



Secondary

Tutor

English Language

Reading

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A Guide to this Workbook

- This workbook is not exam-board specific, and focuses on the skills all pupils sitting any exam will need to improve their reading skills. This includes comprehending texts, analysing the language and structure of texts, comparing texts and critically evaluating texts. At the top of each chapter is a brief outline of what pupils need to demonstrate to meet the particular assessment objective.
- The workbook is divided into two sections, which are explained in more detail overleaf.
- The basic structure of each chapter is a warm up activity to introduce the skill, some activities, a model answer in some cases and then a practice question.
- Suggested timings are indicated at the top of each activity.
- You will work together to rate the practice answer using the success criteria and decide whether it is bronze, silver or gold.
- As there is a clear path through the book which broadly reflects the order the assessment objectives are examined in the language papers, it is advisable the chapters are covered in the order they appear.
- Comprehension should be recapped throughout different parts of the workbook, as it is a key skill and will need to be completed to allow pupils to work on practice answers. It is good practice to check that pupils have an overall gist of the texts before moving onto the higher level skills by asking them to verbally summarise the key ideas, topics and themes.
- In this tutor copy, answers and suggestions will appear where necessary. These are in most cases exemplification or advisory and other suitable responses should also be rewarded.
- At the back of this book is a chart for pupils to record which skills have been covered. Use it to help them decide what to prioritise in terms of revision and

identify the writing skills they need to focus on. You can add comments such as “well done”, “fantastic progress”, or “remember to...” if you wish.

- The work book is divided into two sections: fiction and non-fiction texts. The English Language GCSE comprises of two papers divided along these lines.

Section One focuses on fiction- essentially prose texts.

- Pupils will be asked some comprehension questions to check their ability to read and understand a range of texts.
- Building up pupils' resilience when reading unseen prose texts is key. Remind them of strategies such as deciphering the meaning of a word from the context of the sentence, skimming over a text again if they are unsure and focusing on what they do know rather than becoming fixated on the parts or words they do not understand are really helpful whenever pupils read a text.
- Pupils will be asked to analyse the language and structure of a prose text. The new GCSE encourages a more active engagement with the text on the page as opposed to generic response about why writers use various language features. Therefore, try to encourage pupils to be very specific about the actual purpose and overall meaning of the text they are dealing with and underpinning their analysis with this understanding, rather than writing stock-type answers such as “rhetorical questions make the reader think” or “makes it more powerful”.
- The level of difficulty of the extracts used in this book aims to reflect the realistic level of the texts pupils will be faced with in the exam. Rather than using more simplistic texts, by grappling with a wide range of exam-style texts pupils will be able to improve their confidence and resilience, and most importantly practice developing strategies to explore challenging prose.
- Do not be concerned if a part of the lesson is spent unpicking the texts and developing a basic understanding of it. These are all valuable reading skills which you are modelling with the pupils. It is useful for gradually building up a foundation of reading strategies they can use in the exam itself.

Section Two focuses on non-fiction texts, usually informative texts or texts which convey a viewpoint e.g. an opinion piece in a newspaper or a letter

- Much of the same guidance applies from Section One.
- Pupils tend to find AO4: evaluation quite confusing and the questions misleading. They can occasionally go down the route of trying to give very personalised subjective opinions or misinterpreting “critical” for pointing out flaws and what is lacking in the text. Really, it is asking pupils to evaluate what the text does effectively and how it does this.
- For synthesis and comparison where two texts are looked at in conjunction, it is quite effective to get one pupil to focus on one text and then compare notes (if you have two pupils in your tutoring session).
- The difference between synthesis (part of AO1) and comparison (AO3) can be confusing for pupils. The first is ultimately about summarising content and information to show comprehension of both texts, whereas AO3 is more focused on style and the way the writers convey their ideas.
- As much as possible pupils should be encouraged to work out the meanings of unfamiliar words, make an intelligent guess or find ways to get around not knowing the exact meaning *before* you tell them the meaning of new words.

Reading: Assessment Objectives and Exam Information

Assessment Objective 1 – comprehending and inferring

- Identify explicit and implicit ideas in texts
- Understand explicit and implicit ideas in texts
- Select relevant evidence from texts
- Synthesise (bring together) information from different texts

Assessment Objective 2 - analysis and subject terminology

- Comment on how writers use language to influence readers' thoughts and feelings
- Comment on how writers use structure to influence readers' thoughts and feelings
- Use relevant subject terminology accurately and appropriately

Assessment Objective 3 – comparison (non-fiction) *

- Compare writers' ideas and perspectives in two texts
- Compare how writers use language and structure to convey their ideas
- Notice similarities and differences between texts

Assessment Objective 4 – evaluation

- Evaluate texts critically
- Use appropriate and relevant evidence to support your evaluation

Exam board	Non-fiction	Fiction
AQA	Paper 2 (A): 2 sources 1 19 th century non-fiction 1 20 th or 21 st century non-fiction	Paper 1 (A): 1 source 20 th or 21 st century prose extract
Educas	Component 2 (A): 2 sources 1 19 th century non-fiction 1 21 st century non-fiction	Component 1 (A): 1 source 20 th century prose extract
Edexcel	Component 2 (A): 2 sources 20 th and 21 st century non-fiction	Component 1 (A): 1 source 19 th century prose extract
OCR	Component 1 (A): 2 sources 1 20 th or 21 st century non-fiction 1 19 th century non-fiction Component 2 (A): 1 20 th or 21 st century literary non-fiction	Component 2 (A): 1 20 th or 21 st century prose extract

Exam board	Paper/component	Text type	Question	AO
AQA	1	Fiction	1	AO1
			2	AO2 (language)
			3	AO2 (structure)
			4	AO4
AQA	2	Non-fiction	1	AO1
			2	AO1
			3	AO2 (language)
			4	AO3

Edexcel	1	Fiction	1	AO1
			2	AO1
			3	AO2
			4	AO4
Edexcel	2	Non-Fiction	1	AO1
			2	AO2
			3	AO2
			4	AO1
			5	AO2
			6	AO4
			7a	AO1
			7b	AO3

Exam board	Paper/component	Text type	Question	AO
Educas	1	Fiction	A1	AO1
			A2	AO2
			A3	AO2
			A4	AO2
			A5	AO4
Educas	2	Non-Fiction	A1	AO1
			A2	AO2
			A3	AO1
			A4	AO4
			A5	AO1
OCR	1	Non-Fiction	1a	AO1
			1b	AO1
			2	AO1
			3	AO2
			4	AO4
OCR	2	Both	1	AO1
			1b	AO1
			1c	AO1
			2	AO2
			3	AO2
			4	AO3, AO4

SECTION 1 - FICTION

AO1: Comprehension Strategies

- ✓ Identify explicit and implicit ideas in texts
- ✓ Understand explicit and implicit ideas in texts
- ✓ Select relevant evidence from texts

Warm Up

5 minutes

What strategies, tricks and techniques do you know for making sense of challenging texts? What can you do if you don't understand a word in an extract from a text?

Mind map some ideas with your tutor:

Prompt them to think about what they do in class/have been taught to do. Examples may include highlighting, writing a short summary of each paragraph in the margin, reading the exam questions for clues, identifying the characters, looking for clues for setting, working out words they don't understand from the context of the sentence, leaving words they're unsure of until the end.

Tips for making
sense of texts

Making inferences

What can you tell about this person from this picture? Inferring: working something out from clues and evidence. Explain that in the same way we can work out, without being told explicitly, that this person has been in the sun, wearing flipflops and no sunscreen, we can work out all kinds of things when reading without being told directly.



Active readers constantly question and clarify their understanding as they read.

Skill: reading for understanding

15 minutes

Read the extract below.

- **Label** it with questions that are raised in your mind as a reader. Will depend on the pupil - just encourage them to engage with the text by asking questions
- **Highlight** anything that is different from the real world.
- Are there any words or phrases that need explaining? Can you infer what these might mean? For example, what can you work out about the “mood organ”?

A note on the text: although it is quite confusing and there is a lack of explanation in terms of the technology referred to, it is good for practising comprehension and inference as pupils have to do lots of working out to try and get a sense of the setting and what is going on.

Do Androids Dream of Electric Sheep? Philip K. Dick, novel opening

A merry *little surge of electricity piped* by automatic alarm from the *mood organ* beside his bed awakened Rick Deckard. Surprised — it always surprised him to find himself awake without prior notice — he rose from the bed, stood up in his multicolored pyjamas, and stretched. Now, in her bed, his wife Iran opened her grey, unmerry eyes, blinked, then groaned and shut her eyes again.

"You set your *Penfield* too weak he said to her. "I'll reset it and you'll be awake and —"

"Keep your hand off my settings." Her voice held bitter sharpness. "I don't want to be awake."

He seated himself beside her, bent over her, and explained softly. "If you set the surge up high enough, you'll be glad you're awake; that's the whole point. *At setting C it overcomes the threshold barring consciousness, as it does for me.*" Friendlily, because he felt well disposed toward the world his setting had been at D — he patted her bare, pale shoulder.

"Get your crude cop's hand away," Iran said.

"I'm not a cop — " He felt irritable, now, although he hadn't dialled for it.

"You're worse," his wife said, her eyes still shut. "You're a murderer hired by the cops."

"I've never killed a human being in my life." His irritability had risen, now; had become outright hostility.

Iran said, "Just those poor *andys*."

"I notice you've never had any hesitation as to spending the bounty money I bring home on whatever momentarily attracts your attention."

He rose, strode to the console of his mood organ. "Instead of saving," he said, "so we could buy a *real sheep, to replace that fake electric one upstairs*. A mere electric animal, and me earning all that I've worked my way up to through the years."

At his *console he hesitated between dialling for a thalamic suppressant (which would abolish his mood of rage) or a thalamic stimulant (which would make him irked enough to win the argument).*

"If you dial," Iran said, eyes open and watching, "for greater venom, then I'll dial the same. I'll dial the maximum and you'll see a fight that makes every argument we've had up to now seem like nothing. Dial and see; just try me." She rose swiftly, loped to the console of her own mood organ, stood glaring at him, waiting.

Skill: retrieving and selecting information

5 minutes

- 1) **Copy** out the line(s) which tell us what Rick does for a living:

"I'm not a cop — " He felt irritable, now, although he hadn't dialled for it.

"You're worse," his wife said, her eyes still shut. "You're a murderer hired by the cops."

or

"I've never killed a human being in my life." His irritability had risen, now; had become outright hostility.

Iran said, "Just those poor andys."

- 2) **Copy** a word that shows how Iran feels about Rick's job:

"murderer", "crude", "worse (than a cop)"

Skill: clarifying pronouns

5 minutes

Pronouns are words that replace nouns.

What does the pronoun in bold refer to in each sentence? You might need to look back at the extract.

- 1) "You set your Penfield too weak **he** said to her. "I'll reset it and you'll be awake and — "

Rick

- 2) "I'm not a cop — " He felt irritable, now, although he hadn't dialled for **it**.

feeling irritable

- 3) "If you set the surge up high enough, you'll be glad you're awake; that's the whole point. At setting C **it** overcomes the threshold barring consciousness, as it does for me."

the surge

- 4) He seated himself beside **her**, bent over her, and explained softly

Iran, his wife

Skill: inference and selecting evidence

10 minutes

What can you infer about Rick and Iran's relationship? **Highlight** relevant quotes first before you **write** your answer. Use quotes in your answer.

(Indicative content: any other valid points fine, but all should be supported with a relevant quotation)

They are married as it refers to her as his "wife".

She despises his job and thinks he is cruel and a murderer.

He is frustrated with her spending and the fact he works really hard and they still don't have a real sheep- she should be saving up, he feels.

They have different attitudes to the mood organ: Rick wants to show her how to control her settings/emotions more whereas Iran doesn't seem to want to be artificially programmed perhaps.

They argue- "you'll see a fight that makes every argument we've had up to now seem like nothing."

"stood glaring at him, waiting". - she is threatening him

Do you think this novel is set in the future or the past? What genre of fiction is it?
Does it remind you of any films or books you know?

Skill: identifying the main ideas

20 minutes

Complete the table to help you find evidence for the main ideas in the text.
 Challenging yourself? See if you can add your own ideas. Suggested responses below, other relevant quotes could be used.

Idea	Supporting quotes	How does this show the main idea? And what do you think the writer is trying to make you think or feel?
<p><i>Rick is frustrated with Iran's spending.</i></p>	<p><u>"I notice you've never had any hesitation as to spending the bounty money I bring home on whatever momentarily attracts your attention."</u></p>	<p><u>Makes it seem like she spends rashly and recklessly- "never had any hesitation"</u></p> <p><u>"momentarily" makes her sound fickle- she is easily distracted by something new</u></p>
<p><i>In the world of the text, it is possible to control your emotions artificially.</i></p>	<p><u>At his console he hesitated between dialling for a thalamic suppressant (which would abolish his mood of rage) or a thalamic stimulant (which would make him irked enough to win the argument).</u></p>	<p><u>You can choose to feel different emotions by "dialling" them and therefore deliberately make yourself feel rage or angry. Even though these are emotions people don't enjoy feeling, you can utilise them to get certain outcomes e.g. to "win the argument".</u></p>