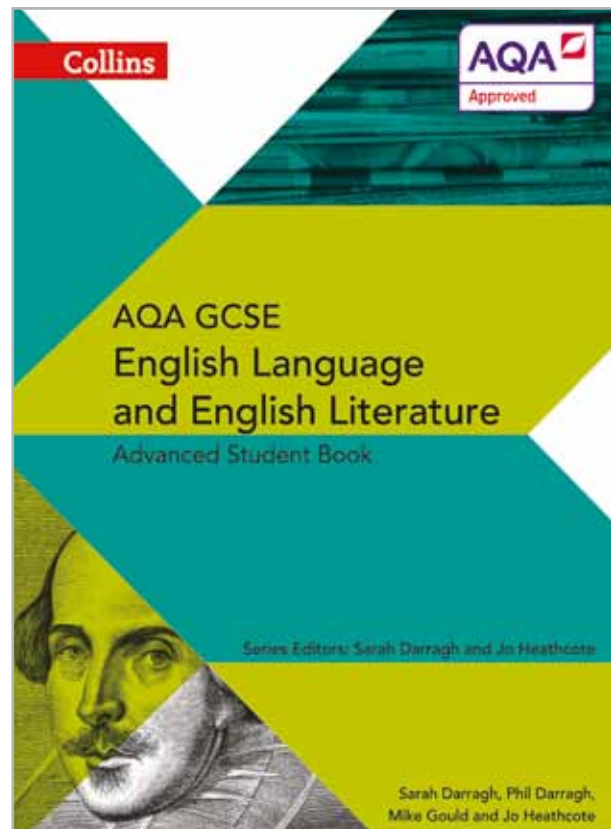
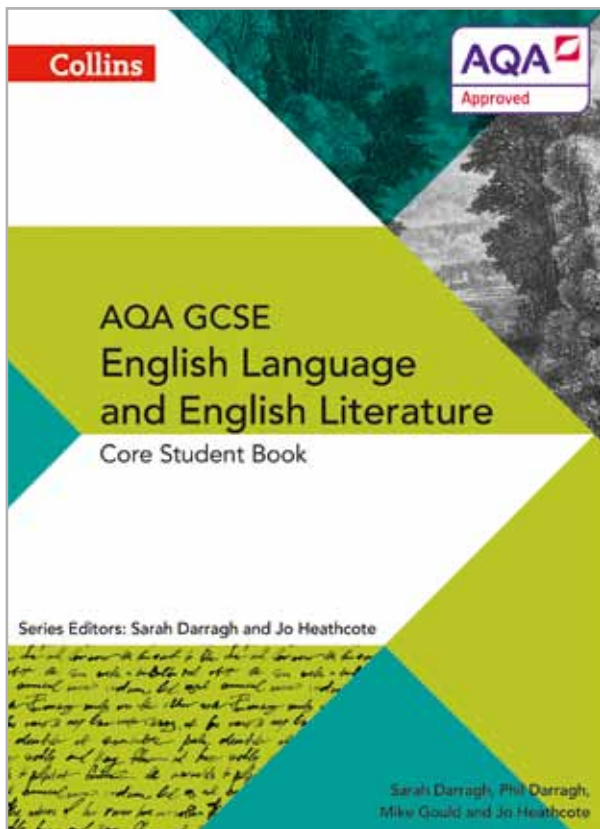


# AQA GCSE English Language and English Literature

**Series editors:** Sarah Darragh and Jo Heathcote

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



Teach AQA's GCSEs in English Literature and English Language as one coherent course with Student Books that help students to apply the skills that underpin both qualifications.

## Key changes to the GCSE specifications:

- The new English Language GCSE is designed to encourage students to read a greater range of high-quality, more challenging extracts from literature, extended literary non-fiction, essays and journalism of the 19th, 20th and 21st centuries.
- The new English Literature GCSE is designed to give students the opportunity to study a whole Shakespeare play, a whole nineteenth-century novel, a cluster of poems including Romantic poetry, and a modern text (novel, play or AQA's short story anthology).
- The removal of tiering and introduction of a new numerical grading system (from 1-9) means that question papers are structured to support and challenge the full range of abilities.
- Students must be entered for GCSE Literature and GCSE Language to gain the double-weighted points for English in the English A–C and Progress 8 measures; the combined English GCSE no longer exists.
- English Literature now counts as the 'English' result if a student's best result is achieved in this GCSE.
- There is an increased emphasis on accurate and effective writing, in Standard English. There is a greater focus on spelling, punctuation and grammar, including the use of vocabulary and different sentence structures.
- Reading and writing is equally weighted in the new English Language GCSE. Speaking and listening (now called Spoken Language) does not count towards a student's final marks.
- Both English GCSEs are assessed through terminal examinations. Controlled assessment has been abolished.

## What we're doing to support you in delivering the new AQA specification for GCSE English and Literature:

Our resources are matched to the 2015 GCSE specifications and designed to support you in teaching AQA's GCSEs in English Literature and English Language as one coherent course, helping students to build and apply the skills that underpin both qualifications.

Offer your students the right level of challenge with **Collins AQA GCSE English Language and English Literature** resources.

## How is the course structured?

### STUDENT BOOKS



**AQA GCSE English Language and English Literature: Core Student Book**

£16.99  
978-0-00-759679-9

The Core Student Book is approved by AQA.



**AQA GCSE English Language and English Literature: Advanced Student Book**

£11.99  
978-0-00-759680-5

The Advanced Student Book is approved by AQA.

### TEACHER GUIDE



**AQA GCSE English Language and English Literature: Teacher Guide with CD-ROM\***

£100.00  
978-0-00-759681-2

### DIGITAL RESOURCES



**AQA GCSE English Language and English Literature: Collins Connect subscription\***

£500 for 1 year subscription  
978-0-00-759682-9

\*Teacher Guide and Collins Connect resources did not enter an AQA approval process.

Visit [www.collins.co.uk/AQAGCSEEnglish](http://www.collins.co.uk/AQAGCSEEnglish) to download free sample chapters, order evaluation copies and to find out more about our AQA English resources.



Sign up for Collins English emails for articles, free downloads, news and offers at [www.collins.co.uk/register](http://www.collins.co.uk/register)

# Collins AQA GCSE English Language and English Literature Student Book



## AQA GCSE English Language and English Literature: Core Student Book

The Core Student Book provides an excellent foundation in the skills and knowledge required for both courses.

**Chapter 4 . Topic 1**

### Explain and comment on writers' use of language

**Learning objectives**  
You will learn how to

- identify the overall viewpoint in a text
- write about the effects of writers' language choices, linking them to the overall viewpoint.

**Assessment objective**  
• English Language AO2

**Key terms**  
**viewpoint:** an attitude, opinion or point of view

**Glossary**  
**Industrialisation:** the growth of the steel, coal, textiles and manufacturing industries in the late eighteenth and nineteenth centuries  
**pottery towns:** towns like Stoke-on-Trent where pottery was manufactured

Why does it matter what words and phrases the writer chooses?

**Getting you thinking**

When reading a text for the first time, focus on these key questions. What is the writer's **viewpoint**? How does the writer want me to think or feel?

The writer's viewpoint will be communicated through his or her choice of language.

In *The Road to Wigan Pier*, George Orwell writes about a time of great change in the north of England following **industrialisation**.

- 1 What does Orwell describe in this extract?

As you travel northward your eye, accustomed to the South or East, does not notice much difference until you are beyond Birmingham. [...] It is only when you get a little further north, to the **pottery towns** and beyond, that you begin to encounter the real ugliness of industrialism – an ugliness so frightful and so arresting that you are obliged, as it were, to come to terms with it.

*George Orwell, from The Road to Wigan Pier*

- 2 What is Orwell's attitude to what he sees? Does he like it? Which words and phrases tell you this?

**Explore the skills**

Now you have worked out the main viewpoint of the text, you can begin to explore the ways in which Orwell communicates this to the reader.

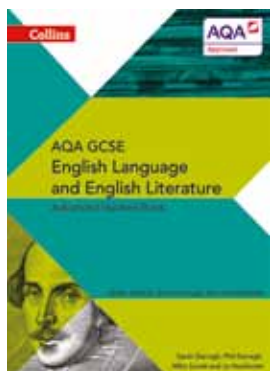
In the next paragraph, Orwell describes what he sees when he visits a mining town.

118 AQA GCSE English Language and Literature: Core Student Book

A slag-heap is at best a hideous thing, because it is so planed dumped on the earth, like the emptying of a giant's dust-bin. They are frightful landscapes where your horizon is ringed completely underfoot is mud and ashes and over-head the steel cables wh of this country. Often the slag-heaps are on fire, and at night you see this way and that, and also the slow-moving blue flames of sulfur of expiring and always spring out again. Even when a slag-heap evil brown grass grows on it, and it retains its hummocky surface as a playground, looks like a choppy sea suddenly frozen; 'the centuries hence when the plough drives over the places where slag-heaps will still be distinguishable from an aeroplane.

3 Read the paragraph again and find examples of Orwell's language choices to complete the second column of the table.

Language choice	Example(s)	Effect: how it makes me think and why
Adverbials	'underfoot' / 'over-head' / 'ringed completely round'	Create a feeling of claustrophobia because they suggest people are completely surrounded by the effects of industrialisation
References to colour		
Powerful adjectives		
Repetition		
Imagery or comparisons		



## AQA GCSE English Language and English Literature: Advanced Student Book

The Advanced Student Book revisits the Assessment Objectives for English Language and English Literature at a more sophisticated level, offering extra challenge to more able students.

**Chapter 8**

### Writing creatively

**What's it all about?**

In this chapter, you will explore the techniques that make the very best creative writing, in the form of narratives or descriptions, come alive. You will look at how writers create convincing, compelling voices that draw us into their world. You will explore the ways in which writers address powerful ideas about the way we live, or our place in the world. You will also see how writers experiment with conventional techniques and styles of writing to give the reader unusual and surprising perspectives.

In this chapter, you will learn how to

- engage the reader through original forms of narration
- use imagery and symbolism to enhance narrative and descriptive power
- use structures to create memorable texts
- apply your skills to English Language and English Literature tasks.

English Language GCSE		
Which AOs are covered?	AO5 Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.	AO6 Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
How will this be tested?	Questions will require you to apply what you have learned about the overall organisation of texts so that they are consciously crafted to create effects on readers. They will also require you to write for one of two purposes – to describe or to narrate – so you will need to show your ability to adapt, manipulate and craft language appropriately.	Questions will require you to think of original, compelling ways of expressing yourself through your choice of vocabulary and sentences. You will be expected to demonstrate a rich and ambitious vocabulary.

117 Chapter 8: Writing creatively

**Chapter 8 . Topic 1**

### Engage the reader through original forms of narration

How can I engage the reader through narrative voices?

**Getting you thinking**

This is the opening to a story called 'Wreckage'.

Of course, being young, shiny and vibrant I did not expect. But then Spring is soon past, and Autumn soon upon us, was my birth in a factory on the other side of the world: Australia the motorway when Suki lost control and I ended up on a highway, wondering why there were flames belching from staring at me from the side of the road, shaking uncontrollably the police lights. But through the tears, I saw it in her eyes.

- 1 Who is narrating this?
- 2 What do we learn about the narrator and his/her role?
- 3 In what way is the writer trying to engage the reader from the very start of the story?

118 AQA GCSE English Language and English Literature: Advanced Student Book

4.1

s and functionless. It is something just  
On the outskirts of the mining towns there  
tely round by jagged grey mountains, and  
ere tubs of dirt travel slowly across miles  
can see the red rivulets of fire winding  
lphur, which always seem on the point  
ap sinks, as it does ultimately, only an  
face. One in the slums of Wigan, used  
flock mattress', it is called locally. Even  
coal was once mined, the sites of ancient

well's

w it  
feel

eling  
phobia  
ey  
ople  
ctely  
d by  
of  
ation

Key terms

**Effect:** how a writer's choice makes you feel or think; what it reminds you of; what it makes you picture

**Adverbials:** words or phrases used to modify a verb, adjective or adverb to tell you how, when, where something is happening



uate writers' methods and effects 119

Chapter 4 . Topic 7

Reflecting on your progress

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

Response 1

This poem is written about a letter from the parent to the writer. I think that the writer has grown up and has left home and lives in a city for work.

The writer uses imagery of ice and snow to make it seem that their relationship is cold at first, like 'ice' and 'snow'. The writer uses a semantic field of cold to create the effect. She uses 'cold', 'snow' and 'ice' and 'icy'. This makes the poem feel cold as if their relationship is cold. It starts in the third person with the speaker talking about her father as if she is describing him but then it changes half way through and she starts to use 'you' as if she is talking directly to her father.

At the end of the poem it says that they are talking to each other; 'our souls tap out messages'. This suggests that they are communicating or still the same and have a strong bond.<sup>5</sup> The poet seems to be saying that the father and daughter are still close in some ways but not in others. They are not together any more but there is still a relationship and they still feel things for each other. We know this because of words like 'heartful'.

- awareness of the ideas in the poem
- use of relevant quotation with simple explanation of the effect being created
- correct use of a literary term with example and simple comment on effect created
- correct identification of a conscious decision made by the writer
- use of relevant quotation with simple explanation of what it might mean
- clear focus on the meanings and ideas in the poem with a further clear use of direct quotation to support the point being made.

Comments on Response 1

The examples are well-chosen and explained, although they could have been more developed. The comments on the 'semantic field' are relevant, with appropriate examples from the poem. These comments could have been more developed, linking to the ideas and feelings in the poem. By the end of the response, there is a sense that the student is aware of the 'strong bond' between the parent and the writer, but again, this interpretation isn't particularly developed or clearly explained.

3 How could this sample response be improved? Using the middle rung of the Check your progress ladder at the end of

Check your progress:

- ▲ You understand the writer's ideas and can explain and comment in detail on how language techniques are used to communicate these to the reader
- ▲ You understand the writer's ideas and can clearly explain how language techniques are used to communicate them to the reader.
- ▲ You are aware of the writer's ideas and can identify some language techniques.

Help your students monitor their progress with checklists throughout the book.

Student Books

- **Help all students make good progress.** Each chapter follows the hierarchy of skills and knowledge in the mark schemes, so students have a clear sequence of learning. End-of-chapter 'Apply your skills' practice tasks, annotated answers and self-assessment guidance helps students understand how to improve their work.
- **Get to grips with the new specifications** with expert suggestions from leading professionals as to how you could plan and teach the course. Our practical, ready-made resources can be used in your first years of teaching the specifications, and edited and adapted to your requirements.
- **Save time updating your English Language resources** with our comprehensive selection of passages from nineteenth- to twenty-first-century literature and literary non-fiction, perfect for building students' confidence in tackling unseen texts.
- **Engage all learners with a rich and exciting approach to English Literature** that takes students step-by-step through the fundamentals of how to analyse, interpret and write critically about literature to provide a starting point for your own in-depth exploration of your chosen set texts.

ms

Assessment objective

- English Language AOS
- English Language A06

Learning objectives

- You will learn how to
  - use a range of forms of narration to surprise and engage the reader
  - deploy different techniques to write in a convincing voice or persona.

e forms or

ct to die so young.  
For me the Spring  
umn was a bend on  
my side on a barren  
m my body and Suki  
collably in the stutter of  
es: I was finished.

relationships?

nder from the



erature: Advanced Student Book

8.1

Explore the skills

Choosing an unusual narrative voice for a text can be one way of making what could be a dull tale come alive. For example, you could:

- give something inanimate, or not human, a voice
- make the narrator a 'phantom' or double of the main character in some way (for example, a voice from the dead, or a past self)
- make the narrator an observer or someone who does not appear to be central to the story
- place the narrator in an unusual situation or position from which 'normal' description is difficult
- use a combination of these ideas!

4 Which of the narrative perspectives above can you link to these short extracts? Jot down:

- who the narrator is
- what they are seeing or describing
- what makes them engaging or interesting as narrators.

a I'm not quite clear why things have changed between us. All I know is that my bowl isn't filled as regularly as it once was, and I'm as likely to get a slap as a pat on the back...

b For a moment, he wished he could rise out of his body, still and flat on the hospital bed and look down on the family as they inspected him. Of course, all he actually saw was the upper half of his father's face, a sweaty brow, and grey eyes peering, like marbles, through the porthole of his world.

c They met at my stall. That first day, she dropped her change and he picked it up. She smiled, they laughed nervously, and he pressed the fifty pence piece into her hands. They left in separate directions, but the next day they were here at the same time, chatting, exchanging looks. I was invisible.

d She doesn't know it yet, but one day she will be me. Now, she is a seven year old, proud of her brittle sandcastle, neither she, nor it, fully formed. I watch her, a phantom of the future, helpless to alter her choices, the cold tide coming in. Of course, you are there, too, observing her from the rocks at a distance, her best friend forever ... or so she thinks.

5 Each of the above narratives suggests something about a relationship (or relationships). Write down:

- what the relationship is
- any clues given about its history or its future development.

# AQA GCSE English Language and English Literature: Teacher Guide with CD-ROM

The Teacher Guide supports both Student Books with expert suggestions from leading professionals about how you could plan and teach the two GCSE courses. These practical, ready-made resources can be drawn on in your first years of teaching the specifications, and edited and adapted to the needs of your classes.

- **Plan your course with expert support.** Schemes of work suggest how English Language and English Literature GCSE could be taught in one year, two years or three years. Medium-term plans give an overview of the learning in each chapter, including a clear synopsis of the genres, forms and purposes, key linguistic and literary terminology and the Assessment Objectives covered.
- **Help all your students make good progress** with detailed, differentiated lesson plans, worksheets and PowerPoints in fully editable formats. Extra support and extra challenge features suggest how to make the Student Book content appropriate to all your learners.
- **CPD videos** from Jo Heathcote and Sarah Darragh offer advice on preparing to teach the new GCSEs, whether you are a Head of Department, an English teacher, or an NQT, including guidance on supporting successful transition from KS3 and how to help students cope with the most challenging aspects of the new specifications.

## Series editors:

**Sarah Darragh** has worked in English education and assessment for over twenty years, and is an experienced teacher, trainer and writer of educational titles.



**Jo Heathcote** is a highly experienced English Language and Literature classroom practitioner. Jo is a practising teacher in Manchester who has published resources and delivered training in all aspects of the Key stage 4 curriculum.



## 4.1 Explain and comment on writers' use of language

### Assessment objectives

#### English Language

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

### GCSE examinations

- English Language Paper 1, Questions 2 and 3
- English Language Paper 2, Question 3

### Differentiated learning outcomes

- All students should aim to demonstrate awareness of the writer's viewpoint and be able to refer to one or two appropriate words and phrases from the text.
- Most students should clearly explain the writer's viewpoint, using some relevant examples from the text to support their ideas.
- Some students could offer interpretations of the writer's viewpoint and make detailed comments about a range of carefully selected words and phrases to support their interpretation.

### Resources

- Student Book: Topic 4.1 Explain and comment on writers' use of language (pp. 110–13)
- Worksheet: 4.1
- PPT: 4.1
- Other Student Book topics
  - 4.2 Explain and comment on writers' use of language techniques (pp. 114–17)
  - 4.3 Explain the way writers use language to create character (pp. 118–21)

### Getting you thinking

Display **PPT 4.1, slide 1**. Ask students to suggest words that they might use to describe what they see. Discuss as a class what it might feel like to live in a place like the one in the photograph.

Introduce the main questions students should ask when reading a text for the first time: What is the writer's viewpoint? How does the writer want me to think or feel?

### Big question

Start with the **Big question: Why does it matter which words and phrases the writer chooses?** Give students a few minutes to discuss the question in pairs before they write a short answer.

Explain that you will be returning to this question at the end of the lesson.

Ask students to read the first extract from *The Road to Wigan Pier* in the Student Book (Topic 4.1, p. 110), or read it aloud if preferred. It might be useful to explain here that the image from **PPT 4.1** is of a pottery town at the time Orwell is describing.

Display **PPT 4.1 slide 2**, which is a checklist of strategies to use when reading a new text for the first time. Refer students to **Q1** and **Q2**. Give students five minutes to respond to these two questions in pairs or a small groups, before sharing their ideas with the class. The responses could be collated onto a whiteboard for later reference.

### Explore the skills

Read the next section of *The Road to Wigan Pier* (Student Book Topic 4.1, p. 111). Make sure students are familiar with the terminology by drawing attention to the **Key term** explanation of *allegorists*. It might also be useful to take an example of each of the other techniques listed in the first column of the table first before students begin their independent work in **Q3**. Students can either copy the table or use **Worksheet 4.1** to complete the second column.

The **Key term effect** is central to this part of the lesson – and to following lessons. Students can slip into making vague comments on effect without grasping exactly

what it means. Using this point in the lesson to reinforce what effect means can pay dividends later on in the chapter, and elsewhere. Remind students that it refers to the effect that the word or phrase has on the reader: the mood or tone it creates; the thoughts and feelings it provokes in the reader; the picture the reader is encouraged to have of what is being described.

### Develop the skills

Display **PPT 4.1, slide 3** and ask students to read the sample answer. As they read, ask for responses to **Q4**. This is an opportunity to dig deeply into the meaning of *effect* and for students to explore ways of writing effectively about it.

Students can now respond to **Q5** by returning to their table and selecting two examples that they identified to make notes about their effect. Stress at this point that they should focus on selecting useful material – a word/phrase that can be considered in detail and linked effectively to the writer's purpose – rather than aiming for blanket coverage. This is the most important part of becoming a good, critical writer. It doesn't matter if students' tables are not complete: they are merely using the table to note down their ideas as part of a discerning selection process.

Allow ten minutes for students to compete **Q6**, working independently. Refer to the **Checklist for success** as an aide memoire that students can use before they begin their written task. If time allows, select some responses to share with the class at this point, pointing out what is working well and where students have dealt with the idea of *effect* clearly.

### Apply the skills

Read out the main task and make a note of it on the board. Stress the key words in the task: *how*, *use language* and *viewpoint*. Elicit that *language* means the effect of particular word choices as well as language techniques.

Look at the plan in the Student Book relating to Orwell's use of language (Topic 4.1 p. 113) and identify the good practice: being clear about what the writer's viewpoint is (point 1) and how the effect is created (points 2–4).

Give students ten minutes to look at their notes and plan their responses (**Q7**). Emphasise again that it is about selecting the most useful, effective bits of evidence to illustrate how the writer's viewpoint is created rather than trying to cover every single word a writer uses.

**Give extra support** by keeping the model answer on display so students can use this to scaffold their own writing.

**Give extra challenge** by asking students to make sure they include relevant technical vocabulary from this section as part of the response.

Allow 15 minutes for students to work independently on **Q8**, crafting their answer to the task. Students could use the first sentence of the plan in the Student Book (Topic 4.1 p. 113) to help them start if necessary.

Core Student Book  
CHAPTER 4

Core Student Book  
CHAPTER 4

### Big answer plenary

Ask students to use the **Check your progress** ladder at the end of the section to position their response on either Ladder 1, Ladder 2 or Ladder 3. When they have done this, they should share their work with a partner and ask the partner also to decide which ladder rung the work should be placed on. Ask students to discuss their work in pairs and identify one strategy for improvement.

Refer back to the **Big question** from the start of the lesson and ask students to write a sentence beginning with: *The words and phrases a writer chooses are essential because...*

## AQA GCSE English Language and Literature on Collins Connect

Collins Connect, our innovative online learning platform, combines easy access to high-quality content and up-to-date resources, to effectively enhance teaching and learning in the classroom and beyond.



A subscription to Collins Connect gives you access to both GCSE Student Books, and provides access for all your teachers and students both at home and at school.

- **Explore the book content and additional resources** on the whiteboard, PC or any tablet device, inside or outside the classroom.
- **Bring the Student Books to life** with additional resources including:
  - annotated versions of all the Student Book texts, with key features glossed and analysed, as well as tools to add your own annotations and highlighting
  - automarked activities to hone students' technical skills and their understanding of grammar, spelling and punctuation
  - explanation videos: visual explanations of tricky grammatical concepts such as subordination and coordination to help students overcome common errors, and add linguistic power to their writing
  - literary context resource banks with images and further non-fiction and literary texts to help your classes explore the contexts of nineteenth-century fiction and Romantic poetry and its legacy.

Find out more and start a free 14-day trial at [www.connect.collins.co.uk](http://www.connect.collins.co.uk)

## Further support for GCSE English

Set text for AQA's new GCSE in English Literature

**Anita and Me**  
Meera Syal

The story of Meena, growing up in the only Punjabi family in the Black Country mining village of Tollington, from award-winning screenwriter Meera Syal.

978-0-00-734533-5 • £8.30 • HB



## Collins Dictionaries and Thesauruses for GCSE

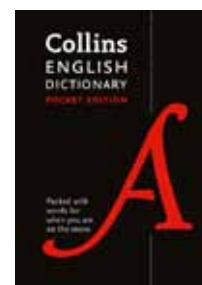
The Collins Pocket series provides up-to-date and information-packed dictionaries with a durable vinyl cover in a handy format. All the main entry words are shown in colour so it is easy to find words, definitions, and alternatives in the shortest time.

PB, Vinyl, 151 x 108 mm

Collins Pocket Dictionary 978-0-00-814180-6 • £8.99

Collins Pocket Thesaurus 978-0-00-814182-0 • £8.99

Collins Pocket Dictionary & Thesaurus 978-0-00-814179-0 • £9.99



# ORDER FORM

Ordering is easy – here are your options:

## UK SCHOOLS:

-  Order online at [collins.co.uk](http://collins.co.uk)
-  Complete and return the form below to: Collins, Freepost RTKB-SGZT-ZYJL, Honley, HD9 6QZ
-  Contact Customer Service on 0844 576 8126. Call 0844 576 8120 for credit card orders.
-  01484 665 736
-  [education@harpercollins.co.uk](mailto:education@harpercollins.co.uk)

## INTERNATIONAL SCHOOLS:

Complete and return the form below to

-  Collins, Westerhill Road, Glasgow, G64 1BR, UK
-  +44 141 306 3484
-  +44 141 306 3750
-  [international.schools@harpercollins.co.uk](mailto:international.schools@harpercollins.co.uk)
-  Order by Credit Card at [www.collins.co.uk](http://www.collins.co.uk)

Title	ISBN	Price	Firm Order Qty	Eval copy
Collins AQA GCSE English Language and English Literature – CORE STUDENT BOOK	978-0-00-759679-9	£16.99		
Collins AQA GCSE English Language and English Literature – ADVANCED STUDENT BOOK	978-0-00-759680-5	£11.99		
Collins AQA GCSE English Language and English Literature – TEACHER GUIDE	978-0-00-759681-2	£100.00		
Collins AQA GCSE English Language and English Literature – Powered by Collins Connect, 1 year licence	978-0-00-759682-9	£500.00 +VAT		
Collins AQA GCSE English Language and English Literature – Powered by Collins Connect, 3 year licence	978-0-00-812815-9	£1,200 +VAT		
<b>Additional English resources:</b>				
Anita and Me	978-0-00-734533-5	£8.30		
Collins Pocket Dictionary	978-0-00-814180-6	£8.99		
Collins Pocket Thesaurus	978-0-00-814182-0	£8.99		
Collins Pocket Dictionary & Thesaurus	978-0-00-814179-0	£9.99		
<b>+ £4.95 p&amp;p</b>				
<b>Total:</b>				

## TERMS AND CONDITIONS

**Evaluation Terms:** Evaluation copies are available for UK educational establishments to look at without charge for 30 days. After 30 days you can either purchase the product or return it in a resaleable condition.

**Firm Order Terms:** All firm orders are supplied with a 30-day invoice. Orders may only be returned if in mint condition and within 90 days of the invoice date. All school returns must be booked through the new returns system at [collins.returns.education.co.uk](http://collins.returns.education.co.uk).

**Postage and Packing:** Evaluation copies are supplied free of charge. **Firm orders:** UK Postage: £4.95

**Prices:** Prices are correct at the time of going to press. Collins reserves the right to change these prices without further notification.

## Your details

Name: \_\_\_\_\_ Position: \_\_\_\_\_

School name and address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Postcode: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Please tick here to sign up for Collins emails for articles, free downloads, news and offers.

Follow us on Twitter @freedomtoteach