

AQA GCSE Revision Guide

What you will need to know:

Key Terminology for analysis of texts

How to approach Unseen Language extracts

How to analyse

How to Compare

How to write creatively

How to write accurately

How to write with flair, engagingly and interestingly

How to write for a specific Purpose, Audience & Format & Tone (NON-FICTION WRITING)

Knowledge of Literature: Macbeth, An Inspector Calls, A Christmas Carol & The Anthology

Contextual knowledge linked to the poems

Contextual knowledge linked to A Christmas Carol

Key Quotations

How to Approach Unseen Poems

How to compare poems (Anthology & Unseen)

Explode the extract essays

Essays on Literature texts

English AQA Language and Literature GCSE at a glance guide

You will achieve 2 GCSEs in English. You have no coursework. Everything you learn over the two years will be assessed by exams at the end of the two years.

Paper One Language	Reading Section A	Writing Section B	
1 hour 45 minutes in total 50% of the language GCSE	One fiction text to read (extract from a piece of 20 th Century Literature) 4 questions to answer 1 brief answer x 4 marks 2 x 8 marks 1 x 20 marks (40 marks)	One fiction writing task -Creative writing 24 marks for communication 16 marks for technical accuracy (40 marks)	
Paper Two Language	Reading Section A	Writing Section B	
1 hour 45 minutes in total 80 marks 50% of the Language GCSE	Two linked non-fiction texts to read 4 questions to answer: 1 multiple choice x 4 marks 1 x 8 marks 1x 12 marks 1 x 16 marks (40 marks)	One non-fiction writing tasks (e.g, write a letter, report, interview etc for a specific purpose, audience and format) 24 marks for communication 16 marks for technical accuracy (40 marks)	

Writers' Language Techniques

- *****Alliteration**: a series of words in a row which have the same first consonant sound.***
- **Assonance**: repetition of vowel sounds.
- **Allegory**: extended metaphor in which a symbolic story is told
- **Anecdote**: a short story using examples to support ideas
- **Bias**: inclination or prejudice for or against one person or group, especially in a way considered to be unfair
- **Cliché**: overused phrase or theme
- **Consonance**: repetition of consonant sounds, most commonly within a short passage of verse
- **Caesura**: a break in the middle of a line of poem which uses punctuation (any . , ; etc...)
- *****Connotations**: implied or suggested meanings of words or phrases***
- *****Dialogue**: speech***
- *****Directive**: using you we or use***
- *****Ellipsis**:... using 3 dots as punctuation to express emotion or that something has been omitted from the writing***

- **Enjambment:** incomplete sentences at the end of lines in poetry
- **End-Stopping:** punctuation at the end of a line of poetry
- *****Emotive Language:** language which creates an emotion in the reader***
- *****Exclamation mark:** ! punctuation used to express surprise, shock, shouting etc.***
- **Extended Metaphor:** a metaphor that continues into the sentence that follows or throughout the text
- *****Facts:** information that can be proven***
- *****First Person:** using I to tell the story***
- *****Humour:** Provoking laughter and providing amusement***
- *****Hyperbole:** use of exaggerated terms for emphasis***
- *****Imagery:** creating a picture in the readers head***
- **Juxtaposition:** placing contrasting ideas close together in a text
- *****Metaphor:** a comparison as if a thing is something else***
- **Motif:** a recurring set of words/phrases or imagery for effect
- **Onomatopoeia:** words that sound like their meaning
- *****Opinion:** information that you can't prove***
- **Oxymoron:** using two terms together, that normally contradict each other
- **Pathetic Fallacy:** ascribing human conduct and feelings to nature
- **Protagonist:** the main character who propels the action forward
- *****Personification:** giving human qualities to inanimate objects, animals, or natural phenomena***
- *****Repetition:** when words or phrases are used more than once in a piece of writing***
- *****Rhetorical question:** asking a question as a way of asserting something. Asking a question which already has the answer hidden in it.***
- **Sibilance:** repetition of letter 's', it is a form of alliteration
- **Second Person:** using 'you' to tell a story
- **Superlative:** declaring something the best within its class i.e. the ugliest, the most precious
- **Sensory detail imagery:** sight, sound, taste, touch, smell
- *****Simile:** comparison between two things using like or as***
- *****Statistics:** facts and figures***
- **Symbolism:** the use of symbols to represent ideas or qualities
- *****Third Person:** using 'he, she it & they' to tell the story***
- **Tense:** writing which is in the past, present or future
- **Triplets:** repetition of three ideas, words or phrases close together
- *****Tone:** the way a piece of text sounds e.g sarcastic etc.***

Sentence Structure information

Sentence structures: **simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it. **Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a **complex** sentence contains clauses which are not equal. **Complex** sentences are sometimes called a three part sentence and often use a variety of sentence openings (use the PANIC acronym). **Clause**: a clause is one independent idea which forms part of a sentence

Word Class Analysis

*****Adjective**: a word used to describe***

*****Adverb** – often ly words which describes how things are done***

*****Modal verbs**: verbs which offer a choice – could, should will etc.***

*****Connotations**: implied or suggested meanings of words or phrases***

*****Noun**: the name of something (Proper Noun: people, places, dates & months must have a capital letter at the start)***

Pronoun: Pronouns are short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and 'them', used instead of names

Preposition: A preposition is a word such as after, in, to, on, and with. Prepositions are usually used in front of nouns or pronouns and they show the relationship between the noun or pronoun and other words in a sentence

*****Verb**: a word used to describe an action***

A General Guide to Analysis

- Link to the question – explain briefly what you think
- Quote to support what you have said
- Explain fully the meaning – obvious and hidden meanings
- Link to the subject terminology (language or structure)
- Explore connotations of words or hidden meaning
- Explain the effect on the reader or the writers' intentions
- Link to the question at some point in your answer
- Explore alternative meanings

A general guide to introductions in an essay

- Link to the question
- Explain a summary of the text (can be brief 1 – 2 sentences)
- State what you are going to cover in your essay
- If comparing make sure you have said what the similarities and differences are

A general guide to conclusion in an essay

- Link back to the question
- Summarise what you have said in your essay
- Explain what your point of view/opinion of the text is
- Explain what effect the text has had

A general guide to persuasive evaluation

- Give an overview of the text
- Make a point about what you think linked to the question
- Explain your opinion with a quote to support
- Offer an alternative opinion
- Use persuasive language to encourage the reader to agree with you
- Use connectives to link your argument/ideas

Language Paper 1: Reading

AQA FICTION READING

What is it?

You'll be given one text and have to answer four different questions on that text.

Q1 - Select and list four pieces of information from a specific part of the text (4 marks) the skill you are using is inference here (picking out obvious and hidden meanings)

Q2 - Use the 'how to analyse' guide to explore how language is used for effect (8 marks) you are using analysis skills here

Q3 - Use the 'how to analyse guide' to explore how structure has been used for effect (8 marks) you are again using analysis skills here but this time linked to structure

Q4 - Use 'how to evaluate guide' to persuade the reader of your understanding of the attitudes and give opinions based on the text (20 marks) This is an evaluation question which still requires a range of quotes from across the text to support your ideas

How to approach the 4 mark question?

You should:

Select information

Put the information into your own words as much as possible

How to approach the 8 mark analysis of language question?

Refer to the terminology guide and how to use PEA effectively, plus the How to approach a language question poster on the General English Help page.

You should always:

Link to the question

Link to subject terminology

Use quotations - short and precise from the correct section of the text

Explain the meaning - explicit (obvious) and implicit (hidden)

Explain the effect on the reader or the writer's intentions

You could use some of these higher level skills:

Link quotations with similar meanings

Develop links to patterns in the language (lexical sets)

Offer comments which are pertinent and highly original

For an 8 mark question you need to work on your timing and ensure that you have selected and explored/analysed enough quotes. Move on if you are running out of time...

How many quotes should you choose?

How to approach the 8 mark analysis of structure question?

Again you will be looking at the terminology guide, the how to approach a structure question poster for tips and hints and revise using PEA effectively on the General English Help page.

However, here is what you should do, which is very much like language analysis:

Link to the question

Link to the subject terminology (structural links)

Use quotations - short and precise from the correct section of the text

Explore how the technique creates meaning

Explore how the technique creates an effect on the reader or the writer's intentions

You could use some of these higher level skills:

Link quotations with similar structural patterns

Develop links to patterns in the structure

Offer comments on the structure which are pertinent and highly original

Again, you need to keep an eye on your timing and ensure you have selected relevant structural points from the correct place in the text. (8 marks)

Structure covers: changes in tone, changes in topics across the texts, narrative voice or perspective, withholding of information, foreshadowing of future events, movement in the text from the general idea to the more specific, introductions and the conclusion, repetition of ideas/words/phrases, threads/motifs or patterns in the text, the sequence of events, specific structures in the sentences, the use of certain punctuation to create a specific effect, brackets used to create asides in the text.

How to approach the 20 mark persuasive evaluation question?
Look at the and how to approach evaluation guide.

You should:

Link to the question

Use short specific quotations

Choose quotations from the whole text - think start, middle, end
and choose a range of quotations to support your argument

Be persuasive

Offer your opinion and explain why you think this about the
quote/article

Explain what the quotation means with details about explicit
(obvious) and (implicit) hidden meanings Offer the effect on the
reader or writer's intentions

You could use some of these higher level skills:

Link quotations with similar opinions or with a pattern

Develop links to opinions

Offer comments on the text which show original thought
processes

Predict the opposition (anticipate what other people might
suggest)

Example of a Fiction Paper

Extract from The Time Machine –H.G. Wells



At this point, the narrator has just exited the time machine after its first journey.

‘The machine was standing on a sloping beach. The sea stretched away to the south-west, to rise into a sharp bright

4

horizon against the wan sky. There were no breakers and no waves, for not a breath of wind was stirring. Only a slight oily swell rose and fell like a gentle breathing, and showed that the eternal sea was still moving and living. And along the margin where the water sometimes broke was a thick incrustation of salt—pink under the lurid sky. There was a sense of oppression in my head, and I noticed that I was breathing very fast. The sensation reminded me of my only experience of mountaineering, and from that I judged the air to be more rarefied than it is now.

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carter’s whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

5

‘As I stared at this sinister apparition crawling towards me, I felt a tickling on my cheek as though a fly had lighted there. I tried to brush it away with my hand, but in a moment it returned, and almost immediately came another by my ear. I struck at this, and caught something threadlike. It was drawn swiftly out of my hand. With a frightful qualm, I turned, and I saw that I had grasped the antenna of another monster crab that stood just behind me. Its evil eyes were wriggling on their stalks, its mouth was all alive with appetite, and its vast ungainly claws, smeared with an algal slime, were descending upon me. In a moment my hand was on the lever, and I had placed a month between myself and these monsters. But I was still on the same beach, and I saw them distinctly now as soon as I stopped. Dozens of them seemed to be crawling here and there, in the sombre light, among the foliated sheets of intense green.

Questions on The Time Machine

Q1 – List four things that you learn about the place in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters’ whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

Q2 - How does the writer use language here to describe the thoughts and feelings of the narrator?

You could include the writer’s choice of:

words and phrases

language features and techniques

sentence forms.

(8 marks)

Q3 You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

what the writer focuses your attention on at the beginning

how and why the writer changes this focus as the Source develops

any other structural features that interest you.

(8 marks)

Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text said: “The writer brings the characters fear and uncertainty to life for the reader. It is as if you are at the same beach as them.”

To what extent do you agree?

In your response, you could:

write about your own impressions of the character

evaluate how the writer has created these impressions

support your opinions with references to the text.

[20 marks]

The Handmaid's Tale

Read the extract carefully. It is taken from *The Handmaid's Tale* by Margaret Atwood which was first published in 1985. This dystopian novel portrays the totalitarian society of Gilead, which has replaced the USA, where women's rights have been eroded. Handmaids exist solely for the purpose of reproduction, bearing children for elite barren couples. They are forbidden to work, vote or read and are given a name which includes that of the man with whom they are reproducing. Handmaids are only allowed to travel outside in pairs and, in this extract, Ofglen and Offred are on a shopping trip.

Extract

1. A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.
2. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.
3. Then I think: I used to dress like that. That was freedom.
4. *Westernized*, they used to call it.
5. The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.
6. There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.
7. "Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."
8. I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said.
9. I also know better than to say *Yes*. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be *seen* – is to be – her voice trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.
10. Beside me, Ofglen is also silent. She's tucked her red-gloved hands up into her sleeves, to hide them.
11. The interpreter turns back to the group, chatters at them in staccato. I know what he'll be saying, I know the line. He'll be telling them that women here have different customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

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Questions on The Handmaid's Tale

Q1 – List four things that you learn about the Japanese tourists in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

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You could write about:

what the writer focuses your attention on at the beginning

how and why the writer changes this focus as the Source develops

any other structural features that interest you.

(8 marks)

Q4 Focus this part of your answer on the second part of the Source from **paragraph 2 to the end**.

A student, having read this section of the text said:

“The writer brings the characters dislike of their situation to life for the reader. It is as if you are feeling the emotions at the same time as them.”

To what extent do you agree?

In your response, you could:

write about your own impressions of the character

evaluate how the writer has created these impressions

support your opinions with references to the text.

[20 marks]

Fiction Writing Paper

Revision Titles and Stimulus Pictures for descriptive and creative writing (1B) AQA

GOOD ANSWERS FOR DESCRIPTIVE WRITING WILL:

- **Maintain the same tense** –Past is easier but present is fine too.
- **Vary sentence starts and lengths** - Short sentences can be as powerful as long ones!
- **Ambitious vocabulary & a range of techniques** –Similes, Metaphor, Personification etc
- **Start high up-weather, then start to zoom in and look at different details** – think camera techniques!
- **Include a range of punctuation for effect** – meaning is shaped well with commas, semi colons etc.
- **Beginning links in some way with the end** – perhaps consider how the scene changes
- **Clear and coherent and uses paragraphs** – Paragraph links if you're really looking to impress

Some things you could focus on for the picture part of the task – descriptive writing:

Set the scene, describe the weather, birds, outside of the place – objects
Look at the scene as a whole – What are people in general doing?
Zoom in on a particular group/image
Zoom in on a particular person/part of the image within the group
Zoom in on another group
Zoom in on a couple of people within the group
Return to the scene and look at how it changes as the day draws to a close – link back to something at the beginning

GOOD ANSWERS FOR THE CREATIVE WRITING WILL:

Success Criteria

- Imaginative and interesting
- Follow the narrative structure of: opening, rising action, climax, falling action and resolution
- Use varied sentence structures
- Use TIPTOP paragraphing
- Use punctuation for effect
- PANIC to open sentences
- Interesting vocabulary
- Good spelling
- Make sure it is clear and you have checked it makes sense

Story Titles

1. Write the opening of a story about a war-torn country
2. Write the opening of a story about an avoidable accident
3. Write the opening of a story about an ordinary town centre
4. Write the opening of a story about a spectacular event (such as Rio Carnival)

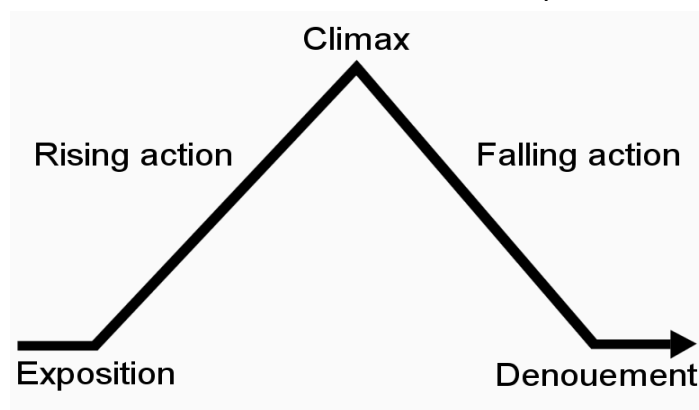
Write a description suggested by these pictures:



Or, choose a picture you have copy and paste it and then write a description inspired by the picture.

Language 1B: Writing improvement tasks

Task 1: revise the structure of an essay – see below



Exposition; introduction The exposition is the part of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc. Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details or the narrator telling a back-story.

Rising action In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the introduction of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself.

Climax The climax is the turning point, which changes the main characters fate. This is normally a high point of action, tension or drama.

Falling action During the falling action, the conflict between the main character and the other characters unravels.. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.

Dénouement; Ending This means that events from the end of the falling action to the actual ending scene of the drama or narrative. [Conflicts](#) are resolved, creating normality for the characters and the release of tension and anxiety, for the reader.

Task 2: create vocabulary word banks for some of the titles

Task 3: practice writing examples of similes, metaphors and personification

Simile – uses like or as to compare

Metaphor – compares as if something is something else

Personification – compares something as if it has human characteristics

Task 4: find examples of short stories online and read these – decide whether they are good or bad examples – peer assess them

WWW

EBI

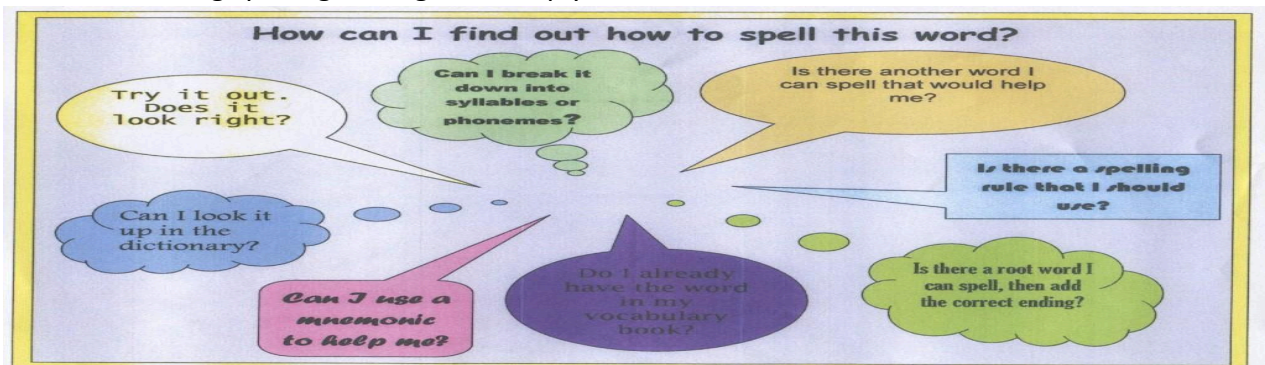
Give reasons for your thoughts and ideas

Improve the story if you don't like it

Task 5: develop your vocabulary by seeking out unusual words and creating your own wonderful word wall

Task 6: learn the spellings of words that you know you often get wrong

Use the following spelling strategies to help you:



Task 7: create a guide to writing an interesting, engaging and well-structured story

Task 8: Log onto <http://www.bbc.co.uk/skillswise/english> and do some of the grammar tests to help you with the rules, or log onto your SAMLEARNING account and practice some of the tests on their for grammar, spelling, punctuation etc.

Task 9: practice using the following punctuation in your writing

The Punctuation Guide

. The full stop used at the end of a sentence to indicate a strong pause in the writing. Without this your writing does not make sense

, The comma is generally used in four ways 1 - to separate items in a list. 2 - before a connective. 3 - After an introductory phrase at the start of a sentence. 4 - in a complex sentence to separate clauses.

! An exclamation mark is used to indicate someone is shouting, show emotion and to show surprise. You should only ever use one in your work.

? A question mark comes at the end of a question, which usually begins with; who, what, where, when, which, why, can, how etc.

: This colon can be used to show that two ideas in a sentence are related and to introduce a list

; The semi-colon is used to show a break in the sentence if there are two closely related ideas and to show an idea that is related to the sentence, but is too short for an extra sentence.

... Ellipsis is used to indicate that something is missed out or to show it is a cliff-hanger

Task 10: practice writing short stories or introductions to short stories

Task 11: practice your sentence structures and varying these for effect:

The Structure of a Sentence – Simple, Compound and Complex

A simple sentence contains only a single clause (idea), whereas compound and complex sentence can contains at least two clauses.

The Simple Sentence

The most basic type of sentence is the **simple sentence**, which contains only one clause. A simple sentence can be as short as one word:

Run!

Usually, however, the sentence is a little longer than this. All of the following are simple sentences, because each contains only one clause:

Melt!

Ice **melts**.

The ice **melts** quickly.

The ice on the river **melts** quickly under the warm March sun.

Lying exposed without its blanket of snow, the ice on the river **melts** quickly under the warm March sun.

As you can see, a simple sentence can be quite long -- it is a mistake to think that you can tell a simple sentence from a compound sentence or a complex sentence simply by its length.

The Compound Sentence

A **compound sentence** consists of two or more independent clauses(or simple sentences) joined by connectives: *for, and, nor, but, or, yet, so.*:

Simple

Canada is a rich country.

Simple

Still, it has many poor people.

Compound

Canada is a rich country, **but** still it has many poor people.

They are used to connect ideas and to avoid pausing:

Today at school Mr. Moore brought in his pet rabbit, and he showed it to the class.

A compound sentence is most effective when you use it to create a sense of balance or contrast between two (or more) equally-important pieces of information:

Montréal has better clubs, but Toronto has better cinemas.

The Complex Sentence

A **complex sentence** contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a complex sentence contains clauses which are *not* equal. Consider the following examples:

Simple

The boy was cold. He had been playing football.

Compound

The boy was cold, as he had been playing football.

Complex

The boy, who had been playing football, was cold.

In the first example, there are two separate simple sentences: "The boy was cold" and "He had been playing football." The second example joins them together into a single sentence with the co-ordinating conjunction "as"; clauses that could still stand as independent sentences, they are entirely equal, and the reader cannot tell which is most important. In the third example, however, the sentence has changed quite a bit: the first clause, "who had been playing football," has become incomplete, or a dependent clause.

A complex sentence is very different from a simple sentence or a compound sentence because it makes clear which ideas are most important.