

# GCSE (9–1) ENGLISH LANGUAGE

## Teacher's Guide: 19th Century Texts

### Invasion

## Instructions and answers for teachers

These instructions should accompany the OCR resource 'GCSE\_Eng\_Lang\_19Century\_Invasion\_worksheets' which supports OCR GCSE (9–1) English Language and GCSE (9–1) English Literature.

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ENGLISH LANGUAGE

Student Worksheets: 19th Century Texts

**Invasion**

Activity 1

a) Read Lord Worsley's memo about the dangers of invasion a Channel Tunnel could lead to. Can you find examples of the following in the extract?

Enotive language	
Hyperbolic language	
Enotive adjectives/adverbs	
Modals	
Imperatives	
Figurative language	
Synecdoche	
Personification	
Euphemism	
Semantic generalisation	

Embolden all your examples in the text and then move on to the activity on the next page.

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## Activity 1

### Learning objectives:

English Language

AO1:

- identify and interpret key themes, ideas and information
- summarise ideas and information from texts
- respond to text written in a language, structure and style that may be unfamiliar to them
- infer meaning from a text.

AO2:

- explain and illustrate how vocabulary and grammar shape meaning
- analyse how the writer uses language to influence readers' opinions
- pay attention to detail, using linguistic and literary terminology accurately
- comment on how language and structure contribute to the effectiveness and impact of a text.

AO4:

- critically evaluate the impact of a text on the reader with consideration of audience and purpose
- draw inferences and interpretations from texts and justify these points of view by referring closely to evidence within the text.

English Literature

AO1:

- demonstrate the ability to read at a literal level and also explore deeper implications
- develop an informed personal response, justifying a point of view by referring closely to evidence in the text
- recognise the possibility of different valid responses to a text.

AO2:

- explain and illustrate how vocabulary and grammar shape meaning
- analyse how the writer uses language to influence readers' opinions
- pay attention to detail using linguistic and literary terminology accurately
- analyse and evaluate how form and structure contribute to the effectiveness and impact of a text.

a) Ask students to read Lord Wolseley's memorandum on the dangers of building a Channel Tunnel (**Learner Resource 1.1**) and find examples of the following in the extract:

- emotive language
- hyperbole
- emotive adjectives
- superlatives
- modals
- repetition
- tricolon
- imperatives
- figurative language
- personification
- euphemism
- semantic generalisation
- balance.



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Responses could include:

Emotive language	element of danger, the defence of England from invasion
Hyperbolic language	Annihilate forced the Powers of Europe to submit to universal service it will be impossible completely to provide against the risk a very great outlay, of money evil
Emotive adjectives	Unfortunate, great standing armies, armed men, fairly described, fearful burden
Superlatives	Greatest
Modals	A couple of thousand armed men might easily But whilst all will, I think, acknowledge that danger is involved in the scheme, a large number will go further, and will assert that  It must be remembered
Repetition	Danger  But whilst all will, I think, acknowledge that danger is involved in the scheme, a large number will go further, and will assert that
Tricolon	You can effectually counteract this danger, protect yourself against it, nullify it  it may be seized by surprise or treachery, without any warning, and before the machinery designed for its destruction had been put in motion (if we count surprise or treachery as one)
Imperatives	It must be remembered
Figurative language	silver streak Fall into the hands of an enemy
Personification	to place her under the unfortunate condition of having neighbours possessing great standing armies
Euphemism	students of war silver streak
Semantic generalisation	students of war landing a man upon our shores – man here means soldier



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Balance	You may... do a great deal to mitigate the evil; but you cannot remove it altogether  some may differ as to the extent of that danger
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Ask students to **bolden** their examples in the text. Explain that these are all rhetorical devices. Rhetorical devices are used in writing or speech to persuade.

- b) For each example, ask students to choose the one that persuades them the most powerfully that the Channel Tunnel will result in an invasion and write it in the “Strongest example” column of the table on their worksheet.

Students should give each of the examples a mark out of 10 according to which persuades them the most that the Channel Tunnel is a dangerous idea (10 being the most persuasive). The table below provides an example response.

Linguistic device	Strongest example	Mark out of 10
Emotive language	The defence of England from invasion	10
Hyperbolic language	annihilate	10
Emotive adjectives/adverbs	Fearful, fairly	7
Superlatives	Greatest	5
Modals	It must be remembered	5
Repetition	Danger	8
Tricolon	it may be seized by surprise or treachery, without any warning, and before the machinery designed for its destruction had been put in motion	8
Imperatives	It must be remembered	7
Figurative language	Silver streak	2
Personification	to place her under the unfortunate condition of having neighbours possessing great standing armies	6
Euphemism	Students of war	5
Semantic generalisation	Students of war	5



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Linguistic device	Strongest example	Mark out of 10
Balance	You may... do a great deal to mitigate the evil; but you cannot remove it altogether	5

Working on computers, tell students to enlarge the font size of the words accordingly. For instance if the font size is 10 to begin with and they have given their example a 1 out of 10, then enlarge the font size to 12, a 2 out of 10 enlarge the font size to 14, a 3 out of 10 enlarge the font size to 16 etc. If they have given their example a 10 out of 10, increase the font size to 30.

Their work might look like this:

LORD WOLSELEY.

(1).—*Memorandum*:—"The proposal to make a Tunnel under the Channel, may, I think, be fairly described as a measure intended to **annihilate** all the advantages we have hitherto enjoyed from the existence of the 'silver streak,' for to join England to the Continent by a permanent highway, will be **to place her under the unfortunate condition of having neighbours possessing great standing armies**. The construction of the tunnel would place us under those same conditions that have forced the Powers of Europe to submit to universal service...

"I do not think there is a naval or military man of any experience who does not consider that the construction of a Sub-marine Tunnel between England and France would introduce a new element of danger into the problem involved in **the defence of England from invasion**, although some may differ as to the extent of that **danger**. There may be some who will say, 'You can effectually counteract this danger, protect yourself against it, nullify it;' but that the Tunnel does mean a new **danger** is virtually undisputed, and I believe that all thoughtful **students of war** will admit this to be the case.

But whilst all will, I think, acknowledge that **danger** is involved in the scheme, a large number will go further, and will assert that, whatever precautions be taken, and even if it be assumed that more money is spent on fortifications, it will be impossible completely to provide against the risk. You may, by a very great outlay of money, **do a great deal to mitigate the evil; but**



you cannot remove it altogether, except by the creation of an army fully equal in every respect to that which France can put into the field, and I am sure the people of England have no intention of imposing such a **fearful** burden upon themselves".

"But the **greatest** of all dangers to which the construction of this Tunnel will lay us open, is that one end of it may be seized by surprise or treachery, without any warning, and before the machinery designed for its destruction had been put in motion".

"It must be remembered that the works at our end of the Tunnel may be surprised by men sent through the Tunnel itself, without **landing a man upon our shores**. A couple of thousand armed men might easily come through the Tunnel in a train at night, avoiding all suspicion by being dressed as ordinary passengers and the fort at our end of the Tunnel might so fall into the hands of an enemy.

Ask students to compare the results with their classmates. Which words or phrases did they blow up most? Did they agree?

#### Variations on the activity:

- Split the class into groups of three and give each student a single sentence rather than the whole text to analyse.

e.g.: "The proposal to make a Tunnel under the Channel, may, I think, be fairly described as a measure intended to annihilate all the advantages we have hitherto enjoyed from the existence of the 'silver streak.'"

Ask them to **embolden** the rhetorical language in their sentence. For example:

*"The proposal to make a Tunnel under the Channel, may, I think, be **fairly** described as a measure **intended to annihilate** all the advantages we have hitherto **enjoyed** from the existence of the '**silver streak**'"*



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- Ask them to name the rhetorical devices. You could put examples on the board, or they could use the worksheet.

For example:

“*Fairly*” – a persuasive adverb

“*Intended*” – emotive language

“*Annihilate*” – hyperbolic language, militaristic language

“*Enjoy*” – emotive verb

“*Silver streak*” – emotive figurative language

- Tell students to give each device that is used a mark out of 10, as they did above, and enlarge the fonts accordingly. The idea here is to help them form personal opinions about a text that they can back up with evidence from the text.
- Alternatively they can plot a spreadsheet using their sentence. **See J352 GCSE English Literature Modern Texts resource guide, page 88.**

## Extension activity

- a) Explain to students the three modes of persuasion used in rhetoric:
- Ethos: how the speaker convinces the audience s/he is worth listening to
  - Pathos: how the speaker appeals to the audience’s emotions in order to persuade
  - Logos: the evidence the speaker uses to support their argument.

Ask students to put the rhetorical language they have identified into the appropriate category and to count the number of examples in each.

- b) Plot a pie chart showing which mode Lord Wolseley uses the most to persuade.
- It is mainly pathos. The logos are his opinions and purportedly others’ opinions. He couches the logos in pathetic language so there is a blurring. When he says “I believe... I think” he assumes the audience is aware of his militaristic background and that he is an authority. The logos mode of persuasion would be apparent to a 19th century audience. A contemporary audience would need some context to appreciate this.



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## Writing activity

### Learning objectives:

English Language

AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

- make thoughtful choices of vocabulary, grammar, form and structure to reflect particular audiences, purposes and contexts
- use the knowledge gained from wider reading to inform writing styles and language choices
- make appropriate use of information provided by others to write in different forms
- carefully select, organise and emphasise facts, ideas and key points to influence readers
- use language imaginatively and persuasively to create an emotional impact.

Ask students to write a different scenario to conclude the memorandum, something more dramatic/terrifying than Lord Wolseley imagines that might persuade people against the Channel Tunnel. They could use some of the rhetorical devices Wolseley uses.



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## Activity 2

### Learning objectives:

English Language

AO3:

- form connections and comparisons across texts and by doing so develop an understanding of the ideas, attitudes and values presented in them.

English Literature

AO3:

- use an understanding of context to inform reading.

a) Ask students to look at:

- The still from *Blade Runner*, Ridley Scott's film adaptation of the Philip K Dick science fiction novel *Do Androids Dream of Electric Sheep?*, starring Harrison Ford as a bounty hunter hunting six androids that have escaped from an off-world colony and "invaded" earth. The rich have migrated to the colonies and abandoned earth.  
[http://1.bp.blogspot.com/-04rpEA\\_QtR0/Tyvmes2382I/AAAAAAAAABpE/QSya7GHIPAM/s1600/bladerun.jpg](http://1.bp.blogspot.com/-04rpEA_QtR0/Tyvmes2382I/AAAAAAAAABpE/QSya7GHIPAM/s1600/bladerun.jpg)
- The excerpt from a montage of alien invasion film clips shows a UFO zapping The White House (from 0.50 to 1.03). The video, incidentally, starts with clips from the Tom Cruise version of *War of the Worlds*.  
<http://www.youtube.com/watch?v=ULyiE6-W0ro>
- The *Attack the Block* film poster. A 2011 monster-movie from the producers of *Shaun of the Dead* and directed by Joe Cornish. A teenage street gang defend their south London council estate block from alien invaders. The teenagers were unknown – chosen from drama classes at their local London schools. <http://moviebuzzers.com/wp-content/uploads/2011/03/attack-the-block-quad-slashfilm.jpg>

b) Next, read *The War of the Worlds* extract (**Learner Resource 1.2**) and/or *The Siege of London* extract (**Learner Resource 1.3**) and ask students to identify one similarity between what HG Wells does and what Ridley Scott, Joe Cornish and the film clip montage set to *Invaders Must Die* by the Prodigy have done. The recognisable imagery links them.

The table below provides an example response.

Name of work	Imagery	Effect
War of the Worlds	London place names	Grounds an outlandish story and aids suspension of disbelief. Adds verisimilitude.
The Siege of London	Hyde Park	Aids suspension of disbelief. Adds verisimilitude.

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Name of work	Imagery	Effect
Blade Runner	Coca Cola	This dystopian world is our world. Aids empathy. Grounds outlandish story and aids suspension of disbelief. Adds verisimilitude.
The Prodigy	The White House	A universally recognised building. Symbol of power.
Attack the Block	A council estate	Grounds an outlandish story and adds verisimilitude. Appeals to a British audience. Humour.

Ask students to think again about the Lord Wolseley extract (**Learner Resource 1.1**).

What was the purpose of the memorandum Wolseley wrote?

Did Wells have a similar purpose?

Does setting the story in a recognisable context help achieve this purpose?

Elicit from students that in order to alert people to the danger of invasion Wells needs to create impact with his story.

Ask why using a recognisable setting that an audience can empathise with is one way to achieve an impact; i.e. it makes the threat of invasion seem more possible / it lends the text verisimilitude / it makes the text seem like non-fiction etc.

## Creating impact

Writers like Wells can also create impact via various literary devices.

Ask students to find examples of the following in *The War of the Worlds* extract (**Learner Resource 1.2**):

- tricolon
- polysyndeton (a list joined by conjunctions where usually there would be commas)
- repetition
- figurative language



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- a short sentence following a long sentence
- dramatic adjective
- realism
- anaphora.

The table below provides an example response.

Device	Example	Effect
Tricolon	<p>London in danger of suffocation! The Kingston and Richmond defences forced! Fearful massacres in the Thames Valley!</p> <p>They have smothered our batteries, destroyed Richmond, Kingston, and Wimbledon, and are advancing slowly towards London, destroying everything on the way</p>	<p>Panic</p> <p>Structure – these are headlines which link with the newspaper line later</p> <p>Realism – rhetoric of speaker – we know from reading Wolsey that this is how a parliamentarian would speak</p> <p>List of three builds drama and creates impact</p>
Polysyndeton (A list joined by conjunctions where usually there would be commas)	<p>Marylebone, and the Westbourne Park district and St. Pancras, and westward and northward in Kilburn and St. John's Wood and Hampstead, and eastward in Shore-ditch and Highbury and Haggerston and Hoxton, and, indeed, through all the vastness of London from Ealing to East Ham</p>	<p>The panic is endemic across London</p> <p>There is no escape and no end to it</p> <p>This is happening in a recognisable neighbourhood so we can empathise</p> <p>Adds emphasis more than do commas</p>
Repetition	<p>Black smoke</p>	<p>Adds to the sense that the smoke is everywhere</p> <p>Adds an auditory dimension; we can hear the people's cries</p>



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Device	Example	Effect
Figurative language	It was the dawn of the great panic	Adds gravitas
A short sentence following a long sentence	It was the dawn of the great panic	Lends focus to the line
Dramatic adjective	Fearful massacres great panic	Intensifies something that is already intense
Realism	The man was running away with the rest, and selling his papers for a shilling each as he ran – a grotesque mingling of profit and panic	Verisimilitude Like the Coca Cola sign in Ridley Scott's sci-fi cityscape
Anaphora	in the rooms below, in the houses on each side and across the road, and behind in the Park Terraces and in the hundred other streets of that part of Marylebone	Builds pace, adds drama

Ask students if these are the same as the rhetorical devices Wolsley uses and discuss.

## Writing activity

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- use language imaginatively and persuasively to create an emotional impact.

Students write a either short piece of fiction (*The War of the Worlds*), a faux-historical account of an invasion (*The Siege of London*), a memorandum to Parliament warning of invasion / outlining how to



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react in the event of invasion etc. (Lord Wolseley's memo), the lyrics to a pop song (Ziggy Stardust). They can choose the mode.

- Ask students to think about purpose before they start. Is their text informative? Is their intention to raise awareness about the possibility of invasion? Is it purely to entertain?
- They could use a recognisable setting as HG Wells, Anonymous, Ridley Scott et al. did in order to create verisimilitude, credibility, empathy in the audience.
- They could use the literary techniques identified in *The War of the Worlds* extract.

For ideas and inspiration, students might want to look at the different ways that the invasion scare theme has been conveyed in film, music and the media:

- *Invasion of the Body Snatchers*. You could prompt discussion around this by asking if students think this is scarier than *The War of the Worlds*. What are the aliens invading? What are we losing?  
*Invasion of the Body Snatchers*, 1978  
*The Invasion*, 2007  
A trailer for the latest reboot of the *Invasion of the Body Snatchers* story, starring Nicole Kidman and Daniel Craig  
<http://www.youtube.com/watch?v=s15PvvAt4lo>
- Ziggy Stardust – an alien falls to earth and sings rock and roll. Ziggy is a stage persona. Is this invasion? Invite students to think about the connotations of the word 'invasion'. Ziggy's invasion isn't aggressive. He invaded popular culture and shaped music and image right down to Lady Gaga, with her blue lightning bolt makeup.  
[http://www.vam.ac.uk/\\_data/assets/image/0011/172559/bowie\\_aladin\\_sane\\_1000px.jpg](http://www.vam.ac.uk/_data/assets/image/0011/172559/bowie_aladin_sane_1000px.jpg)
- Edward Snowden. Ask students if they know who he is. They could Google him. How does he fit into the invasion scare theme? Elicit that although the central idea of invasion remains, the way it is manifested changes through time. Invasion from France is unlikely, but invasion into our privacy by governments/newspapers is possible.  
<http://im.ft-static.com/content/images/ba331ea4-8ce2-11e3-8b82-00144feab7de.jpg>



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