessary?'

'The inspectors find any illegal lobsters in our catch they'll fine us more'n we can afford. They'll even take the boat.'

'How cruel!'

'Just doing their job. I went to school with most of them. Go out hunting in the woods with them weekends. That wouldn't stop them closing us down if they had to.'

'Done it!' I hold up one properly notched pregnant female. Jesse takes a look and nods, and I throw her back into the ocean.

'Good. Now you gotta band the keepers.'

'I've got to what the which?'

The mature, full-sized, non-pregnant lobsters the crew don't have to throw back are called 'keepers' and it seems that a rubber band must be pulled over their claws and that I am the man to do it.

Charlie hands me the device with which one is supposed to pick up a band, stretch it and get it round the lobster's formidably thick weaponry in one swift movement. Charlie demonstrates beautifully: this implement however marks me down as an amateur as soon as I attempt to pick it up



and in a short while I am sending elastic bands flying around the deck like a schoolboy at the back of the bus.

‘Otherwise they’ll injure each other,’ explains Charlie.

‘Yes, fine. Of course. Whereas this way they only injure me. I see the justice in that.’ I try again. ‘Ouch. I mean, quite seriously, ouch!’

It transpires that lobsters, if they had their way, would prefer not to have elastic bands limiting their pincers’ reach, range and movement and they are quite prepared to make a fuss about it. The whole operation of sorting and banding is harder than trying to shove a pound of melted butter into a wildcat’s left ear with a red-hot needle in a darkened room, as someone once said about something. And what really gets me is that just as I finish sorting and am ready to turn my mind to a nice cup of tea and a reminisce about our famous victory over the lobsters, Charlie and Jesse send down a fresh pot, Angus moves the boat on and another trap is being pulled aboard.

‘You mean one has to do more than one of these?’ I gasp.

‘We make about thirty drafts a day.’

A draft being the pulling-up, emptying and re-baiting of a trap.

Oh my. This is hard work. Gruellingly hard work. The morning we make our run is a fine sparkling one with only the mildest of swells. The McPhails go out in all weathers and almost all seas.

You have probably seen TV chefs like Rick Stein spend the day with fishermen and pay testament to their bravery and fortitude. We can all admire the bold hunters of the deep, especially these artisanal rather than industrial fishers like the McPhails, crewing their small craft and husbanding the stocks with respect, skill and sensitivity. But until you have joined them, even for one morning, it is hard truly to appreciate the toil, skill, hardiness and uncomplaining courage of these men, and yes it is exclusively men who go out to sea in fishing boats.

They do it for one reason and one reason only. Their families. They have wives and children and they need to support them. There are not many jobs going in Down East Maine, not much in the way of industry, no sign of Starbucks, malls and service-sector employment. This is work on the nineteenth-century model. This is labour.

Given how hard their days are you might think they end each night in bars drinking themselves silly. Actually they need to be home in time for a bath and bed, for the next morning they will be up again at four. It is perhaps unsurprising to hear Jesse tell me that he wants his own sons to do any work other than this. Maybe we should prepare for the price of lobster to go up in our restaurants and fishmongers. Whatever these men make, it surely isn’t enough.



Learner resource 1.7 Facts and opinions

Angus McPhail has been lobstering all his life.

...crates filled with a tempting bag of stinky bait...

...for lobsters are aggressive predators of the deep...

These cages are laid down in long connected lines...

I look like ten types of gormless arse.

It is extraordinarily hard work.

...there is fierce legislation in place...



BRITS BEHAVING BADLY: HOW DRINKING ABROAD IS LEADING TO MORE ARRESTS AND 10 BRITISH TOURISTS A DAY LAND IN HOSPITAL

- Foreign Office said more than 6,000 people were jailed abroad last year
- Evidence suggests many crimes committed were alcohol-fuelled
- Rapes reported soared by 10 per cent from 115 to 127 cases
- Number of deaths of Brits abroad increased by four per cent
- Spain had the highest number of Britons hospitalised followed by Greece

By Ian Drury and Emily Allen

PUBLISHED: 00:13, 19 July 2012 | UPDATED: 15:56, 19 July 2012

Ten Britons a day are ending up in hospital abroad and growing numbers are being arrested as young holidaymakers travel to the sun to get tanked up on cheap alcohol and drugs.

A staggering 3,739 UK travellers ended up in foreign casualty departments - a large proportion after boozing heavily in popular 'sun, sea and sex' hotspots.

And more than 6,000 were thrown in jail after falling foul of local laws including for carrying drugs such as cocaine and ecstasy - up 5 per cent, including a 2 per cent rise in drug arrests.

ACCIDENTS AND BALCONY FALLS: SPAIN TOP FOR UK DEATHS ABROAD

1. Spain 1,755
2. France 778
3. Germany 366
4. Thailand 296
5. Cyprus 237
6. USA 210
6. Portugal 210
8. Greece 147
9. Italy 135
10. New Zealand 127

The Foreign Office said anecdotal evidence from embassies and consulates overseas suggested many incidents were alcohol-fuelled, particularly in popular holiday destinations such as the Canary Islands, mainland Spain, the Balearics (which include Majorca and Ibiza), Malta and Cyprus.

Consular Affairs Minister Jeremy Browne said: 'It is important that people understand that taking risks abroad can land them on the wrong side of the law.

'The punishments can be very severe, with tougher prison conditions than in the UK. While we will



work hard to try and ensure the safety of British nationals abroad, we cannot interfere in another country's legal system.

'We find that many people are shocked to discover that the Foreign and Commonwealth Office cannot get them out of jail. We always provide consular support to British nationals in difficulty overseas. However, having a British passport does not make you immune to foreign laws and will not get you special treatment in prison.'

Meanwhile, the number of deaths of British people overseas in the year to April increased by 4 per cent - from 5,972 to 6,237.

The highest number of arrests and detentions was in Spain, followed by the USA. Spanish arrests rose nine per cent in 2011/12, while the United States was up three per cent.

The most arrests of Britons for drugs was in the US, followed by Spain.

The snapshot of the perils of travelling abroad were highlighted in the Foreign Office's annual British Behaviour Abroad survey.

In total, consular assistance was needed on nearly 20,000 occasions - up 3 per cent. Of these, 5,405 were in Spain, 1,822 in the U.S. and 1,319 in France.

Spain had the highest number of Britons hospitalised, with 1,105 cases, followed by Greece (494) and Thailand (217).

Even though the country has a large number of elderly UK expats, over half those requiring medical help were in Majorca, which has seen a 132 per cent rise in incidents since 2009-10, and Ibiza.

The report found: 'Many involve teenage holidaymakers. Common causes include road accidents, pedestrian accidents, balcony incidents and heart attacks.'

Spain also had the largest number of UK deaths - 1,755. The large British retired community again accounted for the majority of fatalities but an alarming number involved young people.

Earlier this year, three Brits - Adam Atkinson, 20, Benjamin Harper, 28, and Charlotte Faris, 23, - died within a few days of each other plunging from balconies or stairs in the beach resort of Magaluf on Majorca.

And last month top jockey Campbell Gillies, 21, drowned in a swimming pool within four hours of arriving in a holiday resort on the Greek island of Corfu - after going boozing with his pals.

Rapes reported to consular staff last year soared by a shocking 10 per cent - from 115 to 127 - as young women often let their guard down overseas.

A Foreign Office source said: 'A lot of young people go wild and the sunshine combined with drinking cheap beer and cocktails all day leads to risky behaviour which can land them in serious trouble. At worst, they are brought home in a coffin.'

On the alarming rape statistics, officials urged women to 'take the same precautions they do at home to avoid putting themselves at risk' - staying with friends, avoiding car rides with strangers and keeping an eye on food and drink so they can't be spiked.

More than 56million Britons travelled abroad in 2011-12.



But the Foreign Office research revealed that half of Brits surveyed did not realise that without travel insurance they would be liable to pay medical bills running into thousands of pounds if they were injured or fell ill abroad.

Launching a drive to encourage holidaymakers to take out cover, Consular Services Minister Jeremy Browne said: 'Whilst the prospect of ending up in a foreign hospital may be the last thing on your mind as you head overseas for a summer break, sometimes things do go wrong on holiday and many people deeply regret not taking out comprehensive travel insurance.'



Learner resource 1.9 Real life inferences

Your teacher walks into the room. He/she is not smiling. He/she puts last lesson's tests down on the desk with a thump. He/she looks around the classroom in silence. What can you infer?

Your friend had an exam this morning. She/he skips into the canteen, smiling broadly and high fives you. What can you infer?

You are at the train station waiting for the train to Liverpool. You see a man dressed in a suit, wheeling a laptop case behind him. He turns and waves at a woman stood on the platform. What can you infer?

You are flying home from a holiday. You see a woman in her sixties hug a man and a woman in their 30s, and then hug a small child. As she walks through the gate you notice she is crying. What can you infer?



Learner resource 1.10 Holiday advert



New all weather leisure complex with indoor heated pools, gym, restaurant and more.



Your Cornish break

Award winning self catering accommodation with **exclusive on-the-beach location.**

To book call now on 01726 843485 or book online at www.pentewan.co.uk



Pentewan Sands
Holiday Park



...to a slower pace of life

Planning your holiday with UK Boat Hire begins now simply:

1

Browse the feature routes and short break pages in this brochure or visit the website for more detailed information and select which canal or river you would like to cruise.

As you meander down the countryside or the flatlands - seeing the scenery canal gives a whole new perspective to an area you know well, but with the confidence of knowing the best places to stop for provisions. A canal may be an area of the country or a historic town that you have always meant to visit - time to explore.

2

Then think about who you will be travelling with and pick the boat layout that's right for you and your crew. There is a wide selection of boats, styles and arrangements available and these are detailed on pages 28-44, or with pictures and virtual tours at www.ukboathire.com.

As you plan the holiday, your own needs and what you can already handle is a non-starter. If you are considering a route with more locks or with younger children in the crew consider taking a smaller boat with another family to share the experience.

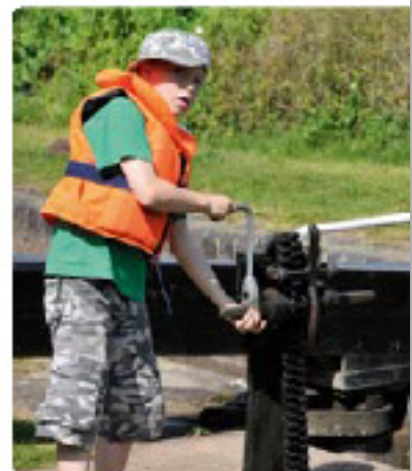
As you cruise along, one person steers and the rest of the crew is free to watch the country or even walk the deck with a binoculars. A lock is (and when moving) not a barrier - it's part of the boat to steer and it has an answer works the lock mechanism. When you are first taught to operate a lock it may appear bewildering, but by your second cruise you will already wonder what you were worried about.

3

Then decide on your preferred dates and go to www.ukboathire.com to check availability, pricing and make your booking with secure payment. If you have any difficulties, call us on 0330 3330590.

There is no time here - you set your own speed. In a week by canal you are likely to cover the distance you could cover in an hour by car. But the journey will be a far more one!

Visit www.ukboathire.com for our FAQs



Learner resource 1.12 Statements

- 1. Stephen Fry has little respect for the fishermen**
 - 2. Stephen Fry takes himself very seriously**
 - 3. Stephen Fry finds the work difficult**
 - 4. Stephen Fry thinks the fishermen are not given enough respect**
 - 5. Stephen Fry is not very confident**
-
- 1. Stephen Fry respects the fishermen**
 - a) 'It is hard truly to appreciate the toil, skill, hardiness and uncomplaining courage of these men...'
 - b) 'I always feel a fool when in the company of people who work for a living.'
 - c) 'The McPhails go out in all weathers and almost all seas.'
 - 2. Stephen Fry does not take himself very seriously**
 - a) 'Hum. Work, eh. I'm in television...'
 - b) 'I look like ten types of gormless arse.'
 - c) 'I always feel a fool when in the company of people who work for a living.'
 - 3. Stephen Fry finds the work difficult**
 - a) 'Done it! I hold up one properly notched pregnant female.'
 - b) 'Oh my. This is hard work'
 - c) 'The whole operation... is harder than trying to shove a pound of melted butter into a wildcat's left ear with a red-hot needle in a darkened room, as someone once said about something.'
 - 4. Stephen Fry thinks the fishermen are not given enough respect**
 - a) '...I wear exactly the same aprons and boots and gloves as Charlie and Jesse. They look like fishermen...'
 - b) 'Whatever these men make, it surely isn't enough.'
 - c) 'They do it for one reason and one reason only. Their families.'
 - 5. Stephen Fry is not very confident**
 - a) 'Notch her tail' is one of the things that takes a second to say and three and a half minutes of thrashing, wrestling and swearing to accomplish. The blend of curiosity, amusement and disbelief with which I am watched by Jesses and Charlie only makes me feel hotter and clumsier.'
 - b) 'Yes, fine. Of course. Whereas this way they only injure me. I see the justice in that! I try again. 'Ouch. I mean, quite seriously, ouch!'
 - c) 'How is it that work clothes know when they are being worn by an amateur, a dilettante, an interloper?'



I fell through Arctic ice

I have travelled 11,000 Arctic miles with dogs, summer and winter. They've been my life. There are fewer than 300 purebred Canadian Eskimo dogs left in the world and I had 15 of them. I sank all my love and money into those dogs, proud to keep the breed's working talents alive. I learnt from the best, guys who in the 1980s had crossed Antarctica and made it to the North Pole with dogs, perfectionists who knew all there was to know. I watched, listened, kept my mouth shut, and one day decided to go it alone. It felt a natural progression.

Alone, it's always dangerous. Something was bound to go wrong one day, and on Sunday March 5 last year it did. Moving over Amundsen Gulf in the Northwest Passage, sea ice gave way. Everything was sinking: my dogs, my sled and me. We kicked for our lives. Powerful Arctic Ocean currents dragged vast sheets of sea ice. Underwater, I couldn't find the hole I had fallen through and had to make one, punching, then breathing again as ice and sea water clashed against my face.

Polar bears eat people, and swim to kill. We'd crossed bear tracks an hour before going through the ice. I remember thinking, did the bastard follow us? Was he under us now? What will it feel like when he bites? The floe edge was a mile away, this a busy hunting area where bears bludgeon seals twice my size. Frantic, I ripped off my mittens. Trying to save my dogs, I was prepared to lose my hands to savage cold. It wasn't enough. Soon drowning and the cold had killed all but one of them.

Out of the water I stripped off sodden, icing-up clothing. The cold was brutal. My limbs and head shook uncontrollably. I stopped shivering, indicating I was severely hypothermic. I was slowly dying. Barely conscious, I pulled on my down suit with fingers that knocked like wood. My blood was freezing. Human consciousness is lost when the body temperature plummets below 30°C. I was heading for oblivion.

My satellite phone failed. I always have a phone backed up with a ground to air VHF transceiver, but it made no difference - I knew no plane was flying over. I flipped my location beacon. This is a last resort. To flip it means I'm in a life-threatening situation and want out. In the end three polar bear hunters came out on snowmobiles. What they saw frightened them.



I had fourth-degree frostbite, the worst form. My fingers were covered in deathly black blisters, my hands freezing to the bone. The pain when it thaws is colossal, at the top of the human tolerance scale, like a huge invisible parasite with a million fangs. The agony was suffocating; I writhed with it, wild for relief.

Heavy doses of morphine helped to dull the pain for two months. The side-effects included dreams, hallucinations, flashbacks - and constipation.

My fingers were debrided, scalpels cutting dead meat off thumbs and fingers. It hurt. Fingernails dropped off and smelt funny, and tendons stiffened. Physiotherapy was agony, but I wanted my hands back so badly and to endure meant to get better. My fingers looked a bloody mess, distorted and gnarled. They were always disturbingly cold. I was told the longer we waited, the better: even dead-looking fingers can recover.

Exercising my hands took up all my days - and within minutes they would stiffen up, giving the impression they were dying on me. I kept going, though, and one day I clasped a cup with my right hand. I was so excited. The first time I went out in the sun, my fingers turned blue. Without fingerprint ridges, picking up coins was difficult. Coins felt freezing, copper ones less so.

Soon the time to thaw before the saw was up. The surgeon cut a tip as if sharpening a pencil. I felt nothing. It jolted me to learn that the fingertip was dead. It was the only part still black, solid and stone-cold; if it wasn't removed, I'd have been susceptible to dry gangrene. It had to go.

I left hospital with 27 stitches and a metal plate on one stub-ended finger. Surgeons described my recovery as "inexplicable" - I had been expected to lose both hands.

So what now? My dogs and I were inseparable; I miss them desperately. All I want is dog hairs on my clothes again. The plan is a move to Greenland. It's time to live again.

Gary Rolfe

The Guardian, Saturday 20 January 2007



Learner resource 1.14 Scavenger hunt information

The text uses dramatic language.

The text uses lots of facts and figures to support its viewpoint.

The text uses powerful verbs to make the situation seem worse.

The text uses quotations from reliable sources to make it sound convincing.

The text uses hyperbole to help the reader understand the situation.

The overall tone of the text is negative.

The text uses lists to give the reader more information.

The text uses questions to show the fear of the narrator.

The text uses lots of powerful adjectives.

The text uses similes to help the reader imagine what the experience was like.

The overall tone of the text is positive.



Learner resource 1.15 Table

Brits Behaving Badly	I Fell Through Arctic Ice	Both



Learner resource 1.16 Presentation support

Summary of Text 1	
Summary of Text 2	
Most important difference with supporting example(s)	
Most importance similarity with supporting example(s)	
Second difference with supporting example(s)	
Second similarity with supporting example(s)	
Concluding/ Summarising comments	
Additional Ideas	



Learner resource 1.17 Images and questions



You've come to the Amazonian rainforest to research a new species of plant that has been discovered. It is believed to have medicinal properties. You set out on a day expedition by yourself. Your GPS tracker has lost signal and you're beginning to worry about where you are. You look around you to try and get your bearings. What can you see?
What can you hear?
How hot is it?





You see this bird in the trees.
What noise is it making?
How could you describe its colours?
The bird is free to fly off whenever it wants. How does that compare to your situation?
How might you describe your emotions?





As you continue walking, something drops onto your leg. It's this creature.
How do you react?
What does it feel like?
How might this distract you from your current predicament?





You've been lost for several hours now. It is stiflingly hot. Your water has run out. You come to this stream.
What do you feel?
What do you do?
What does the water sound like?
How does it feel on your skin?





After several more hours of walking, you come to an area of the forest where logging has recently taken place. Your chances of rescue suddenly come alive again. How might you respond? What might you do?





It's starting to get dark. You realise that you'll probably be here for the night. You keep checking your GPS tracker but it's still not working. The loggers returning tomorrow is your only hope. What do you decide to do?





You're awoken by the sound of the logging trucks arriving.
How could you describe the sound of the trucks getting closer?
How does your body feel after a night spent on the rainforest floor?

How do you feel on seeing the trucks??
What do you do?
How do they respond to you?
Where do they take you to?
What lessons did you learn from your adventure?



Learner resource 1.18 Planning models

TipTop planning

We use TiPTop to help students remember when to start a new paragraph. Start a new paragraph when we change:

Time

Person

Topic

Place

It can also be used to help plan.

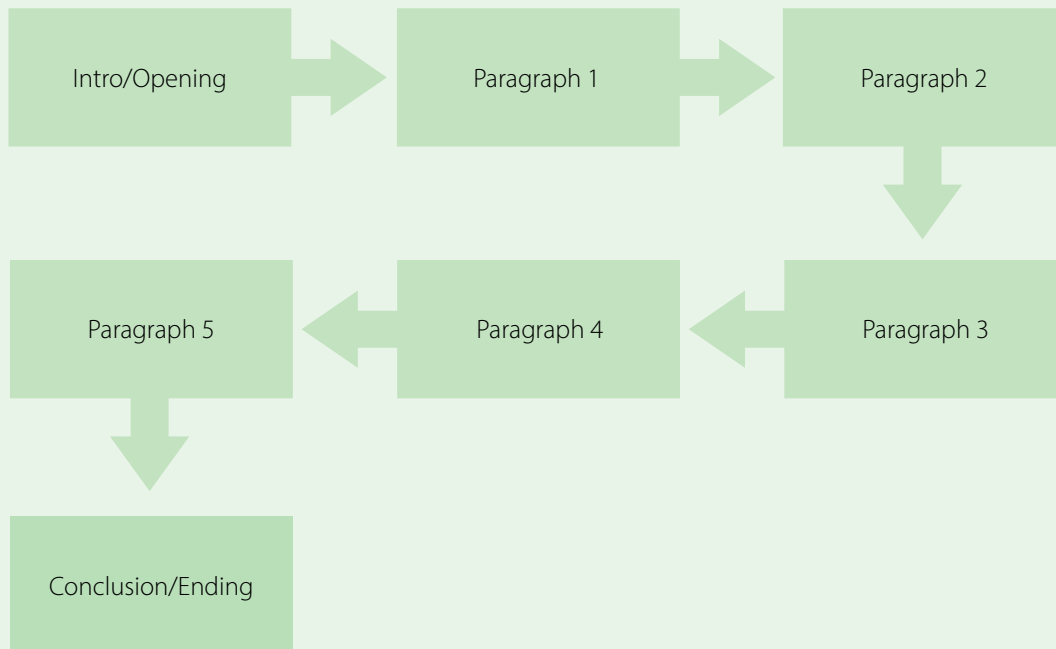
Students write the keywords for the writing task in the middle of a spider diagram. Around the spider diagram they write time, person, topic and place and use these headings to help them generate ideas for their writing. They also add the headings 'intro' and 'conclusion'. Once they have all the ideas, they decide how many paragraphs they might need for each heading (eg they might have two different people and therefore want a separate paragraph for each.) Students then decide the order that they want to write about their ideas in. Students finally think of an appropriate language device to include in each paragraph.

Example: *Write a leaflet persuading young people to take part in a sponsored event for a charity of your choice.*



Notice how the order of TiPToP has been changed to fit the task - you can do that too.

b) Flow charts: If students have ideas, they can use a flow chart to put them into order. Example:



c) Table: Some students prefer a simpler approach to planning.

Intro/Opening	Paragraph 1	Paragraph 2	Paragraph 3
Paragraph 4	Paragraph 5	Paragraph 6	Conclusion/Ending



d) Picture/Storyboard Planning:

Give students a blank story board with a caption space underneath each box. Give students a range of images linked to the writing they will be doing. Students choose the images they want and discard the ones they don't. Students glue the images onto the storyboard in the order they want one. Underneath they write notes about what will happen in that paragraph.

Example:

Image 1	Ideas for paragraph 1
Image 2	Ideas for paragraph 2
Image 3	Ideas for paragraph 3
Image 4	Ideas for paragraph 4
Image 5	Ideas for paragraph 5
Image 6	Ideas for paragraph 6



Learner resource 1.19 Modified sentences

Which of each of the sentences is better? Be ready to justify your decisions.

1a) I have travelled 11,000 Arctic miles with dogs, summer and winter.

1b) I have been 11,000 Arctic miles with dogs, summer and winter.

2a) I put all my love and money into those dogs...

2b) I sank all my love and money into those dogs...

3a) Energetic Arctic Ocean currents pulled big sheets of sea ice.

3b) Powerful Arctic Ocean currents dragged vast sheets of sea ice.

4a) Out of the water I stripped off sodden, icing-up clothing.

4b) Out of the water I took off wet, cold clothing.

5a) Heavy doses of morphine helped to dull the pain for two months.

5b) Heavy doses of morphine helped to stop the pain for two months.





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