

# English Language

## GCSE Revision Booklet

### Grade 7+

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

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#### How to use this guide

- This guide is designed for you if you want to improve your answers to grade 7-9
- Each question has been broken down into practise tasks and top tips.
- Write in your exercise book or on paper - not in the booklet. That means you can complete these tasks several times to practise.

## PAPER 1

### Question 2: How does the writer's use of language...? [8 marks] 10 minutes

For question 2 and 4, the examiners want to see that you can identify specific language techniques used by the writer and explain the effect.

Here are the most useful techniques to revise:

Technique	Definition	Example
Sensory imagery	When a writer uses words that help you imagine sights, sounds, smells, tastes or feelings (the five senses)	I could hear the popping and crackling as mum dropped the bacon into the frying pan.
Simile	(the use of) an expression comparing one thing with another, always including the words "as" or "like"	I lifted the box; it was as light as a feather.
Metaphor	an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object	The city is a jungle.
Personification	the act of giving a human quality or characteristic to something which is not human, or an example of this	The wind howled and screeched.
Repetition	Repetition is when the writer repeats a word or phrase. It's always used to emphasise an important idea. You need to ask yourself: what is being emphasised?	<u>Now is the time</u> to act. <u>Now is the time</u> to change.
Onomatopoeia	Onomatopoeia is when a word describes a sound and actually mimics the sound of the object or action it refers to when it is spoken.	<u>Squeak, ssquak, slurp, hiccup, pl</u>

## IMAGERY

**Imagery is a writer's use of descriptive language that creates strong and powerful pictures in our minds to help us imagine more clearly what they are describing**

**Non examples, turned into good examples:**

(a) The streets smelled.

*This sentence does **not** contain imagery. There is no descriptive language that helps us imagine the street and what it smelled like.*

The streets stank of pungent manure.

*This sentence **does** contain imagery. There is more descriptive language in this sentence, which helps the reader to imagine that the streets smell of animal waste.*

(b) The sun was shining on the trees.

*This sentence **does not** contain imagery. There is no descriptive language that helps us imagine what the sun looked like as it shone through the trees.*

The golden yellow sunlight filtered down through the pale new leaves on the oak trees.

*This sentence **does** contain imagery. There is more descriptive language in the sentence, which helps the reader to*

imagine that the sun is very bright and that shards of bright light are poking through the branches in the trees and casting light on the leaves.

**Task 1:** complete the table to explain what imagery is created through each description. The first column has been done for you.

Words/quotation	This imagery helps us to imagine...
<i>His skin was yellowish and waxy in the firelight.</i>	<i>that the light from the fire is shining on the man's face and making his skin look yellow. The word 'waxy' helps us to imagine that his skin would feel shiny and tough, like candle wax.</i>
His face shone through the gloom, hairless and snakelike.	
The soft voice seemed to hiss on even after the cruel mouth had stopped moving.	
A handsome manor house grew out of the darkness at the end of the straight drive.	
Lights glinted in the diamond-paned windows.	
The hallway was large, dimly lit, and sumptuously decorated.	
There was a magnificent patterned carpet covering most of the stone floor.	
The snake had a neck the thickness of a man's thigh.	
The snake's eyes, with their vertical slits for pupils, were unblinking	

**Task 2:** for each example of imagery, write one sentence explaining what the imagery is of. Always start your sentence with the words: *This imagery helps the reader to imagine...*

The snake had a neck the thickness of a man's thigh.

*This imagery helps the reader to imagine that the snake has a very thick neck, which is as thick as the thigh of a grown man.*

- A. The snake's eyes, with their vertical slits for pupils, were unblinking
- B. Lights glinted in the diamond-paned windows.
- C. His face shone through the gloom, hairless and snakelike.
- D. The soft voice seemed to hiss on even after the cruel mouth had stopped moving.
- E. He had slits for nostrils and gleaming red eyes.
- F. He was so pale that he seemed to emit a pearly glow.

## SENSORY IMAGERY

**Task 1:** complete the table to explain what imagery is created through each description. Each time you must use the word sight, sound, smell, taste or touch. The first column has been done for you.

Words/quotation	Sense	This imagery helps us to imagine...
<i>He whiffed the delicious aroma of freshly brewed coffee.</i>	Smell	<i>the smell of a cup of fresh coffee, which has just been made and given to the man.</i>
From their mouths came the stench of rotting teeth.		
He picked up the ice cold fountain pen, the cool metal barrel resting against the side of his index finger.		
As I tumbled down the hill, the loose rocks raced alongside me, pricking my hands and face like a hundred tiny knives.		
He inhaled the scent of fresh paper.		
I could hear the popping and crackling as mum dropped the bacon into the frying pan.		
It was dark and dim in the forest, as the sun hid behind the thick leaves on the trees.		
The girl ran her hands on a soft satin fabric.		
Glittering white, the blanket of snow covered everything in sight.		
Buckets of bright yellow tulips gleamed in the sunlight.		
Her nostrils were invaded by a thick stench of damp water.		

**Task 2:** for each example of imagery, write one sentence explaining what the imagery is of. Always start your sentence with the words: *This sensory imagery helps us to imagine...*

Buckets of bright yellow tulips gleamed in the sunlight.

*This sensory imagery helps the reader to imagine the beautiful sight of the sunlight shining upon, and reflecting from, bunches of bright yellow flowers.*

- A. Her nostrils were invaded by a thick stench of damp water.  
This sensory imagery helps us to imagine...
- B. The girl ran her hands on a soft satin fabric.
- C. He whiffed the delicious aroma of freshly brewed coffee.
- D. From their mouths came the stench of rotting teeth.
- E. As I tumbled down the hill, the loose rocks raced alongside me, pricking my hands and face like a hundred tiny knives.
- F. He picked up the ice cold fountain pen, the cool metal barrel resting against the side of his index finger.
- G. I could hear the popping and crackling as mum dropped the bacon into the frying pan.
- H. She ran her hand across the dark, concrete wall, which was as cold as ice. The streets stank of manure, the courtyards of urine, the stairwells stank of moldering wood and rat droppings.
- I. The children were screaming and shouting in the fields.
- J. It was dark and dim in the forest, as the sun hid behind the thick leaves on the trees.

## SIMILES AND METAPHORS

**Task 1:** for each, identify if it is a simile or a metaphor

**Task 2:** for each, can you explain what must be the same about the two things that are being compared?

*E.g.*

1. She ate like a bird. Simile.

The writer's use of a simile to compare the lady's eating to a bird implies that the lady pecks at her food.

1. She ate like a bird.
2. The snow is a white blanket.
3. My children fight like cats and dogs.
4. The hospital was a refrigerator.
5. The classroom was a zoo.
6. America is a melting pot.
7. We meandered aimlessly, like a stream
8. Her lovely voice was music to his ears.
9. Life is a rollercoaster.
10. He raced away like a frightened rabbit
11. The alligator's teeth are white daggers.
12. Their home was a prison.
13. She screamed like a baby
14. The slide on the playground was a hot stove.
15. His heart is a cold iron.
16. She is a peacock.
17. He is a shining star.
18. Time is money.
19. My teacher is a dragon.
20. Tom's eyes were icy.
21. The detective's face was wooden as he listened to her story.
22. She feels that life is a fashion show.
23. The world is a stage.
24. The children were flowers grown in concrete gardens.
25. Those kids are like two peas in a pod
26. Kisses are the flowers of affection.
27. His words were cotton candy.
28. I was so angry, I exploded like a volcano
29. Mary's eyes were fireflies.
30. She slept like a log.
60. Sue's room is a zoo with fish, a gerbil and a parakeet.
61. The park was a lake after the rain.
31. John's suggestion was just a band-aid.
32. The cast on his broken leg was a plaster shackle.
33. Her long hair was a flowing golden river.
34. The computers at school are old dinosaurs.
35. Laughter is the music of the soul.
36. He is a night owl.
37. Maria is a chicken.
38. The falling snowflakes are dancers.
39. I'm going to work like a dog to save up for my holiday.
40. At five o'clock, the interstate was a parking lot.
41. That sound is like fingernails on a chalkboard.
42. Books are keys to your imagination.
43. Her teddy bear was her best friend, never sharing her secrets.
44. The peaceful lake was a mirror.
45. Terry was blue when his goldfish died.
46. The wind was an angry witch.
47. The ballerina was a swan, gliding across the stage.
48. The aeroplane soared like an eagle.
49. Her angry words were bullets to him.
50. Your brain is a computer.
51. Jamal was a pig at dinner.
52. He ran as fast as a cheetah.
53. You are my sunshine.
54. The car was a furnace in the sun.
55. Thank you so much. You are an angel.
56. That teacher is an ogre.
57. Ben's temper was a volcano, ready to explode.
58. The sun is a golden ball.
59. The clouds are balls of cotton.
62. I enjoyed it so much; it was like a dream
63. The lightning was fireworks in the sky.
64. That lawn is a green carpet.

65. My dad is a road hog.
66. The stars are sparkling diamonds.
67. Those two best friends are two peas in a pod.
68. He is a walking dictionary.
69. Donations for the popular charity were a tsunami.
70. Necessity is the mother of invention.
71. My big brother is a couch potato.
72. The road was a ribbon stretching across the desert.
73. You sing like an angel
74. She ate like an animal.
75. The teenager's stomach was a bottomless pit.
76. The thunder was a mighty lion.
77. I am so excited. My pulse is a race car.
78. The moon is a white balloon.
79. The stormy ocean was a raging bull.
80. Her tears were a river flowing down her cheeks.

## PERSONIFICATION

**Task 1:** Complete the table

	What is being personified?	This personification suggests..
<i>The moon played hide and seek with the clouds.</i>	<i>The moon</i>	<i>That the moon keeps disappearing and reappearing from behind the clouds.</i>
The approaching car's headlights winked at me.		
The stairs groaned as we walked on them.		
Lightning danced across the sky.		
The wind howled in the night.		
The car complained as the key was roughly turned in its ignition.		
Rita heard the last piece of pie calling her name.		
My alarm clock yells at me to get out of bed every morning.		
The avalanche devoured anything standing in its way.		
The door protested as it opened slowly.		
Time flies when you're having fun.		
The leaves waved in the wind.		
The moon smiled at the stars in the sky.		
The wildfire ran through the forest at an amazing speed.		

The cactus saluted those who drove past.		
The thunder was grumbling in the distance.		
The ivy wove its fingers around the fence.		
My flowers were begging for water.		
Our vacuum hums a happy tune while it cleans.		
My house is a friend who protects me.		

**Task 2: Write sentences explaining how personification is used in each of these examples.**

Model:

1. Lightning danced across the sky.

*The writer's use of personification suggests that the lightning moves rapidly in ever-changing patterns.*

Your turn:

2. The wind howled in the night.
3. The car complained as the key was roughly turned in its ignition.
4. Rita heard the last piece of pie calling her name.
5. My alarm clock yells at me to get out of bed every morning.
6. The avalanche devoured anything standing in its way.
7. The door protested as it opened slowly.
8. My house is a friend who protects me.
9. The moon played hide and seek with the clouds.
10. The approaching car's headlights winked at me.
11. The stairs groaned as we walked on them.
12. Our vacuum hums a happy tune while it cleans.
13. My flowers were begging for water.
14. The ivy wove its fingers around the fence.
15. The thunder was grumbling in the distance.
16. The cactus saluted those who drove past.
17. The wildfire ran through the forest at an amazing speed.
18. The moon smiled at the stars in the sky.
19. The leaves waved in the wind.
20. Time flies when you're having fun.

## REPETITION

**Task 1:** In each example of repetition, explain what word(s) have been repeated and why.

**Model:**

'Cannon to right of them, cannon to left of them, cannon in front of them'.

The writer's repetition of the word 'cannon' emphasises the fact that the soldiers are surrounded by gunfire.

Your turn:

1. The big stairs led up to a big house with a big front door. Breathe, breathe, breathe, I told myself. I only have to stay for one second, be afraid for one second, not scream for one second. I can do it. I can win the bet. I can prove I'm brave.
2. I'm happy because you love me, I'm more fulfilled because you love me, I have everything because you love me."
3. "So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania..."
4. The apartment was on the top floor—a small living-room, a small dining-room, a small bedroom, and a bath.
5. Wherever they's a fight so hungry people can eat, I'll be there. Wherever they's a cop beaten' up a guy, I'll be there...I'll be in the way guys yell when they're mad an'—I'll be in the way kids laugh when they're hungry and they know supper's ready. An' when our folk eat the stuff they raise n'live in the houses they build—why, I'll be there.

## ONOMATOPOEIA

**Task 1:** Practise spelling onomatopoeia by writing out the word ten times. It is a tricky word to spell!

**Task 2:** For each example, write out the word that has an onomatopoeic effect.

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. The buzzing bee flew away.</li> <li>2. The sack fell into the river with a splash.</li> <li>3. The books fell on the table with a loud thump.</li> <li>4. He looked at the roaring</li> <li>5. The rustling leaves kept me awake.</li> <li>6. The prisoner was terrified to hear the crack of the whip.</li> <li>7. We roasted marshmallows over the crackling fire.</li> <li>8. The two-year old crashed into the cabinet.</li> <li>9. The cabinet opened with a distinct creak.</li> <li>10. The swamp frogs croaked in unison.</li> <li>11. The teacher heard the distinct crunch of ruffled potato chips.</li> <li>12. Jacob could not sleep with the steady drip-drop of water coming from the sink.</li> <li>13. The root beer fizzed over the top of the mug.</li> <li>14. The flag flapped in wind.</li> </ol> | <ol style="list-style-type: none"> <li>15. Did you forget to flush the toilet?</li> <li>16. Daryl gargled the mouthwash.</li> <li>17. The wounded soldier groaned.</li> <li>18. As Tom got closer, the dog began growling.</li> <li>19. Juan had a hard time hearing the teacher over his grumbling stomach.</li> <li>20. When Mom asked Tommy how his day went, Tommy just grunted.</li> <li>21. Vince gulped down the Mountain Dew.</li> <li>22. The patient sounded like he was hacking up a lung.</li> <li>23. If you have the hiccups, you should try drink a glass of water.</li> <li>24. The snake slithered and hissed.</li> <li>25. If you see anyone coming, honk your horn.</li> <li>26. The wolves howled at the moon.</li> <li>27. The new pencil sharpener hummed efficiently.</li> </ol> |
|--|---|

**Task 3:** For each sentence above, write sentences explaining the effect of the onomatopoeia.

Example:

*The snake slithered and hissed.*

The writer uses onomatopoeia with the verb 'hissed', which mimics the sound of the snake. The choice of the verb 'hissed' suggests that the snake is making a sinister, cunning and intimidating sound.



## ZOOMING IN ON THE WRITER’S WORD CHOICES

When we write about texts, sometimes we want to talk about the big picture. An example of this is when we talk about a theme or what the author was trying to communicate or even what a text means overall.

Sometimes, however, we want to write about the little details. We call this ‘zooming in’. When we zoom in, we focus on things that are much smaller and more specific, such as a word, a phrase, or a technique. This is very useful in the English language paper. If you can’t remember techniques, you can always zoom in on words and phrases. The important thing to remember is that you must explain the effect of a word or phrase.

### Task 1: Write out each word and label it as an adjective, verb or adverb.

Adjective = a word that describes a noun or pronoun. Example: The sullen boy wandered aimlessly.

Verb = a word or phrase that describes an action, condition, or experience: Example: The sullen boy wandered aimlessly.

Adverb = a word that describes or gives more information about a verb. Example: The sullen boy wandered aimlessly.

- |               |              |               |
|---------------|--------------|---------------|
| 1. happily    | 7. murmured  | 13. hurriedly |
| 2. mumbled    | 8. wondered  | 14. golden    |
| 3. happy      | 9. hastily   | 15. gloomy    |
| 4. devastated | 10. speedily | 16. sullen    |
| 5. scampered  | 11. hasty    |               |
| 6. worriedly  | 12. invited  |               |

**Task 2:** We should only zoom in on interesting words. In this short extract underline interesting words you’d zoom in on. Then complete the table underneath. The first has been done for you as an example.

*This short extract is taken from ‘Harry Potter and the Philosopher’s Stone’ by JK Rowling.*

Harry had never such a strange and splendid place. It was lit by thousands and thousands of candles which were floating in midair over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the hall was another long table where the teachers were sitting. The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Here and there among the students, the ghosts shone misty silver. To avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling with stars.

Word I’ve zoomed in on	Word type (noun, verb, adjective or adverb)	The word helps us imagine...
<i>‘thousands’</i>		<i>that the whole room is covered with candles</i>

**Task 3:** When zooming in on words, you can always use the phrase ‘The writer’s use of the verb/adjective/adverb \_\_\_\_\_ suggests/mirrors/amplifies/conveys/implies/highlights/demonstrates...’

Write sentences zooming in on each underlined word. The first has been done for you as an example.

Model:

- I bit into the crunchy toast.

*The writer’s use of the adjective ‘crunchy’ helps us to imagine that the toast is a bit burned, or at least well cooked, and makes a crunchy sound when it’s bitten into.*

Your turn:

- |   |   |
|---|---|
| 2. The cereal <u>melted</u> in my mouth.      | 4. The bacon <u>crackled</u> in the frying pan.     |
| 3. The tulips <u>gleamed</u> in the sunlight. | 5. He picked up the <u>shrivelled</u> crisp packet. |

6. The screaming baby sat in its high chair.
7. She cleared her throat nervously.
8. He searched frantically in his bag.
9. Her voice trembled.
10. The teacher looked at me sharply.
11. There was a roaring fire.
12. It filled the whole damp hut with flickering light.
13. The giant sat back down on the sofa, which sagged under his weight.
14. Soon the hearth was full of the sound and smell of sizzling sausage.
15. He slid the first six, fat, slightly burnt sausages off the poker.
16. It was lit by thousands and thousands of candles, which gleamed invitingly.
17. The candles were floating in midair over four long tables.
18. Hundreds of faces were staring at them expectantly.
19. Smoke from the engine drifted over the heads of the chattering crowd.

## A STEP-BY-STEP APPROACH TO TACKLING QUESTION 2

Now that you have practised writing sentences about imagery and word choice, you are going to have a go at a practice question, following this step-by-step approach.

### Practice One

Here is an example question from an AQA exam paper.

Mr Fisher remembered a time - surely, not so long ago - when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole alasses swept away in the fever, In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and great apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language to convey Mr Fisher's views on books and stories from the past?

You could write about:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

### Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

How does the writer use language to convey Mr Fisher's views on books and stories from the past?

- words and phrases
- language features and techniques
- sentence forms

**Step 2:** *Reread the extract and underline three fruitful quotations.*

Mr Fisher remembered a time - surely, not so long ago - when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole alasses swept away in the fever, In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and great apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

**Step 3:** *Write approx three paragraphs in which you write in detail about the language deployed by the writer.*

Here is an example answer, which achieved a grade 9.

<p>The writer has effectively used language in this extract to portray Mr Fisher's adoration of books and how, in the past, people's 'imagination soared'. The verb 'soared' emphasises that, when reading a book, Mr Fisher believes there are no limitations to your creative mind and one can picture things as they wish.</p> <p>Connotations of freedom and happiness are presented in the extract, with stories running 'like gazelles' and 'pouncing like tigers'. A careful use of similes has been chosen deliberately by the reader, as the natural imagery - highlighted by the 'gazelles' and 'tigers' mentioned - presents Mr Fisher's view that books and stories, like animals, should be a natural part of this world. Mr Fisher has a natural love for the stories that 'illuminate minds and hearts' and sweep the class away 'in a fever'. The use of metaphors signify that Mr Fisher believes books to develop intelligence in children, as it illuminates their 'mind'. However, it also creates children with a passion for understanding others and how different environments work, as it illuminates their 'heart'.</p> <p>The use of long, complex sentences throughout the extract demonstrates that Mr Fisher is extremely passionate about the topic and has a lot to say regarding his beliefs about stories from the past. These lengthy sentences are filled with colourful, descriptive language to show the excitement people used to have when reading a story.</p>	<p>Clear understanding of the extract.</p> <p>Range of textual detail, carefully selected to support points made. All quotations are embedded within the sentences.</p> <p>Accurate use of subject terminology.</p> <p>Perceptive comments, which go beyond just a 'clear' understanding of the extract.</p>
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Try following these steps yourself and having a go at your own answer.

## Practice Two

Here is another example question.

*In this extract, Harry Potter is playing a game of quidditch on his broomstick. He suddenly realises that he is losing control of the broomstick.*

<p>It was as Harry dodged another bludger spinning dangerously past his head that it happened. His broom gave a sudden, frightening lurch. He thought he was going to stop. He gripped the broom tightly with both his hands and knees. He never felt anything like that. It happened again. It was as though the broom was trying to buck him off, but the Nimbus Two Thousands did not suddenly decide to buck their riders off. Harry tried to turn back towards the Gryffindor goal posts; he had half a mind to ask Wood to call timeout - and then realised his broom was completely out of his control. He couldn't turn it. He couldn't direct it at all. It was zigzagging through the air and every now and then making violent swishing movements which almost unseated him.</p>
---

How does the writer use language to describe Harry losing control?

You could write about:

- words and phrases
- language features and techniques
- sentence forms

[8 marks]

## Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

How does the writer use language to describe Harry losing control?

- words and phrases
- language features and techniques
- sentence forms

**Step 2:** *Reread the extract and underline three fruitful quotations.*

It was as Harry dodged another bludger spinning dangerously past his head that it happened. His broom gave a sudden, frightening lurch. He thought he was going to stop. He gripped the broom tightly with both his hands and knees. He never felt anything like that. It happened again. It was as though the broom was trying to buck him off, but the Nimbus Two Thousands did not suddenly decide to buck their riders off. Harry tried to turn back towards the Gryffindor goal posts; he had half a mind to ask Wood to call timeout - and then realised his broom was completely out of his control. He couldn't turn it. He couldn't direct it at all. It was zigzagging through the air and every now and then making violent swishing movements which almost unseated him.

**Step 3:** *Write approx three paragraphs in which you write in detail about the language deployed by the writer.*

Here is an example start of a paragraph:

*JK Rowling makes clear Harry feels frightened when he realises he is losing control. She does this by writing that 'his broom gave a sudden, frightening lurch'. The imagery in these words helps us to imagine Harry being jerked suddenly by his broom. Rowling's use of the adverb 'sudden' conveys that this movement takes Harry by surprise. Her use of the adjective 'frightening' demonstrates that Harry feels terrified because he realises that he cannot control the broomstick.*

Try following these steps yourself and having a go at your own answer.

### Question 3: How does the writer's use of structure...? [8 marks] 10 minutes

This question is about where things are happening and why. You need to think about the order things take place within the extract and why this is important. A writer is like a film camera, zooming in on certain things in order to focus our attention on something specific. Here are different structural features you can focus on:

- |   |                            |
|---|----------------------------|
| 1) How the writer builds suspense                               | 4) Use of flashbacks       |
| 2) What the writer focuses on in the opening, middle and ending | 5) Short sentences         |
| 3) Where the writer introduces dialogue                         | 6) Changes of tone or pace |

## Suspense

Suspense is when the writer sets up a question that the reader wants answers to and delays this answer, keeping us guessing.

For example:

- What's inside the haunted mansion?
- Which of the dinner guests is the murderer?
- Will the hero save the day?
- Will the couple get together in the end?
- What is the dark secret that the main character is keeping?

Writers create suspense in a number of ways. For example:

- (1) They choose one of the characters as a **limited narrator**, who starts off knowing as little as the audience does. As they find out more, so do we. **Example:** RL Stevenson 'The Strange Case of Dr Jekyll and Mr Hyde'. Utterson is chosen as the narrator, so the reader must wait until Utterson finds out the truth before we can learn it ourselves.
- (2) They choose a **mysterious setting or imagery**, for example old mansions, secret pathways/passage ways, which suggest things are being hidden. They might use fog and storms to stop the characters from seeing properly, which adds to the mystery. **Example:** RL Stevenson 'The Strange Case of Dr Jekyll and Mr Hyde'. Stevenson chooses for the characters to be out at night time or in foggy weather conditions, meaning they can see less clearly, which makes them, and the reader, feel uneasy.
- (3) They make **ordinary objects sound sinister** to create a dark mood. For example, describing red flowers as 'blood red'. The word 'blood' sounds sinister and may think that one of the characters is in danger.
- (4) They use **dramatic irony** to reveal big parts of the secret to the audience but not the characters. Part of the excitement comes from wondering when the characters will learn the truth and how. **Example:** In Romeo and Juliet, Shakespeare reveals right from the prologue that both characters will die. The audience feels nervous and excited as the play continues and we wait to find out when and how Romeo and Juliet will die.
- (5) They use a **cliffhanger**. This is where a chapter or end of the text cuts off before something important has been revealed or in the middle of a very dangerous situation. Waiting to find out what happens makes us imagine possibilities about what could happen next, which builds extra suspense.

Here are some examples of sentences in books that create suspense. Remember, when writing about suspense, you ask yourself: What question has been set up, which the reader wants the answer to?

Example	What question has been set up, which the reader wants the answer to? The reader wants to know...
We didn't know what we know now. We couldn't have. If we had, things could have been - would have been - different.	...what happened to these characters that has been life changing.
Jack Reacher ordered espresso, double, no peel, no cube, foam cup, no china, and before it arrived at his table he saw a man's life change forever.	...what happened to the man that changed his life forever.
Footsteps came up the path.	...why they're running away from the police and if they

‘Police!’ she shouted. ‘Run!’	manage to escape/if the police catch them.
‘What about the gates?’ asked John. ‘I don’t see why we can’t climb over them - do you? Nobody would do it in the <i>daytime</i> as they’d be seen - but I can’t see why we can’t do it <i>now</i> . They didn’t look too difficult. Just ordinary wrought iron ones.’ ‘Yes, of course!’ said Julian. ‘That’s a brainwave! Come on!’	...what happens when the two boys climb successfully over the gates and achieve what they are setting out to do

**Task 1:** circle the numbers of the sentences you think create suspense.

1. Suddenly he broke into a series of loud barks, which woke the girls in a panic.  
‘Timmy! What’s the matter? Oh Tim! What is it?’ George asked. She clutched his leather collar. ‘Don’t leave us Timmy! What has scared you?’
2. ‘He’s got a one-eyed dog called Jet,’ said George, and Timmy barked as he heard the name.  
‘You like Jet, don’t you, Tim?’  
‘This all sounds interesting,’ said John. ‘Pass me the bag of tomatoes, Julian, before you eat the lot.’
3. ‘Those men last night! They came into the garden and lifted this big stone. Why?’  
‘We’ll soon find out,’ said Julian. ‘Come on everyone. Loosen it with your fingers and we will heave it up!’
4. The little spring was a lovely one. It had obviously been used by the people who had once lived in the old cottage, and was built round with big white stones, so that the spring ran through a little stony channel, as clear as crystal.

**Task 2:** In each example of suspense, explain how suspense is created.

1. ‘Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you’d expect to be involved in anything strange or mysterious because they just didn’t hold with such nonsense.’
2. ‘Footsteps came up the path.  
‘Police!’ she shouted. ‘Run!’
3. ‘What a peaceful night,’ said Anne, looking out of her window. ‘Well - sleep tight everyone. I don’t expect any of us will open an eye until late tomorrow morning. I know I shan’t!’  
But she did. She opened her eyes very wide indeed in the middle of the night.
4. ‘It was a damp, white mist. It was very different from the yellow fog of London. The mist moved about in front of my eyes. Soon my hair and clothes were wet. Now I saw only a short way in front of me. I looked back. I was not able to see Eel Marsh House. It had completely disappeared in the mist.’

**Task 3.** Each of these examples is from a famous ghost story called ‘The Woman in Black. Explain how suspense is created.

1. The frightened little dog pressed against my legs. We were both shaking with fear. And still the sound went on. Bump. Bump. Bump.
2. After a time, I went back to the closed door. I turned the handle. The door did not open. I pushed my shoulder against the door. It did not move. There was no keyhole in the door. I could not see into the room.
3. At that moment, Spider growled. The little dog was standing at the door. Every hair on her body was stiff with fear. I sat there for a few moments, frozen with fright. Then I stood up. If this was a ghost, I must face it.
4. After a few moments, the dog jumped out of my arms. She ran upstairs, towards the locked door. I hurried outside, picked up the axe and torch and followed her.
5. I stood there in the darkness. I could not move. Who had gone by? Who was in the house with me? I had seen and heard nothing. But I was sure of one thing. Someone had gone along the passage to the child’s bedroom. Someone dead for many years - a ghost.

**Task 4:** Read this short extract from ‘To Kill a Mockingbird’. In this extract, three children (Jem, Scout and Dill), go to the house of a neighbour that they are very afraid of. It is in the middle of the night.  
Analyse how the writer creates suspense in this short extract.

“Let’s try the back window.”  
“Dill, no,” I said. Dill stopped and let Jem go ahead. When Jem put his foot on the bottom step, the step squeaked. He stood still, then tried his weight by degrees. The step was silent. Jem skipped two steps, put his foot on the porch, heaved himself to it, and teetered a long moment. He regained his balance and dropped to his knees. He crawled to the window, raised his head and looked in. Then I saw the shadow. It was the shadow of a man with a hat on. At first I thought it was a tree, but there was no wind blowing, and treetrunks never walked. The back porch was bathed in moonlight, and the shadow, crisp as toast, moved across the porch toward Jem. Dill saw it next. He put his hands to his

face. When it crossed Jem, Jem saw it. He put his arms over his head and went rigid. The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

**Task 5:** Read this short extract from 'To Kill a Mockingbird'. In this extract, three children (Jem, Scout and Dill), go to the house of a neighbour that they are very afraid of. It is in the middle of the night. Read the extract and complete the table. Analyse how the writer creates suspense in this short extract.

Jem leaped off the porch and galloped toward us. He flung open the gate, danced Dill and me through, and shoed us between two rows of swishing collards. Halfway through the collards I tripped; as I tripped the roar of a shotgun shattered the neighborhood. Dill and Jem dived beside me. Jem's breath came in sobs: "Fence by the schoolyard!--hurry, Scout!" Jem held the bottom wire; Dill and I rolled through and were halfway to the shelter of the schoolyard's solitary oak when we sensed that Jem was not with us. We ran back and found him struggling in the fence, kicking his pants off to get loose.

**Task 6:** writing about suspense.

For each example, write a sentence explaining how suspense is created. Copy and complete the sentence so that you are always writing in full sentences. The first has been done for you as an example.

1. *A writer ends the chapter just as the characters are about to open the door to a room where mysterious noises have been coming from.*

*This creates suspense because the reader wants to know what is behind the door that has been causing the mysterious noises.*

2. In the next chapter, the writer chooses for one character, but not the main character who is narrating the novel, to be the first person to see what is inside the room.
3. A young girl is kidnapped. When she realised what was happening, she called 999 and started to talk to the police, but the kidnapper snatched her phone away from her.
4. The main character reveals at the end of the chapter that he has a big secret. In the next chapter, the writer changes the subject and writes about a different character.
5. A writer opens a short story with the words, 'I would always look back on this as a life-changing moment.'

## OPENING, MIDDLE and ENDING

Question 3 asks you to look at the whole extract. You should look at the opening 10 lines, somewhere in the middle of the extract where there is mystery or suspense, and the final 10 lines. These tasks are designed to help you practise this method.

**Task 1A:** Read this extract, taken from the middle of the novel 'To Kill a Mockingbird' by Harper Lee. In this extract, three children - Scout, Jem and Dill - decide to go and visit the house of a neighbour that they are very afraid of, hoping not to get caught. It is nighttime.

	<b>OPENING (opening 10 lines)</b>	
1	Dill and Jem were simply going to peep in the window with the loose shutter	
2	to see if they could get a look at Boo Radley, and if I didn't want to go with	
3	them I could go straight home and keep my fat flopping mouth shut, that was	
4	all.	
5	"But what in the sam holy hill did you wait till tonight?"	
6	Because nobody could see them at night, because Atticus would be so deep	
7	in a book he wouldn't hear the Kingdom coming, because if Boo Radley killed	
8	them they'd miss school instead of vacation, and because it was easier to see	
9	inside a dark house in the dark than in the daytime, did I understand?	
10	"Jem, please—"	
11	"Scout, I'm tellin' you for the last time, shut your trap or go home— I declare	
12	to the Lord you're gettin' more like a girl every day!"	
13	With that, I had no option but to join them. We thought it was better to go	
14	under the high wire fence at the rear of the Radley lot, we stood less chance	
15	of being seen. The fence enclosed a large garden and a narrow wooden	
16	outhouse. Jem held up the bottom wire and motioned Dill under it. I followed,	
17	and held up the wire for Jem. It was a tight squeeze for him.	

	<p><b>MIDDLE</b></p> <p>18 “Don’t make a sound,” he whispered. “Don’t get in a row of collards whatever  19 you do, they’ll wake the dead.” With this thought in mind, I made perhaps one  20 step per minute. I moved faster when I saw Jem far ahead beckoning in the  21 moonlight. We came to the gate that divided the garden from the back yard.  22 <b>Jem touched it. The gate squeaked.</b>  23 <b>“Spit on it,” whispered Dill.</b>  24 <b>“You’ve got us in a box, Jem,” I muttered. “We can’t get out of here so</b>  25 <b>easy.”</b>  26 <b>“Sh-h. Spit on it, Scout.”</b>  27 <b>We spat ourselves dry, and Jem opened the gate slowly, lifting it aside</b>  28 <b>and resting it on the fence. We were in the back yard. The back of the</b>  29 <b>Radley house was less inviting than the front: a ramshackle porch ran</b>  30 <b>the width of the house; there were two doors and two dark windows</b>  31 <b>between the doors. Instead of a column, a rough two-by-four supported</b>  32 <b>one end of the roof. An old Franklin stove sat in a corner of the porch;</b>  33 <b>above it a hat-rack mirror caught the moon and shone eerily.</b>  34 “Ar-r,” said Jem softly, lifting his foot.  35 “Smatter?”  36 “Chickens,” he breathed. That we would be obliged to dodge the unseen from  37 all directions was confirmed when Dill ahead of us spelled G-o-d in a whisper.  38 We crept to the side of the house, around to the window with the hanging  39 shutter. The sill was several inches taller than Jem.  40 “Give you a hand up,” he muttered to Dill.  41 “Wait, though.” Jem grabbed his left wrist and my right wrist, I grabbed my left  42 wrist and Jem’s right wrist, we crouched, and Dill sat on our saddle. We  43 raised him and he caught the window sill.  44 “Hurry,” Jem whispered, “we can’t last much longer.”  45 Dill punched my shoulder, and we lowered him to the ground.  46 “What’d you see?”  47 “Nothing. Curtains. There’s a little teeny light way off somewhere, though.”  48 “Let’s get away from here,” breathed Jem. “Let’s go ‘round in back again.  49 Sh-h,” he warned me, as I was about to protest.  “Let’s try the back window.”</p>	
	<p><b>ENDING (final 10 lines)</b></p> <p>50 “Dill, no,” I said. Dill stopped and let Jem go ahead. When Jem put his foot on  51 the bottom step, the step squeaked. He stood still, then tried his weight by  52 degrees. The step was silent. Jem skipped two steps, put his foot on the  53 porch, heaved himself to it, and teetered a long moment. He regained his  54 balance and dropped to his knees. He crawled to the window, raised his head  55 and looked in. Then I saw the shadow. It was the shadow of a man with a hat  56 on. At first I thought it was a tree, but there was no wind blowing, and  57 tree-trunks never walked. The back porch was bathed in moonlight, and the  58 shadow, crisp as toast, moved across the porch toward Jem. Dill saw it next.  59 He put his hands to his face. When it crossed Jem, Jem saw it. He put his  60 arms over his head and went rigid. The shadow stopped about a foot beyond  61 Jem. Its arm came out from its side, dropped, and was still. Then it turned and  62 moved back across Jem, walked along the porch and off the side of the  63 house, returning as it had come. Jem leaped off the porch and galloped  64 toward us. He flung open the gate, danced Dill and me through, and shoed  65 us between two rows of swishing collards. Halfway through the collards I  66 tripped; as I tripped the roar of a shotgun shattered the neighborhood. Dill and  67 Jem dived beside me.  68 Jem’s breath came in sobs: “Fence by the schoolyard!--hurry, Scout!” Jem  69 held the bottom wire; Dill and I rolled through and were halfway to the shelter  70 of the schoolyard’s solitary oak when we sensed that Jem was not with us.</p>	



**Task 1B:** complete this table. The first has been done for you as an example.

Quotation from the text	Where in the text this is	What structural devices does the writer use and what is the effect?
"Jem, please—"	Opening (line 10)	<i>Suspense created through dash and incomplete sentence: we wonder why Scout is so worried and is pleading with Jem not to go. The reader asks themselves who the children are visiting and why they are so afraid of him.</i>
'because if Boo Radley killed them they'd miss school instead of vacation'	Opening (line 8)	
'The gate squeaked. "Spit on it," whispered Dill.'	Middle (line 23-24)	
'The shadow'	Ending (line 60)	
'we sensed that Jem was not with us'	Ending (final line)	

**Task 1C:** Write sentences explaining how the writer's structural choices are effective.

Model:

*In the opening of the text, Lee creates suspense by having Scout say 'Jem, please-'. The dash and incomplete sentence leaves the reader wondering why Scout is so worried and is pleading with Jem not to go. The reader asks themselves who the children are visiting and why they are so afraid of him.*

**Task 2A:** Read this extract, taken from the middle of a short story, 'The Red Room' by HG Wells. In the story, a man chooses to spend a night in a castle in a room that is supposed to be haunted. He wants to prove that it is not haunted. The people who live in the castle feel nervous for him as they believe that the room is haunted.

<p><b>OPENING</b></p> <p>1 "And you are really going?" said the man with the shade, looking at me 2 again for the third time with that queer, unnatural tilting of the face. 3 "This night of all nights!" whispered the old woman. 4 "It is what I came for," I said, and moved toward the door. As I did so, 5 the old man with the shade rose and staggered round the table, so as to 6 be closer to the others and to the fire. At the door I turned and looked at 7 them, and saw they were all close together, dark against the firelight, 8 staring at me over their shoulders, with an intent expression on their 9 ancient faces. 10 "Good-night," I said, setting the door open. "It's your own choosing," 11 said the man with the withered arm. 12 I left the door wide open until the candle was well alight, and then I 13 shut them in, and walked down the chilly, echoing passage. 14</p>	
<p><b>MIDDLE</b></p> <p>15 I must confess that the oddness of these three old pensioners in 16 whose charge her ladyship had left the castle, and the deep-toned, 17 old-fashioned furniture of the housekeeper's room, in which they 18 foregathered, had affected me curiously in spite of my effort to keep 19 myself at a matter-of-fact phase. They seemed to belong to another age, 20 an older age, an age when things spiritual were indeed to be feared, 21 when common sense was uncommon, an age when omens and witches 22 were credible, and ghosts beyond denying. Their very existence, thought</p>	

<p>23 24 25 26 27 28 29 30 31 32 33 34 35 36 37</p>	<p>I, is spectral; the cut of their clothing, fashions born in dead brains; the ornaments and conveniences in the room about them even are ghostly—the thoughts of vanished men, which still haunt rather than participate in the world of to-day. And the passage I was in, long and shadowy, with a film of moisture glistening on the wall, was as gaunt and cold as a thing that is dead and rigid. But with an effort I sent such thoughts to the right-about. The long, drafty subterranean passage was chilly and dusty, and my candle flared and made the shadows cower and quiver. The echoes rang up and down the spiral staircase, and a shadow came sweeping up after me, and another fled before me into the darkness overhead. I came to the wide landing and stopped there for a moment listening to a rustling that <b>I fancied I heard creeping behind me, and then, satisfied of the absolute silence, pushed open the unwilling baize-covered door and stood in the silent corridor.</b></p>	
<p>38 39 40 41 42 43 44 45 46 47 48 49 50 51</p>	<p><b>ENDING</b></p> <p>The effect was scarcely what I expected, for the moonlight, coming in by the great window on the grand staircase, picked out everything in vivid black shadow or reticulated silvery illumination. Everything seemed in its proper position; the house might have been deserted on the yesterday instead of twelve months ago. There were candles in the sockets of the sconces, and whatever dust had gathered on the carpets or upon the polished flooring was distributed so evenly as to be invisible in my candlelight. A waiting stillness was over everything. The door of the Red Room and the steps up to it were in a shadowy corner. I moved my candle from side to side in order to see clearly the nature of the recess in which I stood, before opening the door. Here it was, thought I, that my predecessor was found, and the memory of that story gave me a sudden twinge of apprehension. I glanced over my shoulder at the black Ganymede in the moonlight, and opened the door of the Red Room rather hastily, with my face half turned to the pallid silence of the corridor.</p>	

**Task 2B:** complete this table. The first has been done for you as an example.

Quotation from the text	Where in the text this is	What structural devices does the writer use and what is the effect?
'man' 'old woman'	Opening (lines 1-3)	Suspense through not naming characters/keeping them anonymous and ambiguous. Reader wonders who these mysterious characters are and why they live in this castle. It's odd that they're not named.
"“You are really going? On this night of all nights!”"	Opening (line 3)	
'I heard creeping behind me'	Middle (line 35 )	
'I glanced over my shoulder'	Ending (line 50)	
'opened the door of the Red Room'	Ending (final line)	

**Task 2C:** Write sentences explaining how the writer's structural choices are effective.

Model:

*In the opening, Wells creates suspense by referring to the characters in the house as 'man' and 'old woman', which leaves the reader questioning who the mysterious old characters are and why they live in this castle. It seems odd that they are not named and creates mystery around their identity.*

## DIALOGUE

### Writers use dialogue to:

- advance the plot (move the story forward)
- develop the characters (give us deeper insight into who they are/their thoughts and feelings)
- add pace and dynamism to the story

**Task 1:** Read this extract from a blog post that analyses the effectiveness of an extract of dialogue.

### HOW TO WRITE DIALOGUE IN FICTION

By Harry Bingham

<https://jerichowriters.com/writing-dialogue/>

Take this, for instance, from Ian Rankin's fourteenth Rebus crime novel, *A Question of Blood*. The detective, John Rebus, is phoned up at night by his colleague:

*... "Your friend, the one you were visiting that night you bumped into me ..." She was on her mobile, sounded like she was outdoors.*

*"Andy?" he said. 'Andy Callis?'"*

*"Can you describe him?"*

*Rebus froze. "What's happened?"*

*"Look, it might not be him ..."*

*"Where are you?"*

*"Describe him for me ... that way you're not headed all the way out here for nothing."*

That's great isn't it? Immediate. Vivid. Edgy. Communicative.

But look at what isn't said. Here's the same passage again, but with my comments in square brackets alongside the text:

*... "Your friend, the one you were visiting that night you bumped into me ..." She was on her mobile, sounded like she was outdoors.*

[Your friend: she doesn't even give a name or give anything but the barest little hint of who she's speaking about. And 'on her mobile, sounded like she was outdoors'. That's two sentences rammed together with a comma. It's so clipped you've even lost the period and the second 'she'.]

*"Andy?" he said. 'Andy Callis?'"*

[Notice that this is exactly the way we speak. He could just have said "Andy Callis", but in fact we often take two bites at getting the full name, like this. That broken, repetitive quality mimics exactly the way we speak . . . or at least the way we think we speak!]

*"Can you describe him?"*

[Uh-oh. The way she jumps straight from getting the name to this request indicates that something bad has happened. A lesser writer would have this character say, 'Look, something bad has happened and I'm worried. So can you describe him?' This clipped, ultra-brief way of writing the dialogue achieves the same effect, but (a) shows the speaker's urgency and anxiety – she's just rushing straight to the thing on her mind, (b) uses the gap to indicate the same thing as would have been (less well) achieved by a wordier, more direct approach, and (c) by forcing the reader to fill in that gap, you're actually making the reader engage with intensity. This is the reader as co-writer – and that means super-engaged.]

*Rebus froze. "What's happened?"*

[Again: you can't convey the same thing with fewer words. Again, the shimmering anxiety about what has still not been said has extra force precisely because of the clipped style.]

*"Look, it might not be him ..."*

[A brilliantly oblique way of indicating, "But I'm frigging terrified that it is." Oblique is good. Clipped is good.]

*"Where are you?"*

[A *non-sequitur*, but totally consistent with the way people think and talk.]

*"Describe him for me ... that way you're not headed all the way out here for nothing."*

Just as he hasn't responded to what she had just said, now it's her turn to ignore him. Again, it's the absences that make this bit of dialogue live. Just imagine how flaccid this same bit would be if she had said, "Let's not get into where I am right now. Look, it's important that you describe him for me . . ."]

**Task 2:** Read this short extract from a short story called 'Bricks, Glass and Dust' by Claire Dean.

The main character in this short story is a boy, though we don't get to know his name or age. At this mid-point in the story, he is playing amongst some rubble on the site of a demolished building. Everything seems normal to begin with, however...

1 One evening, the boy was crouched on top of the mound making a new town out of a heap of broken glass. He  
2 liked this time of day best – after tea, before bed. The air seemed to get grainy as its colour changed from  
3 vinegary yellow to candyfloss blue. He could rub it between his fingers like dust and slow time down. At the top of  
4 the mound he was in charge and he didn't want to go home to bed. He collected green glass shards<sup>1</sup> and broken  
5 brown bottle necks. He tumbled fragments of old window in his hands like shattered marbles. He pushed the glass  
6 into the mound, making houses, balancing roofs on them, building towers. The last of the sunlight caught and  
7 glinted in the tiny glass walls.  
8  
9 More of the black birds than he'd ever seen before rushed overhead and gathered on the lamppost. The orange  
10 light hadn't yet switched on but the shadows were growing. He heard nine chimes of the town hall clock. For a  
11 moment, the lamppost looked like a tall thin man wearing a large black hat. When the man turned towards him, he  
12 looked like a lamppost. The man had a greyish-green coat speckled with rust and a black hat that quivered with  
13 beaks and feathers. The man didn't need to climb the mound; he was face to face with the boy with his feet still  
14 planted in the pavement.  
15  
16 'What are you making?' asked the man.  
17 The boy didn't answer.  
18 'Every child is always making something. Shake them out and they're full of dust and dreams.'  
19 The boy stood up, ready to run, but then he remembered that at the top of the mound he was king. He dug his  
20 heels into the rubble.  
21 'I'm making a new town, better than this one. The sun can shine in through the walls. The buildings look grander.  
22 It'll be a great glass city.'  
23 'All it needs is people,' said the man. 'Yes, it needs people,' said the boy. And when he looked down, tiny creatures  
24 were scuttling beneath the glass roofs. They looked like ants or spiders, but the sky was darkening and the  
25 creatures were moving too fast to be sure. He looked to the man but there was only the lamppost and as its  
26 orange light snapped on, the birds launched into the sky.  
27 The boy plunged down the mound and ran, hoping he wouldn't get told off for being late home. Before he reached  
28 the end of the street he knew something was wrong. The world was too quiet. Where were the sounds of cars? Of  
29 footballs being kicked against walls? There were no shouts from parents calling everyone in.  
30 'Mum?' He pushed open their front door. The house was in darkness but the telly was switched on. His mum  
31 wasn't in any of the rooms. A half-drunk cup of tea had been left on the arm of the settee.  
32 The boy thundered back along the silent streets. He stood in the orange light beneath the lamppost.  
33 'Give them back,' he shouted.  
34 Nothing happened, although he could hear the rustle of feathers coming from the darkness above the light.  
35 The boy ran to the top of the mound.  
36 'Give them back!'  
37 'But I haven't got them,' The man's face glowed.  
38 'You have.'  
39 In the gloom, it was hard to make out the tiny creatures beneath the glass roofs. They were no longer moving. The  
40 boy couldn't be sure what was a particle of rubble and what was a person sleeping in their broken-glass house.  
41 'How do I get them back?' he asked. But the man was a lamppost again.

**Task 3: Answer these questions.**

1. Look at where the writer introduces dialogue from line 16. What does the reader learn from this dialogue? Why is this dialogue effective/how does it ignite the reader's interest?
2. Look at the next section of dialogue from line 30. What does the reader learn from this dialogue? Why is this dialogue effective/how does it ignite the reader's interest?

**FLASHBACKS**

A flashback is a moment that takes the narrative back in time from the current point in the story. Flashbacks are often used to recount events that happened before the story's primary sequence of events to fill in crucial backstory.

Examples:

1. *The Great Gatsby* by F. Scott Fitzgerald: "In my younger and more vulnerable years my father gave me some advice that I've been turning over in my head ever since." This is now Fitzgerald's novel *The Great Gatsby* begins. He uses a flashback in the first scene of the first chapter to kick off his story.
2. *Harry Potter* by J.K. Rowling: Rowling begins her first Harry Potter book just as Harry turns eleven years old. It's been ten years since Lord Voldemort murdered his parents and Harry was left with his less-than-welcoming relatives, the Dursleys. Rowling uses a series of flashbacks to hint at Harry's unique abilities by recounting the strange things that happened to him before the story takes place. For example, when Aunt Petunia makes Harry get a haircut, he wakes up the next morning to find his hair has grown back to where it was. Rowling uses these flashbacks to foreshadow what we soon find out—that Harry has inherited wizarding powers from his parents.

**Why do writers use flashbacks?**

1. They give the reader an insight into the characters' past
2. They help us understand the characters' motivations for certain actions they might take or things they say
3. A non-linear structure is a more interesting way of introducing information without having to tell the whole life story.

**Task 1:** Read this extract from 'The Story of Rosabel' by Katharine Mansfield.

1	At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the
2	reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are not
3	sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed
4	her skirt with one hand and clung to the railing with the other, Rosabel thought she would have
5	sacrificed her soul for a good dinner, something hot and strong and filling.
6	
7	Rosabel looked out of the windows; the street was blurred and misty, but light striking on the
8	panes turned their dullness to opal and silver, and the jewellers' shops seen through this were
9	fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat
10	would be coated with black, greasy mud. There was a sickening smell of warm humanity – it
11	seemed to be oozing out of everybody in the bus – and everybody had the same expression,
12	sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top
13	buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of
14	people on the opposite seat seemed to resolve into one meaningless, staring face.
15	
16	She began to think of all that had happened during the day. Would she ever forget that awful
17	woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said
18	she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse
19	was worn so thin.
20	
21	But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour
22	of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her
23	carriage at the door; a man had come in with her, quite a young man, and so well dressed.
24	
25	'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,
26	untied her veil, and gave her a hand-mirror.
27	
28	'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it
29	and then round your neck and ties in a bow under your chin – and a decent-sized feather.'

30	
31	The girl glanced at Rosabel laughingly. 'Have you any hats like that?'
32	
33	They had been very hard to please; Harry would demand the impossible, and Rosabel was
34	almost in despair. Then she remembered the big, untouched box upstairs.
35	
36	'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that will
37	please you better.' She had run up, breathlessly, cut the cords, scattered the tissue paper, and
38	yes, there was the very hat – rather large, soft, with a great, curled feather, and a black velvet
39	rose, nothing else. They had been charmed.
40	
41	The girl had put it on and then handed it to Rosabel. 'Let me see how it looks on you,' she said.
42	
43	Rosabel turned to the mirror and placed it on her brown hair, then faced them. 'Oh, Harry, isn't it
44	adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'
45	
46	A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely,
47	perishable thing in the girl's face, and bent over the hat, flushing.
48	
49	'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left
50	Harry to pay and bring the box with him.
51	
52	'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her
53	say.

**Task 2:** Identify where the flashback takes place in this extract.

1. What is the flashback to?
2. Why does the writer choose a flashback at this moment?
3. What insights does the flashback give the reader?

## A STEP-BY-STEP APPROACH TO TACKLING QUESTION 3

### Practice One

Here is an example question from an AQA exam paper.

How does the writer use structure to keep the reader interested?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you

[8 marks]

**Step 1:** *Underline key words in the question.*

How does the writer use structure to keep the reader interested?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you

[8 marks]

**Step 2:** *reread the extract. Highlight one quotation from the:*

- (1) opening (opening 10 lines)
- (2) middle
- (3) ending (final 10 lines)

Choose quotations that are interesting because they build suspense and make you ask questions as a reader.

You can also look for examples of:

- Dialogue
- Flashback
- Short sentences
- Any other structural features that interest you

*This extract is from a short story called 'The Monkey's Paw', which is about an actual paw of a monkey, which is supposed to have magic powers, granting three wishes to whoever holds it. A soldier comes to visit a family, bringing the monkey's paw with him, and tells the family about it.*

1	"Monkey's paw?" said Mrs. White, curiously.
2	"Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major, offhandedly.
3	"It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to
4	show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He
5	put a spell on it so that three separate men could each have three wishes from it."
6	His manner was so impressive that his hearers were conscious that their light laughter jarred
7	somewhat.
8	"Well, why don't you have three, sir?" said Herbert White, cleverly.
9	The soldier regarded him in the way that middle age is wont to regard presumptuous youth. "I
10	have," he said, quietly, and his blotchy face whitened.
11	"And did you really have the three wishes granted?" asked Mrs. White.
12	"I did," said the sergeant-major, and his glass tapped against his strong teeth.
13	"And has anybody else wished?" persisted the old lady.
14	"The first man had his three wishes. Yes," was the reply; "I don't know what the first two were,
15	but the third was for death. That's how I got the paw."
16	His tones were so grave that a hush fell upon the group.
17	"If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last.
18	"What do you keep it for?"
19	The soldier shook his head. "Fancy, I suppose," he said, slowly. "I did have some idea of selling
20	it, but I don't think I will. It has caused enough mischief already. Besides, people won't buy. They
21	think it's a fairy tale; some of them, and those who do think anything of it want to try it first and
22	pay me afterward."
23	"If you could have another three wishes," said the old man, eyeing him keenly, "would you have
24	them?"
25	"I don't know," said the other. "I don't know."
26	He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the
27	fire. White, with a slight cry, stooped down and snatched it off.
28	"Better let it burn," said the soldier, solemnly.
29	"If you don't want it, Morris," said the other, "give it to me."
30	"I won't," said his friend, doggedly. "I threw it on the fire. If you keep it, don't blame me for what
31	happens. Pitch it on the fire again like a sensible man."
32	The other shook his head and examined his new possession closely. "How do you do it?" he
33	inquired.
34	"Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the
35	consequences."

**Step 3:** *annotate the quotations with one or two questions that the reader has at each point in the extract.*

This table might help you plan your ideas. Copy and complete it.

Structural feature	Quotation	How does this create interest for the reader?
Opening	'Monkey's Paw?.' 'magic' 'spell'	The reader is intrigued about what the monkey's paw is and what magical powers it has. We wonder what this mysterious object is.
Middle		

<b>Ending</b>		
<b>Dialogue</b>		
<b>Short sentences</b>		

**Step 4:** come up with your topic sentences by asking yourself this question:

**What does the writer choose to focus on in each section of the extract?**

**Examples:**

- In the opening of the extract, the writer focuses on the mystery surrounding the monkey's paw.
- As the extract continues, the writer draws the reader's attention to the experiences of the previous owner of the monkey's paw.
- Towards the end of the extract, the writer ignites the reader's intrigue by focusing on the character who is about to make a wish.

**Step 5:** Write up your paragraphs.

Here is an example answer about a different text, which achieved a grade 9:

<p>The writer first begins by focusing the reader's attention on the jungle and the hunters. The noise of the jungle is described with sensory language as 'sounds like music', 'twitterings, rustlings, murmurs and sighs' filled the air. 'Music' has positive connotations, implying the image is somewhat peaceful. The other descriptions of the sound implies that the noises are quiet and non-threatening, which adds to the peaceful atmosphere. This atmosphere is juxtaposed with the line 'Silence. A sound of thunder'. The absence of noise startles the reader and creates an ominous and tense feeling. 'Thunder' has connotations of being loud, frightening and booming, contrasting with the earlier quiet sounds and marking a change in tone, which signals to the reader that a dramatic event is approaching, which intrigues the reader.</p> <p>Secondly, the dinosaur is described in great detail as the writer focuses on that, using figurative language and imagery to emphasise how frightening the animal is and emphasise its size, reinforced by the larger paragraphs and complex sentences, which make it stand out on a page from the short, one line paragraphs that preceded it.</p> <p>Thirdly, the writer changes the focus into dialogue between the hunter and the guide, which create a sense of action and urgency, motivating the reader to keep reading.</p> <p>Echels' panic is described to emphasise the terrifying appearance of the monster, escalating the tension and hooking the reader. The monster then attacks, which is described with several short, simple sentences to increase the sense of action and drama. The writer uses dramatic, emotive language to engage the reader in the attack, such as 'exploding', 'lashed' and 'screaming'. The final dramatic line 'Tyrannosaurus fell' is separated from the rest of the text to highlight the significance of the final dramatic event to the reader.</p>	<p>Clear understanding of structural features.</p> <p>Clear and accurate use of subject terminology.</p> <p>Range of judicious examples selected, with quotations embedded into sentences.</p> <p>Perceptive explanations of structural choices.</p>
--	--

Notice that this answer **avoids** general statements such as 'it makes the reader want to read on' or 'it draws you in'. In order to pick up marks, you must make specific comments.

Write your answer about the monkey's paw extract to practise answering this question.



## Practice Two

Here is an example question from an AQA exam paper.

How does the writer use structure to keep the reader interested?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you

[8 marks]

**Step 1:** *Underline key words in the question.*

How does the writer use structure to keep the reader interested?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you

[8 marks]

**Step 2:** *reread the extract. Highlight one quotation from the:*

- (1) opening (opening 10 lines)
- (2) middle
- (3) ending (final 10 lines)

Also look out for:

- Dialogue
- Flashbacks
- Short sentences

Choose quotations that are interesting because they build suspense and make you ask questions as a reader.

*This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.*

1	At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the
2	reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are not
3	sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed
4	her skirt with one hand and clung to the railing with the other, Rosabel thought she would have
5	sacrificed her soul for a good dinner, something hot and strong and filling.
6	
7	Rosabel looked out of the windows; the street was blurred and misty, but light striking on the
8	panes turned their dullness to opal and silver, and the jewellers' shops seen through this were
9	fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat
10	would be coated with black, greasy mud. There was a sickening smell of warm humanity – it
11	seemed to be oozing out of everybody in the bus – and everybody had the same expression,
12	sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top
13	buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of
14	people on the opposite seat seemed to resolve into one meaningless, staring face.
15	
16	She began to think of all that had happened during the day. Would she ever forget that awful
17	woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said
18	she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse
19	was worn so thin.
20	
21	But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour
22	of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her
23	carriage at the door; a man had come in with her, quite a young man, and so well dressed.

24	
25	'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,
26	untied her veil, and gave her a hand-mirror.
27	
28	'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it
29	and then round your neck and ties in a bow under your chin – and a decent-sized feather.'
30	
31	The girl glanced at Rosabel laughingly. 'Have you any hats like that?'
32	
33	They had been very hard to please; Harry would demand the impossible, and Rosabel was
34	almost in despair. Then she remembered the big, untouched box upstairs.
35	
36	'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that will
37	please you better.' She had run up, breathlessly, cut the cords, scattered the tissue paper, and
38	yes, there was the very hat – rather large, soft, with a great, curled feather, and a black velvet
39	rose, nothing else. They had been charmed.
40	
41	The girl had put it on and then handed it to Rosabel. 'Let me see how it looks on you,' she said.
42	
43	Rosabel turned to the mirror and placed it on her brown hair, then faced them. 'Oh, Harry, isn't it
44	adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'
45	
46	A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely,
47	perishable thing in the girl's face, and bent over the hat, flushing.
48	
49	'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left
50	Harry to pay and bring the box with him.
51	
52	'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her
53	say.

**Step 3:** *annotate the quotations with one or two questions that the reader has at each point in the extract.*

**Step 4:** *come up with your topic sentences by asking yourself this question:*

**What does the writer choose to focus on in each section of the extract?**

**Step 5:** *Write up your paragraphs.*

## Question 4: To what extent do you agree with xxxxxx? [20 marks]

Question 4 will direct you to a specific part of the text and be given an opinion about this part of the text. You need to argue how much you agree or disagree with that opinion. In your answer you need to:

- write your **own** views on the opinion you've been given
- write about how the writer has given you this view. What quotations make you think this?
- What techniques does the writer use? (Personification, metaphor, simile, structural choices etc)

To practise this question, we're going to break it down into smaller sections to practise, before building up to example questions.

**Task 1:** Here is a short extract, taken from 'Harry Potter and the Philosopher's Stone' by JK Rowling. In this extract, Harry Potter has just arrived at the great hall. It is the first time he has been there.

1	Harry had never such a strange and splendid place. It was lit by thousands and thousands of candles which were
2	floating in midair over four long tables, where the rest of the students were sitting. These tables were laid with
3	glittering golden plates and goblets. At the top of the hall was another long table where the teachers were sitting.
4	The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Here and there among
5	the students, the ghosts shone misty silver. To avoid all the staring eyes, Harry looked upwards and saw a velvety
6	black ceiling with stars.

A student said, about this extract: 'This part of the story, set in the great hall, is magical.'

**1A:** The most important word in the statement above is underlined: 'magical'. You need to find four quotations from this short extract that prove this moment in the great hall is magical.

Reread the short extract. Underline **four quotations** that make the hall feel **magical**.

**1B:** now you've selected quotations, you need to think about the language. Copy and complete this table to help you develop your ideas.

QUOTATION	LANGUAGE TECHNIQUE	ZOOMING IN A word (adjective or verb) or phrase that particularly stands out is... because...
<i>'thousands and thousands of candles' (line 1)</i>	<i>Imagery and hyperbole: helps the reader to imagine that the whole hall is covered with candles and that the whole hall is lit by candlelight</i>	<i>'thousands' emphasises that there are many candles, which gives it a magical feel</i>

**1C:** Using your ideas from the planning table, write sentences explaining how Rowling creates a magical feel. Use this planning structure to help you.

Model:

*In line 1, Rowling makes clear the hall is magical by describing the 'thousands and thousands of candles' on the tables. This imagery helps the reader to imagine that the whole hall is lit by candlelight and that, everywhere Harry looks, he sees candles. Rowling's repetition of the word 'thousands' implies that every surface is covered with them, which gives the hall a very magical feel. However, the hyperbolic phrase 'thousands and thousands' exaggerates the number of candles in the room, which demonstrates that Harry is completely in awe of his surroundings, perhaps because he has never 'seen such a strange and splendid place before'. The reader wonders, therefore, if the sight itself is completely magical, or if perhaps Harry is experiencing it differently to the other people in the room due to his inexperience.*

**Task 2:** Here is another short extract, also taken from ‘Harry Potter and the Philosopher’s Stone’ by JK Rowling. In this extract, Harry Potter is playing a game of quidditch on his broomstick. He suddenly realises that he is losing control of the broomstick.

1	It was as Harry dodged another bludger (ball) spinning dangerously past his head that it happened. His broom gave a sudden, frightening lurch. He thought he was going to stop. He gripped the broom tightly with both his hands and knees. He never felt anything like that. It happened again. It was as though the broom was trying to buck him off, but the Nimbus Two Thousands did not suddenly decide to buck their riders off. Harry tried to turn back towards the Gryffindor goal posts; he had half a mind to ask Wood to call timeout - and then realised his broom was completely out of his control. He couldn't turn it. He couldn't direct it at all. It was zigzagging through the air and every now and then making violent swishing movements which almost unseated him.
2	
3	
4	
5	
6	
7	

A student said, about this extract: ‘In this part of the story it is clear Harry doesn’t have control of his broomstick’.

**2A:** The most important words in the statement above are underlined: ‘doesn’t have control’. You need to find four quotations from this short extract that prove that **Harry doesn’t have control**. Reread the short extract and complete this step.

**2B:** now you’ve selected quotations, you need to think about the language. Copy and complete this table to help you develop your ideas.

QUOTATION	LANGUAGE TECHNIQUE	ZOOMING IN A word (adjective or verb) or phrase that particularly stands out is... because...
<i>‘his broom gave a sudden, frightening lurch’ (line 2)</i>	<i>The imagery helps the reader to imagine that Harry’s broomstick creates a very sudden, unsteady and uncontrolled movement</i>	<i>Adjective ‘sudden’ = movement takes Harry by surprise Adjective ‘frightening’ = Harry feels afraid because he realises he has lost control</i>

**2C:** Using your ideas from the planning table, write sentences explaining how Rowling conveys that Harry doesn’t have control.

Model:

*In line 2, Rowling makes clear Harry doesn’t have control by writing ‘the broom gave a sudden, frightening lurch’. This imagery helps the reader to imagine that Harry’s broomstick creates a sudden, uncontrolled and unsteady movement. Rowling’s use of the adjective ‘sudden’ suggests that the movement takes Harry by surprise, while her use of the adjective ‘frightening’ indicates that Harry feels afraid because he realises he has lost control.*

**Task 3:** Here is another short extract, this time from Harper Lee’s novel ‘To Kill a Mockingbird’. In this extract, three children (Jem, Scout and Dill), go to the house of a neighbour that they are very afraid of. It is in the middle of the night.

1	Jem leaped off the porch and galloped toward us. He flung open the gate, danced Dill and me through, and shooed us between two rows of swishing collards. Halfway through the collards I tripped; as I tripped the roar of a shotgun shattered the neighborhood. Dill and Jem dived beside me. Jem’s breath came in sobs: “Fence by the schoolyard!--hurry, Scout!” Jem held the bottom wire; Dill and I rolled through and were halfway to the shelter of the schoolyard’s solitary oak when we sensed that Jem was not with us. We ran back and found him struggling in the fence, kicking his pants off to get loose.
2	
3	
4	
5	
6	

A student said, about this extract: ‘In this part of the story the writer shows us that the children are frightened.’

**3A:** The most important word in the statement above is underlined: ‘frightened’. You need to find four quotations from this short extract that prove that the children are **frightened**. Reread the short extract. Underline **four quotations** that indicate the children are **frightened**.

**3B:** now you’ve selected quotations, you need to think about the language. Copy and complete this table to help you develop your ideas.

	QUOTATION	LANGUAGE TECHNIQUE	ZOOMING IN A word (adjective or verb) or phrase that particularly stands out is... because...
	'Jem leaped off the porch and galloped toward us.' (line 1)	Imagery: that Jem has heard something that has startled him, so he runs away as quickly as he can.	Verbs 'Leaped' and 'galloped'= Jem jumps away with great force in order to move himself quickly away

**3C:** Using your ideas from the planning table, write sentences explaining how Harper Lee shows that the children are frightened.

Model:

In line 1, Harper Lee makes clear the children are frightened by writing 'Jem leaped off the porch and galloped toward us'. This imagery helps the reader to imagine that Jem has heard something that has startled him, so he runs away as quickly as he can. Lee's use of the **verbs** 'leaped' and 'galloped' suggest that Jem jumps and runs with great force and speed in order to move himself away quickly..

## A STEP-BY-STEP APPROACH TO TACKLING QUESTION 4

### Step-by-step guidance:

#### Practice One

Here is an example question from an AQA exam paper.

:Focus your answer on the second part of the source, from line 25 to the end.

A student said: 'I think the narrator is right to be frightened. It seems really scary'.

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red room
- evaluate how the writer conveys the red room
- support your response with references to the text.

[20 marks]

**Step 1:** *Underline key words in the question. Make sure you understand **where in the source** you need to look and the **most important word(s) in the statement.***

Focus your answer on the second part of the source, from line 25 to the end.

A student said: 'I think the narrator is right to be frightened. It seems really scary'.

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red room
- evaluate how the writer conveys the red room
- support your response with references to the text.

[20 marks]

**Step 2:** *Mark clearly in the extract which bit you need to focus on. You won't get marks for writing about other parts of the extract.*

**Step 3:** *Reread the extract from the part you've been told to (in this example it's line 25).*

*Underline four quotations that **prove** or **disprove** the statement that the narrator is right to be **frightened** because the room is **scary**.*

This extract is taken from the middle of a short story, 'The Red Room' by HG Wells. In the story, a man chooses to spend a night in a castle in a room that is supposed to be haunted. He wants to prove that it is not haunted. The people who live in the castle feel nervous for him as they believe that the room is haunted. In this extract, the narrator is inside the room.

1	Then something happened in the alcove. I did not see the candle go out, I simply turned and saw that the
2	darkness was there, as one might start and see the unexpected presence of a stranger. The black shadow had
3	sprung back to its place. "By Jove," said I aloud, recovering from my surprise, "that draft's a strong one;" and
4	taking the matchbox from the table, I walked across the room in a leisurely manner to relight the corner again.
5	My first match would not strike, and as I succeeded with the second, something seemed to blink on the wall
6	before me. I turned my head involuntarily and saw that the two candles on the little table by the fireplace were
7	extinguished. I rose at once to my feet.
8	"Odd," I said. "Did I do that myself in a flash of absent-mindedness?"
9	I walked back, relit one, and as I did so I saw the candle in the right sconce of one of the mirrors wink and
10	go right out, and almost immediately its companion followed it. The flames vanished as if the wick had been
11	suddenly nipped between a finger and thumb, leaving the wick neither glowing nor smoking, but black. While I
12	stood gaping the candle at the foot of the bed went out, and the shadows seemed to take another step toward
13	me.
14	"This won't do!" said I, and first one and then another candle on the mantelshelf followed.
15	"What's up?" I cried, with a queer high note getting into my voice somehow. At that the candle on the corner
16	of the wardrobe went out, and the one I had relit in the alcove followed.
17	"Steady on!" I said, "those candles are wanted," speaking with a half-hysterical facetiousness, and
18	scratching away at a match the while, "for the mantel candlesticks." My hands trembled so much that twice I
19	missed the rough paper of the matchbox. As the mantel emerged from darkness again, two candles in the
20	remoter end of the room were eclipsed. But with the same match I also relit the larger mirror candles, and
21	those on the floor near the doorway, so that for the moment I seemed to gain on the extinctions. But then in a
22	noiseless volley there vanished four lights at once in different corners of the room, and I struck another match
23	in quivering haste, and stood hesitating whither to take it.
24	As I stood undecided, <u>an invisible hand seemed to sweep out the two candles</u> on the table. With a cry of
25	terror I dashed at the alcove, then into the corner and then into the window, relighting three as two more
26	vanished by the fireplace, and then, perceiving a better way, I dropped matches on the iron-bound deedbox in
27	the corner, and caught up the bedroom candlestick. With this I avoided the delay of striking matches, but for all
28	that the steady process of extinction went on, and the shadows I feared and fought against returned, and crept
29	in upon me, first a step gained on this side of me, then on that. I was now almost frantic with the horror of the
30	coming darkness, and my self-possession deserted me. I leaped panting from candle to candle in a vain
31	struggle against that remorseless advance.
32	I bruised myself in the thigh against the table, I sent a chair headlong, I stumbled and fell and whisked the
33	cloth from the table in my fall. My candle rolled away from me and I snatched another as I rose. Abruptly this
34	was blown out as I swung it off the table by the wind of my sudden movement, and immediately the two
35	remaining candles followed. But there was light still in the room, a red light, that streamed across the ceiling
36	and staved off the shadows from me. The fire! Of course I could still thrust my candle between the bars and
37	relight it.
38	I turned to where the flames were still dancing between the glowing coals and splashing red reflections upon
39	the furniture; made two steps toward the grate, and incontinently the flames dwindled and vanished, the glow
40	vanished, the reflections rushed together and disappeared, and as I thrust the candle between the bars
41	darkness closed upon me like the shutting of an eye, wrapped about me in a stifling embrace, sealed my
42	vision, and crushed the last vestiges of self-possession from my brain. And it was not only palpable darkness,
43	but intolerable terror. The candle fell from my hands. I flung out my arms in a vain effort to thrust that
44	ponderous blackness away from me, and lifting up my voice, screamed with all my might, once, twice, thrice.
45	Then I think I must have staggered to my feet. I know I thought suddenly of the moonlit corridor, and with my
46	head bowed and my arms over my face, made a stumbling run for the door.
47	But I had forgotten the exact position of the door, and I struck myself heavily against the corner of the bed. I
48	staggered back, turned, and was either struck or struck myself against some other bulky furnishing. I have a
49	vague memory of battering myself thus to and fro in the darkness, of a heavy blow at last upon my forehead, of
50	a horrible sensation of falling that lasted an age, of my last frantic effort to keep my footing, and then I
51	remember no more.
52	
53	
54	
55	
56	
57	
58	

**Step 4: annotate your quotations**

For now, you can copy and complete this table to help you plan your ideas.

	QUOTATION	LANGUAGE TECHNIQUE	ZOOMING IN A word (adjective or verb) or phrase that particularly stands out is... because...
	'An invisible hand seemed to sweep out the two candles' (line 25)	<i>Imagery: helps the reader to imagine that the candle light very suddenly disappears, plunging the room into darkness</i>	<i>Adjective 'invisible' = sinister because the narrator cannot see who else is in the room and who put the candles out 'hand' = mysterious and frightening because it implies there is another person or a ghost-like presence in the room</i>

**Step 5: write up your answer.** Always begin your answer by telling the examiner that you agree with the statement.

You should have underlined and annotated four quotations. Write one paragraph for each quotation.

TOP TIP: write a concluding sentence that links back to the statement and contains one of these words:

**strongly/effectively/successfully/skillfully/cleverly** - this will show that you are evaluating the writer

Here is an example answer:

*To an extent, I agree with the student's statement.*

*In line 25, Wells makes clear the room is frightening by writing 'an invisible hand seemed to sweep out the two candles'. This imagery helps the reader to imagine that the candle light very suddenly disappears, plunging the room into darkness. The writer's use of the verb 'invisible' demonstrates that the narrator is unable to see his surroundings, which adds to the sense of dread and fear that he feels; he feels the force of a ghostly presence, but is unable to see what it is. Well's use of the word 'hand' implies that there is another person or ghostly presence in the room. The fact that the candles go out without explanation is an example of how the writer **cleverly** creates a frightening atmosphere.*

*In lines 29-30, the writer **evidently** creates a frightening atmosphere by writing 'the shadows I feared and fought against returned, and crept in upon me'. The writer's personification of the shadows implies that the darkness is attacking the narrator; every time he tries to fight back by lighting the candles, he is plunged into darkness and the shadows creep up on him. Wells's use of the verb 'crept' implies that the shadows are sneaky and cunning and that the darkness is deliberately trying to catch out the narrator. Darkness heightens our fears, thus it seems understandable that the narrator feels so frightened in the shadows. This is yet another example of how the writer **skillfully** creates a terrifying atmosphere.*

*On the other hand, it is evident that the narrator's own actions add to his fear. In lines 34-35, the writer presents the narrator as very frightened by writing 'I stumbled and fell and whisked the cloth from the table in my fall'. These words create strong and powerful imagery, helping the reader to imagine the narrator falling to the floor in a state of panic. The writer's use of the verbs 'stumbled and fell' indicate that the narrator has lost control of his movement due to being unable to see. The reader cannot help but question whether or not there is anything to be afraid of, or whether the narrator's fear has taken over his ability to assess the situation rationally. It is clear that the narrator is consumed by fright.*

*Similarly, in the closing lines of the extract, the writer demonstrates that the narrator severely hurts himself by writing 'a heavy blow at last upon my forehead, of a horrible sensation of falling'. The imagery in these words helps the reader to vividly imagine the narrator being struck on his head and falling to the ground. The words 'a heavy blow' are deliberately mysterious because the reader doesn't actually know whether the narrator has hit his own head on the furniture, or if something else in the room has hit him. While this does seem sinister, the reader cannot help but think that the narrator's fear has resulted in him feeling stumbling around, hurting himself and falling unconscious. Perhaps if the narrator had been able to keep himself calm, he would have avoided this. The reader is uncertain as to whether or not there is actually a ghostly presence, or if he has whipped himself up into a frenzy of fear. The deliberate ambiguity **cleverly** created by the writer through the fact that the text focuses on the narrator's fear as opposed to the presence of any actual ghost adds to this.*

## Practice Two

Here is an example question from an AQA exam paper.

Focus on the second part of the story, from line 19 to the end.

A student said, 'This part of the story, set in the hat shop, shows that the red-haired girl has many advantages in life, and I think Rosabel is right to be angry.' To what extent do you agree?

In your response, you could:

- consider your own impressions of the red haired girl
- evaluate how the writer conveys Rosabel's reactions to the red haired girl
- support your response with references to the text.

[20 marks]

**Step 1:** *Underline key words in the question. Make sure you understand **where in the source** you need to look and the **most important word(s) in the statement.***

Focus on the second part of the story, from line 19 to the end.

A student said, 'This part of the story, set in the hat shop, shows that the **red-haired girl has many advantages in life**, and I think **Rosabel is right to be angry.**'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red haired girl
- evaluate how the writer conveys Rosabel's reactions to the red haired girl
- support your response with references to the text.

[20 marks]

**Step 2:** *Mark clearly in the extract which bit you need to focus on. You won't get marks for writing about other parts of the extract.*

**Step 3:** *Reread the extract from the part you've been told to (in this example it's line 19).*

*Underline **two quotations** that prove or disprove the statement that the red-haired girl has many **advantages** and **two quotations** that prove **Rosabel is right to be angry.***

*This extract is from the beginning of a short story by Katherine Mansfield. It is the early **1900s** and Rosabel, a lower class girl who works in a hat shop, is on her way home.*

1	At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the
2	reason why <b>she had so little tea</b> – for a scone and a boiled egg and a cup of cocoa are not
3	sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed
4	her skirt with one hand and clung to the railing with the other, Rosabel thought she would have
5	<b>sacrificed her soul for a good dinner, something hot and strong and filling.</b>
6	
7	Rosabel looked out of the windows; the street was blurred and misty, but light striking on the
8	panes turned their dullness to opal and silver, and the jewellers' shops seen through this were
9	fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat
10	would be coated with black, greasy mud. There was a sickening smell of warm humanity – it
11	seemed to be oozing out of everybody in the bus – and everybody had the same expression,
12	sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top
13	buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of
14	people on the opposite seat seemed to resolve into one meaningless, staring face.
15	
16	She began to think of all that had happened during the day. Would she ever forget that awful
17	woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said
18	she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse
19	was worn so thin.
20	
21	But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour
22	of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her



23	carriage at the door; a man had come in with her, quite a young man, and so well dressed.
24	
25	'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,
26	untied her veil, and gave her a hand-mirror.
27	
28	'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it
29	and then round your neck and ties in a bow under your chin – and a decent-sized feather.'
30	
31	The girl glanced at Rosabel laughingly. 'Have you any hats like that?'
32	
33	They had been very hard to please; Harry would demand the impossible, and Rosabel was
34	almost in despair. Then she remembered the big, untouched box upstairs.
35	
36	'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that will
37	please you better.' She had run up, breathlessly, cut the cords, scattered the tissue paper, and
38	yes, there was the very hat – rather large, soft, with a great, curled feather, and a black velvet
39	rose, nothing else. They had been charmed.
40	
41	The girl had put it on and then handed it to Rosabel. 'Let me see how it looks on you,' she said.
42	
43	Rosabel turned to the mirror and placed it on her brown hair, then faced them. 'Oh, Harry, isn't it
44	adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'
45	
46	A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely,
47	perishable thing in the girl's face, and bent over the hat, flushing.
48	
49	'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left
50	Harry to pay and bring the box with him.
51	
52	'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her
53	say.

**Step 4: annotate your quotations.**

For now, you can copy and complete this table to help you plan your ideas.

QUOTATION	LANGUAGE TECHNIQUE	ZOOMING IN A word or phrase that particularly stands out is... because...
<i>'beautiful red hair... eyes the colour of that green ribbon shot with gold they had got from Paris' (line 19)</i>	<i>Imagery: helps reader to imagine that the girl's refined and well-kept appearance, emphasising her beauty and wealth, which Rosabel seems not only to admire but also to feel jealous of.</i>	<i>adjective 'gold' = very expensive so she must have had lots of advantages to be able to afford this ribbon 'Paris' = they could afford to go to Paris just to buy a ribbon, which is a luxury item</i>

**Step 5: write up your answer. Always begin your answer by telling the examiner that you agree with the statement.**

You should have underlined and annotated four quotations. Write one paragraph for each quotation.

TOP TIP: write a concluding sentence that links back to the statement and contains one of these words:

**strongly/effectively/successfully/skillfully/cleverly** - this will show that you are evaluating the writer

## Question 5: Creative Writing

### Suggest, don't tell

'Telling' the reader means describing something in a very basic way and stating the obvious without letting the reader work it out for themselves. The playwright Anton Chekhov once said: *'don't tell me the moon is shining; show me the glint of light on broken glass.'* In other words: **'show' or 'suggest'** means to give the reader the details that let them work out that the moon is shining for themselves.

#### Examples of 'telling'

*He looked very scared.*

*The teacher didn't seem to care.*

The sentences above simply tell the reader a fact without demonstrating it. How do we know he looked scared? How do we know the teacher didn't seem to care? Adding specific detail stops writing from just 'telling' and allows it to start 'suggesting' or 'hinting' to create a more powerful image in the reader's mind. Rather than telling the reader that 'he looked very scared,' the author needs to give us details that imply and allow us to deduce that he looks scared without stating the obvious.

#### Examples

Tell	Suggest
He looked very scared.	His bottom lip trembled and the colour drained from his cheeks.
The teachers didn't seem to care.	Whenever I asked my teacher to help me, she would smile blankly, pretend to be distracted by another pupil across the room and turn away.
The cake was delicious.	Each time I took a bite from the creamy, chocolate-frosted cake, I wanted more.
The book surprised me.	With every new page I read, my eyes opened wider and wider.
The pavement was dirty .	Last night's kebab remnants were splattered over the pavement.

The easiest way to 'suggest' instead of 'tell' is to be more specific. *'He got on the bus in a panic'* only tells the reader about the character's basic action: he got on the bus. Make this more specific by adding in details that explain exactly how he got on the bus and how the reader knows he is panicked. *'He ran on to the bus, gasping for breath as he fumbled around in his pocket for his bus pass'* This example, with more specific details, brings the image to life in the reader's mind. It implies that he is panicked.

**Task 1:** Suggest or Tell? Write an S for Suggest and a T for tell.

1. She felt embarrassed.
2. Her cheeks flushed red and she lowered her eyes to avoid his glare.
3. Each step she took had a small spring in it.

**Task 2:** Suggest or Tell? Write an S for Suggest and a T for tell.

1. Michael was afraid of the dark and didn't want his mum to leave the room.
2. As his mother switched off the light and left the room, Michael huddled under the covers, gripped the sheets and held his breath as the wind brushed past the curtain.
3. I walked through the forest. It was already autumn and I was getting cold.
4. The dry orange leaves crunched under my feet as I pulled the collar up on my coat.
5. He was very tall.
6. He had to duck as he walked through the doorway.

**Task 3:** Suggest or Tell? Write an S for Suggest and a T for tell.

1. Julia yawned and stretched. She glanced in the mirror at the large bags underneath her eyes and heaved a heavy sigh.
2. Julia felt tired. She had hardly slept last night.

3. I had a great conversation with Tim over dinner and loved hearing his stories.
4. I barely touched my food, riveted by Tim. "Let me tell you another story," he said.
5. Jessica walked outside in the height of summer.
6. Jessica's flip-flops flopped against the pavement as she reached in her bag for her sunscreen.

**Task 4A:** How to suggest and not tell: emotions

Fill in this table with your ideas.

Feeling	What facial expression would you make?	How would you move?
Anger	<i>Frown Scowl Mouth open Teeth bared Eyebrows creased</i>	<i>Stomp Stamp feet Clench fists</i>
Happiness		
Excitement		
Surprise		
Upset		
Confusion		
Tired		
Stressed		

**Task 4A:** write sentences that suggest, not tell, using your ideas from the table above.

Tell	Suggest
<i>She felt angry.</i>	<i>She scowled, creased her eyebrows and bared her teeth. She stomped her feet loudly on the pavement and clenched her fists.</i>
She felt happy.	
She felt excited.	
She felt surprised.	
She felt upset.	
She felt confused.	

**Task 5A:** suggest not tell: weather:

Season	What you might hear	What you might see	What you might feel on your skin
<b>spring</b>	<i>birds tweeting gentle breeze blowing children's laughter as they play outside sheep bleating</i>	<i>bright, beautiful flowers lush, green grass leaves starting to fill the branches of the trees blue skies</i>	<i>warm sun gentle breeze</i>
<b>summer</b>			
<b>autumn</b>			
<b>winter</b>			

**Task 5B:** write sentences that suggest, not tell, using your ideas from the table above.

<b>Tell</b>	<b>Suggest</b>
<i>It was spring.</i>	<i>I looked up to the sky at the sound of two young birds tweeting, and caught sight of the bright sun, breaking through the clouds and illuminating the mass of blue above me. Either side of the path, the fields were filled with lush, green grass and bright, beautiful, yellow daffodils. Rays of sunshine brought warmth to my cheeks.</i>
It was summer.	
It was autumn.	
It was winter.	

**Task 6A:** suggest not tell: how things look

<b>Tell</b>	<b>Suggest. List your ideas here.</b>
<i>The room was messy</i>	<i>Clothes strewn over the bed. Carpet cluttered with objects. Stacks of paper on the floor. Dirty stains on the carpet. Dirty stains on the walls. Boxes overflowing with objects and papers.</i>
The room was tidy.	
The streets were busy.	
The streets were empty.	
The person was scruffy.	
The person was smart.	
It was night time.	
It was day time.	

**Task 6B:** write sentences that suggest, not tell, using your ideas from the table above.

<b>Tell</b>	<b>Suggest</b>
<i>The room was messy</i>	<i>Clothes were strewn over the bed and the carpet was cluttered with objects. I waded through stacks of paper on the floor and tiptoed around the dirty stains. In every corner of the room, boxes overflowed with random objects and bits of paper. As I glanced upwards, my eye was drawn to a dirty stain on the walls.</i>
The room was tidy.	
The streets were busy.	
The streets were empty.	
The person was scruffy.	
The person was smart.	

It was night time.	
It was day time.	

**Task 7A:** suggest not tell: actions

<b>Action</b>	<b>What would your facial expression be?</b>	<b>How would you be moving?</b>	<b>Any other ideas?</b>
<i>Running to catch the bus</i>	<i>Red face Eyebrows creased with concentration</i>	<i>Racing Running Sprinting</i>	<i>Sweating Panting/out of breath Achy legs Pounding heart</i>
Collecting important exam results			
Seeing someone you care about for the first time in months			
Running away from someone chasing you.			
Waking up on Christmas morning.			
Travelling to a party that you've been looking forward to for months.			
Arriving at your first day of school.			

## Writing a conversation between two characters

In our story structure, the third section is a conversation between two characters. We are going to practise writing good conversations between two characters.

**Scenario 1:** Cinderella, who has been cruelly treated by her step sisters, finally tells them what she really thinks of them.

**Task 1A:** Why is example 2 better? List your ideas underneath.

Example 1	Example 2
<p>"I wish you wouldn't treat me in this way," Cinderella said. "I've put up with it for years, but I am not willing to put up with it anymore."</p> <p>"Who does she think she is, talking to us like that?" said Anatasia.</p> <p>"She's forgotten her place", said Drizella.</p> <p>"ENOUGH!" said Cinderella. "Enough. It's time you heard the truth. It's time you heard it how it really is. For years, you have made me feel like the dirt on the bottom of your shoe. You have made me feel worthless and have left me cleaning up after you, when you are too lazy to do it for yourselves. You've taunted me, mocked me, pushed me, poked me, hated me, made me cry and ruined my life. I won't stand for it any longer."</p>	<p>"I wish you wouldn't treat me in this way," Cinderella <u>whispered gently</u>. "I've put up with it for years, but I am not willing to put up with it anymore."</p> <p><u>The stepsisters were startled. They looked at one another, and then back at Cinderella.</u></p> <p>"Who does she think she is, talking to us like that?" <u>asked</u> Anatasia, <u>raising an eyebrow</u>.</p> <p>"She's forgotten her place", <u>giggled</u> Drizella, <u>cruelly</u>.</p> <p>"ENOUGH!" <u>shouted</u> Cinderella, <u>sinking down against the wall into a crumpled heap on the floor</u>. "Enough. It's time you heard the truth. It's time you heard it how it really is. For years, you have made me feel like the dirt on the bottom of your shoe. You have made me feel worthless and have left me cleaning up after you, when you are too lazy to do it for yourselves. You've taunted me, mocked me, pushed me, poked me, hated me, made me cry and ruined my life. I won't stand for it any longer."</p> <p><u>With that, Cinderella picked herself up, kicked the bucket full of dirty water from the floor she'd just cleaned and stormed out of the kitchen.</u></p>

**Task 1B:** change the underlined dialogue tag in each of these sentences. There are some options below to choose from.

- "I wish you wouldn't treat me in this way," Cinderella said.
- "Who does she think she is, talking to us like that?" said Anatasia.
- "She's forgotten her place," said Drizella.
- "ENOUGH!" said Cinderella.

asked / enquired / giggled / shouted / whispered / protested / begged /  
mocked / joked

**Task 1C:** add an adverb to each sentence to tell us more about what the character is thinking or how they are speaking. The first has been done for you as an example. There are some options below to choose from.

- "I hate my life," Cinderella whispered sadly.
- "I wish you wouldn't treat me in this way," Cinderella whispered.
- "Who does she think she is, talking to us like that?" asked Anatasia.
- "She's forgotten her place," giggled Drizella.
- "ENOUGH!" shouted Cinderella.

mockingly / miserably / worriedly / cruelly / desperately / happily / laughingly  
/ delightedly

**Scenario 2:** Snow White meets the wicked old lady, who tries to give her a poisoned apple.

**Task 2A:** Why is example 2 better? List your ideas underneath.

Example 1	Example 2
"That apple looks delicious," said Snow White.	"That apple looks delicious," said Snow White, <u>eagerly</u> ,

<p>“Take it,” said the old woman. “You’ll enjoy eating it.”          “I’m not sure,” said Snow White.          “Go on,” said the old woman.          “I’m not supposed to speak to strangers,” said Snow White.          “But how can you refuse such a delicious, juicy, red apple?” asked the old woman.          “I guess,” said Snow White. She took a bite from the apple.</p>	<p>her eyes lighting up as she stepped closer towards the old woman.          “Take it,” croaked the old woman, reaching out towards Snow White with gnarled fingers. “You’ll enjoy eating it.”          “I’m not sure,” hesitated Snow White.          “Go on,” insisted the old woman, hobbling closer.          “I’m not supposed to speak to strangers,” whispered Snow White, almost to herself.          “But how can you refuse such a delicious, juicy, red apple?” persisted the old woman.          “I guess.” Snow White smiled, opening her mouth to take a huge bite from the juicy apple.</p>
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### Example 2 is better because...

**Task 2B:** change the underlined dialogue tag in each of these sentences. There are some options below to choose from.

5. “That apple looks delicious,” said Snow White.
6. “Take it,” said the old woman. “You’ll enjoy eating it.”
7. “I’m not sure,” said Snow White.
8. “Go on,” said the old woman.
9. “I’m not supposed to speak to strangers,” said Snow White.
10. “But how can you refuse such a delicious, juicy, red apple?” asked the old woman.
11. “I guess,” said Snow White. She took a bite from the apple.

persisted / asked / insisted / croaked / murmured / whispered / stammered / squeaked / grunted / snorted

**Task 2C:** add an adverb to each sentence to tell us more about what the character is thinking or how they are speaking. The first has been done for you as an example. There are some options below to choose from.

1. “That apple looks delicious,” gushed Snow White, eagerly.
2. “Take it,” grunted the old woman. “You’ll enjoy eating it.”
3. “I’m not sure,” squeaked Snow White.
4. “Go on,” insisted the old woman.
5. “I’m not supposed to speak to strangers,” murmured Snow White.
6. “But how can you refuse such a delicious, juicy, red apple?” croaked the old woman.
7. “I guess,” stammered Snow White. She took a bite from the apple.

eagerly / excitedly / worriedly / cruelly / happily / delightedly / laughingly / miserably

**Scenario 3:** Sheila Birling meets Eva Smith’s ghost and has a chance to apologise for what she did. .

**Task 3A. Why is example 2 better? List your ideas underneath.**

Example 1	Example 2
<p>“It can’t be you!” Sheila said.          “Believe it. It is me,” Eva Smith said.          “But. How could it -?” asked Sheila.          “It’s the inspector. He’s given us this chance to speak,” said Eva Smith.          “I -” Sheila Birling said. “I am so sorry. I feel terrible. I wish ... I wish I could turn back time and do things differently.”          “I know,” Eva Smith said. “I appreciate your apology. I know you feel terrible. I wish things could be different too.”</p>	<p>“It can’t be you!” Sheila gasped.          “Believe it. It is me,” Eva Smith smiled, stepping boldly closer to Sheila. .          “But. How could it -?” whispered Sheila, disbelievingly.          “It’s the inspector. He’s given us this chance to speak,” confessed Eva, hesitating slightly before reaching out her hands towards Sheila.          “I -” Sheila Birling stammered. “I am so sorry. I feel terrible. I wish ... I wish I could turn back time and do things differently.” Sheila stepped gingerly towards Eva, reaching her own hands to meet Eva’s.          “I know,” Eva Smith said, gently. “I appreciate your apology. I know you feel terrible. I wish things could be different too.”</p>

Example 2 is better because..

**Task 3B:** change the underlined dialogue tag in each of these sentences. There are some options below to choose from.

1. "It can't be you!" Sheila said.
2. "Believe it. It is me," Eva Smith said.
3. "But. How could it -?" asked Sheila.
4. "It's the inspector. He's given us this chance to speak," said Eva Smith.
5. "I -" Sheila Birling said. "I am so sorry. I feel terrible. I wish ... I wish I could turn back time and do things differently."
6. "I know," Eva Smith said. "I appreciate your apology. I know you feel terrible. I wish things could be different too."

persisted / asked / insisted / murmured / whispered / stammered / squeaked /  
grunted / snorted / smiled /

**Task 3C:** add an adverb to each sentence to tell us more about what the character is thinking or how they are speaking. The first has been done for you as an example. There are some options below to choose from.

1. "That apple looks delicious," gushed Snow White, eagerly.
2. "It can't be you!" Sheila said.
3. "Believe it. It is me," Eva Smith said.
4. "But. How could it -?" asked Sheila.
5. "It's the inspector. He's given us this chance to speak," said Eva Smith.
6. "I -" Sheila Birling said. "I am so sorry. I feel terrible. I wish ... I wish I could turn back time and do things differently."
7. "I know," Eva Smith said. "I appreciate your apology. I know you feel terrible. I wish things could be different too."

eagerly / excitedly / worriedly / cruelly / happily / delightedly / laughingly /  
miserably / smilingly / gently / gingerly

**Scenario 4:** a child confesses to his mother that he stole something.

**Task 4A:** try and write a short conversation between these two characters.

**Task 4B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

"That apple looks delicious," **gushed** Snow White, **eagerly**, her eyes lighting up as she stepped closer towards the old woman.

**Scenario 5:** two friends speak. One friend reveals a secret that they are actually a superhero, with superpowers.

**Task 5A:** try and write a short conversation between these two characters.

**Task 5B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

"That apple looks delicious," **gushed** Snow White, **eagerly**, her eyes lighting up as she stepped closer towards the old woman.

**Scenario 6:** Two strangers meet. One character is in a very bad mood because they have got wet on the way to work and they are running late. The other character tries to teach this character to think positively.

**Task 6A:** try and write a short conversation between these two characters.

**Task 6B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Here is a reminder of what we mean by **dialogue tags** and **adverbs**.

"That apple looks delicious," **gushed** Snow White, **eagerly**.

**Scenario 7:** A teenager finds themselves in a magic kingdom with a creature from one of their favourite story books. They ask questions and the other character tries to answer them.

**Task 7A:** try and write a short conversation between these two characters.

**Task 7B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

"That apple looks delicious," **gushed** Snow White, **eagerly**, her eyes lighting up as she stepped closer towards the old woman.



**Scenario 8:** A character is walking alone on a mountain. They come across another character who has fallen and hurt themselves, so they try to help.

**Task 8A:** try and write a short conversation between these two characters.

**Task 8B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

“That apple looks delicious,” **gushed** Snow White, **eagerly**, **her eyes lighting up as she stepped closer towards the old woman**.

**Scenario 9:** A teenage girl goes on the ‘Time Travel’ ride at the local funfair. She suddenly finds herself face to face with Henry VIII.

**Task 9A:** try and write a short conversation between these two characters.

**Task 9B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

“That apple looks delicious,” **gushed** Snow White, **eagerly**, **her eyes lighting up as she stepped closer towards the old woman**.

**Scenario 10:** A young woman comes across another young woman who has been in a car crash. She walks up towards the car.

**Task 10A:** try and write a short conversation between these two characters.

**Task 10B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

“That apple looks delicious,” **gushed** Snow White, **eagerly**, **her eyes lighting up as she stepped closer towards the old woman**.

**Scenario 11:** A young girl enters an abandoned house. When she enters, she finds a strange-looking elderly woman in a wedding dress, clutching a photo of her grandfather, and claiming to know her. .

**Task 11A:** try and write a short conversation between these two characters.

**Task 11B:** read back your conversation. Are there any dialogue tags you could change? Could you add any adverbs in? Can you add in extra information between the dialogue? Here is a reminder of what we mean by **dialogue tags**, **adverbs** and **adding extra information between the dialogue**.

“That apple looks delicious,” **gushed** Snow White, **eagerly**, **her eyes lighting up as she stepped closer towards the old woman**.

## Varying sentence structures

If you want to achieve the top grades, you need to vary your sentence structures in your creative writing.

A **simple sentence** has one main clause. A main clause always makes sense on its own. It needs:

A subject - the person or thing that does something

A verb - the action that takes place

Example:

Jared walked to the shops.

A **compound sentence** has two or more main clauses. The main clauses are joined together using a coordinating conjunction, e.g. but, and, or, because, so.

Example:

Jared arrived at the shop but he forgot his wallet.

A complex sentence contains at least one main clause and one subordinate clause. A subordinate clause has a subject and a verb but does not make sense as a sentence in its own right. It depends on the main clause to give it complete meaning.

Examples (the subordinate clause is underlined)

Although it was raining heavily, we decided to go for a walk.

We decided to go for a walk, although it was raining heavily.

The rain, pounding heavily, did not put us off going for a walk.

In the first two examples, the two clauses are linked by a subordinating conjunction 'although'. The subordinating conjunction is usually placed before the subordinate clause. Examples are: although, if, while, when, since, until, after. In the third example, the subordinate clause is in the middle of the sentence, hugged by commas.

**Task 1:** Write 'simple', 'compound' or 'complex' next to each sentence.

1. Joe waited for the train.
2. Joe waited for the train, but the train was late.
3. The train was late.
4. I looked for Mary and Samantha at the bus station, but they arrived at the station before noon and left on the bus before I arrived.
5. After they left on the bus, Mary and Samantha realized that Joe was waiting at the train station.
6. Mary and Samantha arrived at the bus station before noon, and they left on the bus before I arrived.
7. Mary and Samantha left on the bus before I arrived, so I did not see them at the bus station.
8. Because Mary and Samantha arrived at the bus station before noon, I did not see them at the station.
9. While he waited at the train station, Joe realized that the train was late.
10. I looked for Mary and Samantha at the bus station.
11. Mary and Samantha took the bus.

**Task 2:** Turn these simple sentences into compound sentences by joining them using a coordinating conjunction.

1. I went to the park. It was sunny.
2. I didn't play football. My foot was broken.
3. I wanted to go to the park. It was too late.
4. Jaden was going to play on his bike. He put on his helmet.
5. Marissa likes to eat healthy foods. She likes to exercise.

**Task 3:** Using the subordinating conjunction in brackets, rewrite these sentences so that they become complex sentences. You will need to edit some words so that they make sense. You must use a comma either before or after the subordinating conjunction, depending on whether it's at the start or end of the sentence.

1. I was walking up the hill. It started to snow. (while)
2. Jan did some shopping. It was the morning. (during)
3. John is going to Spain. We will be in France. (before)
4. You are going to bed. Would you like a hot drink? (while)
5. I will have my tea. I will go for a walk. (before)
6. Man has two legs. Animals have four legs (whereas)

**Task 4:** Read these two extracts.

Writer 1	Writer 2
<p>It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.</p>	<p>It was a bright cold day in April. The clocks were striking thirteen. Winston Smith nuzzled his chin into his breast. He was trying to escape the vile wind. He slopped quickly through the glass doors of Victory Mansions. He was not quick enough to prevent a swirl of gritty dust from entering along with him.</p>

<p>The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs.</p>	<p>The hallway smelt of boiled cabbage and old rag mats. There was a coloured poster at one end of it. The poster was too large for indoor display. It had been tacked to the wall. It depicted simply an enormous face. The face was more than a metre wide. The man in the picture was about forty-five. He had a heavy black moustache and ruggedly handsome features. Winston made for the stairs.</p>
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Decide which writer has used sentences more effectively and explain your answer on lined paper, giving specific examples.

**Task 5:** Read these two extracts.

Writer 1	Writer 2
<p>It is difficult to believe that Henry's modest plan could have worked so well despite these unforeseen events. We hadn't intended to hide the body where it couldn't be found. In fact, we hadn't hidden it at all but had simply left it where it fell in hopes that some luckless passer-by would stumble over it before anyone even noticed he was missing. This was a tale that told itself simply and well: the loose rocks, the body at the bottom of the ravine with a clean break in the neck, and the muddy skidmarks of dug-in heels pointing the way down; a hiking accident, no more, no less, and it might have been left at that, at quiet tears and a small funeral, had it not been for the snow that fell that night; it covered him without a trace, and ten days later, when the thaw finally came, the state troopers and the FBI and the searchers from the town all saw that they had been walking back and forth over his body until the snow above it was packed down like ice.</p>	<p>It is difficult to believe that Henry's modest plan could have worked so well. There had been some unforeseen events. We hadn't intended to hide the body where it couldn't be found. We hadn't hidden it at all. We'd simply left it where it fell in hopes that some luckless passer-by would stumble over it before anyone even noticed he was missing. This was a tale that told itself simply and well. There were loose rocks. There was also a body at the bottom of the ravine with a clean break in the neck. There were muddy skidmarks of dug-in heels pointing the way down. It could have been a hiking accident. Maybe it might have been left at that. But the snow fell that night. It covered him without a trace. He was found ten days later. It was when the frost thawed. The state troopers and the FBI and the searchers from the town all saw that they had been walking back and forth over his body.</p>

Decide which writer has used sentences more effectively and explain your answer on lined paper, giving specific examples.

## Varying Vocabulary

If you want to achieve high marks, you need to use a broad range of interesting vocabulary.

**Task 1:** Copy and complete this table, using the adjectives below. You need to choose the adjectives that are the appropriate synonyms for each word. One has been done for you as an example.

Important	A lot / Very / Really	Good	Bad	Happy	Sad
				<i>Delighted</i>	

<del>Delighted</del>	Vital	Careless	Enormously	Derogatory	Tremendously
Satisfactory	Appropriate	Convenient	Successful	Effective	Detrimental
Degrading	Unfortunate	Extremely	Hugely	Agreeable	Content
Satisfied	Profoundly	Grievous	Ecstatic	Aggressive	Sorrowful

Blissful	Crucial	Painful	Joyful	Discouraging	Miserable
Acceptable	Valuable	Exceptional	Essential	Poor	Incorrect
Truly	Elated	Greatly	Insulting	Necessary	Serious

**Task 2:** Rewrite the following sentences using vocabulary from the table. You can make any changes necessary in the sentences as long as you keep the general meaning. Forbidden words: thing, stuff, really, very, a lot, important, happy, sad, good and bad.

1. I felt so sad! I couldn't find where I had written down that very important number.
2. I'm happy because Christmas is near! Christmas always makes me feel good.
3. I think it's a bad thing when people feel sad and they've got no one to make them feel happy.
4. My best friend has changed a lot lately, I hardly recognize her any more, sometimes she's got such bad ideas!
5. Last night when I went to bed it was very hard to go to sleep, but I was feeling so sad that it was no good.
6. Some people are very good at some subjects but usually it's because they work a lot to get good grades.
7. To my mind, the most important thing about the exams is getting a good mark.
8. Sometimes if I get bored a lot, I space out and then I miss really important stuff that teachers say.

**Task 3:** Add more sophisticated vocabulary by replacing the underlined words in the following sentences. The first one has been done for you. Use a thesaurus to help you if you're stuck.

Example:

Globalisation means that big firms get bigger and start to take over the towns.

Globalisation results in large firms expanding and starting to dominate the towns.

1. GCSE coursework is very important. It will help me get the grade I am looking for in my results.
2. Promoting size zero as the norm is a bad idea.
3. I can improve my marks by using more difficult vocabulary.
4. Using a mix of complex, compound and simple sentences is also a very good way of increasing my marks.
5. Examiners get bored if all sentences start with the same type of words.
6. To get better results, use a mixture of sentence starters.
7. To increase my mark I should also use a mix of punctuation.
8. I know that if I make some adjustments to my coursework, getting more marks is possible.
9. I aim high because I want to do well at English.

## PAPER 2

### Question 2: Use details from both sources. Write a summary of... [8 marks]

#### INFERENCE

In question 2, the examiners want to see that you can infer meaning. In other words, they want to see that you can look beyond the obvious meaning and look for clues of hidden meanings. You must infer in question 2 to pass this question. These tasks are designed to help you practise inferring meaning.

**Inference** is when you read between the lines and look for clues.

**Here is an example:**

Roger pushed open the door and was surprised to see that three of the hot dogs he'd left on the kitchen counter were missing. He scratched his head.  
 "Where could they have gone?", he asked himself, glancing around the kitchen.  
 Mary walked into the kitchen, grabbed a glass and started running water from the kitchen tap.  
 "Mary," Roger said. "Have you seen the three hot dogs that were there on the kitchen counter?"  
 Mary turned around and her cheeks turned red.  
 "No!" she replied. "I haven't seen them."  
 Roger observed a red smear on her t-shirt, which looked suspiciously like tomato sauce.

When reading this story, I can immediately work out who took the hot dogs. I know that it is Mary. It's not because the writer tells me it's Mary, but because the writer gives me clues, which allow me to **infer** that it must have been Mary.

**Task 1:** Read this short text and look at the statements below. Decide which facts about the story are obvious, and which we have to infer from what we read. The first two rows have been completed for you as an example.

In one tense second I realised I had seen two monstrous moving beasts, yellowish and majestic. They were very close and moved at a slow pace. I remember that though the great moment for which we'd planned and longed was really at hand, all my excitement left me, and there was nothing but a cold, tingling sensation running about my veins. How mighty they looked. They hardly seemed related to their cousins at the Zoo. The mane of the wild lion is very much shorter. And yet the wild beast is much the more beautiful in his suggestion of enormous power.

Statement	Obvious or inferred?	Explain your answer
<i>The writer sees two moving beasts.</i>	<i>Obvious</i>	<i>The text states 'two monstrous moving beasts'</i>
<i>The writer is impressed by the size and look of the animals.</i>	<i>Inferred</i>	<i>The text doesn't state this exactly, but it states that they lions were 'majestic', which implies that the writer is impressed by how they look.</i>
The writer feels afraid.		
The writer is surprised by the way the lions look in real life.		
The wild lion is more beautiful than the lions at the zoo.		
The mane of the wild lion is shorter than the mane of the lion at the zoo.		

**Task 2:** Read this short text and look at the statements below. Decide which facts about the story are obvious, and which we have to infer from what we read. The first two rows have been completed for you as an example.

Nobody seems to love the HS2 (the government's high-speed rail project) and with good reason. It is by far the largest, and probably the craziest, infrastructure project in British history. It is not green. It will destroy town and country the length of the land. It is presented as a much-needed boost for the economy, but the boost will likely come during the next boom, when such reckless spending will seem foolish.

Statement	Obvious or inferred?	Explain your answer
<i>The HS2 is a large project.</i>	<i>Obvious</i>	<i>The text states 'it is the largest project in British history'.</i>
<i>The writer thinks the government is foolish for beginning the HS2 project.</i>	<i>Inferred</i>	<i>The text doesn't state that the writer thinks the government is foolish, but the words 'craziest infrastructure project' give us a big clue that the writer thinks it is foolish.</i>
The writer thinks it is not environmentally friendly.		
The writer thinks that it will be many years before the economy benefits from the money brought in by the HS2.		

## Summarising what you learn from a text

Question 2 of paper 2 will always ask you to summarise the similarities or differences between two texts.

**Task 1: Read these two sources about games children played in the Victorian era and the video games children play now.**

Source A	Source B
<p>Victorian toys and Victorian games meant a lot more to Victorian children than they do in the modern era. There were no video games or computers to entertain children. Sometimes a child's imagination was his or her best friend. The poor Victorian children did not get new toys. Mothers would make dolls for the girls if they were lucky and toys were whittled out of wood for the boys. A tightly wadded piece of cloth could serve as a ball to kick around in the streets. Poor Victorian children would rarely have more than one toy and it was usually handmade or handed down through the generations. They would guard it with their lives...it was all they had!</p>	<p>My child is playing video games daily — and I wouldn't have it any other way.</p> <p>In this lonely pandemic world, we still want our kids to get together to play, and they do, too. Like most kids around the world, it's been a long time since my son has been able to battle bad guys, travel to faraway lands or rescue animals with his friends in person. But, thanks to video games, all is not lost.</p> <p>Nearly every day for an hour, he joins his friends online to explore, create and connect in video games like Minecraft and the nonviolent, more adorable Animal Crossing.</p>

**1A:** Summarise what you learn about the different games young people play by completing this table.

	Source A	Source B
Can the children play video games?		
Does the child use their imagination?		
Do the children play with real-life objects?		
Do the children have a wide selection of toys and games?		

## Summarising and inferring

To be able to tackle Question 2 of Paper 2, you need to be able to summarise **and** infer meaning.

### Task 1: Read these two sources about road safety.

Source A From thinkdirect.gov.uk: Advice for parents on road safety	Source B From bbc.co.uk article: How dangerous is cycling?
<p>Around 1400 children aged 0-11 are killed or seriously injured on Britain's roads every year.</p> <p>Your child is currently learning about road safety at school but as a parent or carer you can also play a big part in helping him or her learn how to stay safe. Children copy adults' behaviour, so if they see you taking risks, they may take risks too. Here are some things you can do to set a good example:</p> <ul style="list-style-type: none"> <li>• Don't expect to be seen by drivers or other road users. If out at night, wear reflective clothing.</li> <li>• Always use pedestrian crossings and wait for the green light before crossing.</li> <li>• Always look right and left before crossing, just in case any traffic is still moving.</li> </ul>	<p>About 100 cyclists die as a result of collisions or coming off their bikes on the roads in Great Britain each year. And more than 3,000 are seriously injured.</p> <p>In Great Britain, cyclists are the second most at risk group of road users after motorcycle riders.</p> <p>Top tips for cycling safely include:</p> <ul style="list-style-type: none"> <li>• Don't rely on being seen by drivers, no matter how brightly you are dressed</li> <li>• Be proactive - change road position, interact with other road users, ride assertively</li> <li>• Make eye contact where possible</li> <li>• Cover your brakes so you can slow down or stop when approaching junctions or on roundabouts if you are not sure you have been seen</li> <li>• Always wait for green lights at traffic lights.</li> </ul>

### 1A: Answer these questions to consider the similarities and differences.

Next to each question write Source A, Source B or both.

1. Which source is about road safety?
2. Which source is about pedestrians?
3. Which source is about cyclists?
4. Which source is for parents?
5. Which source is for everyone?
6. Which source suggests that roads can be dangerous?
7. Which source suggests many people die on the roads?
8. Which source suggests wearing bright clothing?
9. Which source suggests always waiting for a green light?
10. Which source suggests slowing down when you reach a junction?

1B: Using this table, summarise the similarities and differences between the two sources. The first row has been done for you.

Similarities	Evidence from the text	Differences	Evidence from the text
<i>Both suggest that being on the roads is dangerous.</i>	<i>'Around 1400 children are killed each year' 'About 100 cyclists die'</i>	<i>Source A is just about children but Source B is about all cyclists.</i>	<i>'Around 1400 children are killed each year' 'About 100 cyclists die'</i>

**1C: Decide which facts are obvious and which are inferred.**

Statement	Obvious or inferred?	Explain your answer
<i>The writer of Source A thinks it is the responsibility of both school and parents to make sure their child is safe on the roads.</i>	<i>Inferred</i>	<i>It doesn't state this obviously, but we can get clues from the fact that the writer states 'as a parent or carer you can also play a big part.'</i>
<i>Many children are killed</i>	<i>Obvious</i>	<i>Text states that '1400 children' die on the roads</i>
The writer of Source A thinks it is very important that adults behave safely when crossing roads with their children.		
The writer of Source A thinks people should wear reflective clothing.		
The writer of Source B thinks that not all drivers spot reflective clothing.		
The writer of Source B thinks that many cyclists die from collisions on the road.		

**Task 1D: Read this example answer answering the question:  
Summarise the different messages about road safety.**

<p>In Source A it is clear that parents have an important role in road safety. In line 6-7, the writer demonstrates this view by writing 'children copy adults' behaviour, so if they see you taking risks, they may take risks too'. In other words, the writer is suggesting that it is very important that parents act safely when crossing roads with their children because, if not, children may pick up bad habits.</p> <p>In contrast, in Source B, it is clear that the cyclists need to look after their own safety. The writer lists top tips for cyclists to help them ride more safely, which include 'Don't rely on being seen by drivers, no matter how brightly you are dressed'. The writer seems to be giving a clear message to cyclists that it is not enough just to wear reflective clothing; they must also stay alert and not assume that all drivers can see them.</p> <p>In Source A the writer makes clear that the roads are very dangerous for young children. In line 1-2, the writer states that 'around 1400 children aged 0-11 are killed or seriously injured on Britain's roads every week'. This demonstrates the writer's view that the roads are particularly dangerous for young children, implying that educating young children about road safety at a young age is very important.</p> <p>In contrast, in Source B, the writer focuses on the danger to all cyclists. In line 1-2, the writer states that 'about 100 cyclists die as a result of collisions or coming off their bikes on the roads in Great Britain each year'. It is clear from these words that cycling is very dangerous and that the writer believes cyclists of all ages need to take special care when cycling on the roads.</p>	
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Annotate the answer. Where can you see examples of inferences?



**Task 1E: plan your own answer. Use these sentence starters to help you.**

In Source A, it is clear that..

In line xx,...

This suggests/mirrors/amplifies/conveys/implies/highlights/demonstrates/reveals...

In contrast, in Source B, it is clear that...

In line xx,...

This suggests/mirrors/amplifies/conveys/implies/highlights/demonstrates/reveals...

**Task 2: Read these two sources about children and their parents.**

<p><b>Source A</b> From 'Could you do your child's homework?', an article in The Observer, Sunday 15 December 2013</p>	<p><b>Source B</b> This letter is from a young boy called Henry writing to his [father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.</p>
<p>I will have a go at his maths homework just to get a sense of what it's like to be 14-year-old Eddie. Which is why I'm now staring at the sheet of paper. Ah yes, algebra, the merry dance of x and y. This, I used to be able to do. Or at least I think I used to be able to do this. Moments later, I am so baffled that, shamelessly, I Google a maths website.</p> <p>A few days later Eddie receives his marks. He got 20 out of 25, or 80%, a low score for him. Me? I've got 12 out of 25, or less than 50%. Does it need saying that my biggest miscalculation was to take on Eddie over maths? He doesn't labour the point but he's irritatingly good at it. I knock on his bedroom door. He doesn't look up from his computer screen. He is too busy killing things, while talking on Skype to his friend Theo, who is also in the game trying to kill the same things.</p>	<p>Cotherstone Academy Aug. 7. 182</p> <p>Dear Father</p> <p>Our Master has arrived at Cotherstone, but I was sorry to learn he had no letter for me nor anything else, which made me very unhappy. If you recollect, I promised that I would write you a sly letter, which I assure you I have not forgot, and now an opportunity has come at last. I hope, my dear Father, you will not let Mr. Smith know anything about it for he would flog me if he knew it. I hope, my dear Father, you will write me a letter as soon as you receive this, but pray don't mention anything about this in yours; only put a X at the bottom, or write to my good Friend Mr. Halmer, who is very kind to me and he will give it to me when I go to Church. Mention nothing of this when you write.</p> <p>Your respectful son Henry</p>

**2A: Answer these questions to consider the similarities and differences.**

Next to each question write **Source A**, **Source B** or **both**.

1. Which source is written in the modern day?
2. Which source was written years ago?
3. Which source has a child at boarding school?
4. Which source has a child whose father wants to help with his homework?
5. Which child is happy?
6. Which child is unhappy?
7. Which child is speaking to his friends on Skype?
8. Which child worries that if he writes to anyone, he will be flogged?

**2B: Using this table, summarise the similarities and differences between the two sources. The first row has been started for you. There are more differences than similarities.**

Similarities	Evidence from the text	Differences	Evidence from the text
<i>Both sources are about a young boy.</i>	<i>'14-year old Eddie' 'I hope you will not let Mr Smith know anything about it, for he will flog me'</i>		

**2C: Decide which facts are obvious and which are inferred. Remember that you need to infer in this question in order to pick up marks.**

Statement	Obvious or inferred?	Explain your answer
<i>In Source A, it is clear that Eddie is good at maths.</i>		
<i>In Source A, it is clear that Eddie is 14.</i>		
In Source A, it is clear that Eddie likes computer games.		
In Source A, it is clear that Eddie has a friend called Theo.		
In Source A, it is clear that Eddie is close with his father.		
In Source B, it is clear that Henry will get into trouble if he is caught writing to his father.		
In Source B, it is clear that Mr Halmer is kind to Henry.		
In Source B, it is clear that Henry misses his father.		

**Task 2D: Read this example answer answering the question:****Summarise the differences between Eddie and Henry.**

In Source A, it is clear that Eddie is close with his father. This is evident when his father tries to do Eddie's maths homework just to 'get a sense of what it's like to be 14-year-old Eddi'. This reveals that Eddie and his father are close and that his father takes a lot of interest in Eddie's school work. This is further emphasised through the fact that Eddie's father doesn't give up but 'googles a maths website' as he is determined to get the work completed and understand Eddie's maths work.

In contrast, in Source B, the reader learns that Henry is distant from his father. This is evident when he writes that he was 'sorry to learn there was no letter'. These words imply that Henry was hoping to hear from his father and is very disappointed that his father hasn't written.

In Source A, it is clear that Eddie has friends he is in contact with. This is evident when the writer states that 'he doesn't look up from his computer screen' when his father enters his room. These words imply that he is so engrossed with playing with his friends that he doesn't need to speak to his father.

In contrast, in Source B it is clear that Henry is lonely. This is evident when he asks his father not to mention writing because 'Mr Smith would flog me if he knew it'. The reader imagines that Henry lives in a very strict boarding school where he is not allowed to have communication with his family, which implies that he must feel very lonely.

**Task 2E: plan your own answer. Use these sentence starters to help you.**

In Source A, it is clear that..

In line xx,...

This suggests/mirrors/amplifies/conveys/implies/highlights/demonstrates/reveals

In contrast, in Source B, it is clear that...

In line xx,...

This suggests/mirrors/amplifies/conveys/implies/highlights/demonstrates/reveals

## A STEP-BY-STEP APPROACH TO TACKLING QUESTION 2

Now that you have practised summarising and inferring meaning, you are going to have a go at a practice question, following this step-by-step approach.

### Practice One

Here is an example question from an AQA exam paper. The sources have been shortened for the purpose of this task.

<b>Source A</b> Written in 2015, this is a review of Winter Wonderland, a winter festival that comes to Hyde Park in London every year.	<b>Source B</b> from 'The Great Exhibition of 1851' - a review written by Queen Victoria after visiting one of the first exhibitions in Britain.
<p>All ages will enjoy a trip round the Magical Ice Kingdom, which has taken on a 'Secret Forest' theme this year. It's made up of a series of mythical creatures and woodland animals created from more than 500 tonnes of ice and snow in -10 degree temperature – so wrap up warm! Feeling inspired? Try out one of the ice sculpting workshops, a new offering for 2018.</p> <p>Also new to Winter Wonderland's ice realm is a performance of Peter Pan on Ice, bringing J.M.Barrie's well-loved story to life.</p> <p>Long-time favourite, The Giant Observation Wheel, has been given a modern-day update: visitors will be able to ask Google Assistant for a hot chocolate, to make it snow for a quick selfie or even play a festive song during their ride. Not one for thrill-seekers, but if you're looking for a more relaxed fairground experience you'll get a lovely view of London from the top.</p>	<p>The Green Park and Hyde Park were one mass of densely crowded human beings, in the highest good humour and most enthusiastic. I never saw Hyde Park look as it did, being filled with crowds as far as the eye could reach. A little rain fell, just as we started; but before we neared the Crystal Palace, the sun shone and gleamed upon the gigantic edifice, upon which the flags of every nation were flying.</p> <p>We drove up Rotten Row and got out of our carriages at the entrance on that side. The sight as we came to the centre where the steps and chair (on which I did not sit) was placed, facing the beautiful crystal fountain was magic and impressive.</p> <p>The tremendous cheering, the joy expressed in every face, the vastness of the building, with all its decorations and exhibits, the sound of the organ (with 200 instruments and 600 voices, which seemed nothing), and my beloved Husband the creator of this great 'Peace Festival', uniting the industry and arts of all nations of the earth, all this, was indeed moving, and a day to live forever. God bless my dearest Albert, and my dear Country which has shown itself so great today</p>

2. You need to refer to Source A and Source B for this question.

Use details from **both** sources. Write a summary of the **different** activities at the festivals.

[8 marks]

### Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

You need to refer to Source A and Source B for this question.

Use details from both sources. Write a summary of the different activities at the festivals.

**Step 2:** *Reread each extract and underline **two** short quotations that are about activities that people can do within **each** source. Only underline things you understand!*

All ages will enjoy a trip round the Magical Ice Kingdom, which has taken on a 'Secret Forest' theme this year. It's made up of a series of mythical creatures and woodland	The Green Park and Hyde Park were one mass of densely crowded human beings, in the highest good humour and most enthusiastic. I never saw Hyde Park
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<p>animals created from more than 500 tonnes of ice and snow in -10 degree temperature – so wrap up warm! Feeling inspired? <u>Try out one of the ice sculpting workshops, a new offering for 2018.</u></p> <p>Also new to Winter Wonderland's ice realm is a <u>performance of Peter Pan on Ice</u>, bringing J.M.Barrie's well-loved story to life.</p> <p>Long-time favourite, The Giant Observation Wheel, has been given a modern-day update: visitors will be able to ask Google Assistant for a hot chocolate, to make it snow for a quick selfie or even play a festive song during their ride. Not one for thrill-seekers, but if you're looking for a more relaxed fairground experience you'll get a lovely view of London from the top.</p>	<p>look as it did, being filled with crowds as far as the eye could reach. A little rain fell, just as we started; but before we neared the Crystal Palace, the sun shone and gleamed upon the gigantic edifice, upon which the flags of every nation were flying.</p> <p>We drove up Rotten Row and got out of our carriages at the entrance on that side. The sight as we came to the centre where the steps and chair (on which I did not sit) was placed, facing the <u>beautiful crystal fountain was magic and impressive.</u></p> <p>The tremendous cheering, the joy expressed in every face, the vastness of the <u>building, with all its decorations and exhibits</u>, the <u>sound of the organ</u> (with 200 instruments and 600 voices, which seemed nothing), and my beloved Husband the creator of this great 'Peace Festival', uniting the industry and arts of all nations of the earth, all this, was indeed moving, and a day to live forever. God bless my dearest Albert, and my dear Country which has shown itself so great today</p>
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**Step 3:** Jot down what you can infer from each of the quotations you have underlined.

For example, if I had underlined the quotation 'The Giant Observation Wheel', I might think these things:

1. It is very large.
2. People can ride on it.
3. The festival must be huge to contain a giant observation wheel.
4. It is a large wheel, like a ferris wheel.

Only one of the sentences above contains inference. In other words, in only one of the sentences am I searching for hidden clues about the festival from the words that are written. Which sentence contains inference?

**Step 4:** Write one paragraph about Source A and one paragraph about Source B. If the question asks you to write about similarities, start your second paragraph with the word 'also'. If the question asks you to write about differences, start your second paragraph with the word 'however'.

Here are two example paragraphs:

(Notice where I have tried to infer meaning)

*In Source A, the writer lists winter-based activities that can be completed at Winter Wonderland. For example, the writer describes 'the ice sculpting workshops', which are 'new for 2018'. It is clear that the activities all have a winter theme and it is implied that the festival in 2018 is going to be bigger and better than ever before.*

*However, in Source B, the writer describes the sights that can be seen inside of the exhibition building. For example, the writer describes the 'vastness of the building, with all its decorations and exhibits'. It is clear from these words that there are many things to see inside the exhibition hall and that part of what is enjoyable is just the sight of all of the stalls that have been decorated well.*

Try following these steps yourself and practise answering the question.

## Practice Two

Here is an example question from an AQA exam paper. The sources have been shortened for the purpose of this task.

<p><b>Source A</b> Written in the 20th century, this extract is from 'Nurse on Call by Edith Cotteril'. Edith Cotteril was a district nurse. This is about a visit she made to a patient.</p>	<p><b>Source B</b> From 'On Trained Nurses Sick and Poor' by Florence Nightingale, written in the 19th century.</p>
<p>When I had prepared a basin of disinfectant and a bowl of hot water, I began the formidable task of cleaning Miss Fallows. She seemed surprisingly unperturbed " I suppose you get a lot of this," she said. Fleas still cavorted undiminished and I dropped them ruthlessly into the disinfectant.</p> <p>It was obvious, however, that I was fighting a losing battle. I confessed to her that I would have to report the fleas to the authorities. She did not protest. Worse was to come.</p> <p>When I came to remove the hat it was stuck fast. I prised it off and found why: her hair was cemented solid with nits and excreta of multitudinous pediculus capitis. The only thing was to clip her hair close to the scalp. She was unhappy about this, but consented. It came off hard and solid like a space helmet and I tossed it on the fire where it spat and crackled.</p>	<p>Nursing requires the most undivided attention of anything I know, and all the health and strength both of mind and body. The very thing that we find in these poor sick is that they lose the feeling of what it is to be clean. The district nurse has to show them their room clean for once—in other words, to do it herself; to sweep and dust away, to empty and wash out all the appalling dirt and foulness; to air and disinfect; rub the windows, sweep the fireplace, carry out and shake the bits of old sacking and carpet, and lay them down again; fetch fresh water and fill the kettle; wash the patient and the children, and make the bed. Every home she has thus cleaned has always been kept so. She found it a pigsty, she left it a tidy, airy room.</p>

2. You need to refer to Source A and Source B for this question.

Use details from **both** sources. Write a summary of the **similar** duties the nurses have.

[8 marks]

### Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

You need to refer to Source A and Source B for this question.

Use details from both sources. Write a summary of the similar duties the nurses have.

**Step 2:** *Reread each extract and underline **two** short quotations that are about activities that people can do within each source. Only underline things you understand!*

<p>When I had prepared a basin of disinfectant and a bowl of hot water, I began the formidable task of cleaning Miss Fallows. She seemed surprisingly unperturbed " I suppose you get a lot of this," she said. <u>Fleas still cavorted undiminished</u> and I dropped them ruthlessly into the disinfectant.</p> <p>It was obvious, however, that I was fighting a losing battle. I confessed to her that I would have to report the fleas to the authorities. She did not protest. Worse was to come.</p> <p>When I came to remove the hat it was stuck fast. I prised it off and found why: <u>her hair was cemented solid with nits</u> and excreta of multitudinous pediculus capitis. The only</p>	<p>Nursing requires the most undivided attention of anything I know, and all the health and strength both of mind and body. The very thing that we find in these poor sick is that they lose the feeling of what it is to be clean. The district nurse has to show them their room clean for once—in other words, to do it herself; to sweep and dust away, <u>to empty and wash out all the appalling dirt and foulness</u>; to air and disinfect; rub the windows, sweep the fireplace, carry out and shake the bits of old sacking and carpet, and lay them down again; <u>fetch fresh water and fill the kettle; wash the patient and the children</u>, and make the bed. Every home she has thus cleaned has always been kept so. She found it a pigsty, she left it a tidy, airy room.</p>
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<p>thing was to clip her hair close to the scalp. She was unhappy about this, but consented. It came off hard and solid like a space helmet and I tossed it on the fire where it spat and crackled.</p>	
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**Step 3:** Jot down what you can infer from each of the quotations you have underlined.

For example, if I had underlined the quotation 'I began the formidable task of cleaning Miss Fallows', I might think these things:

1. The nurse has arrived to clean someone.
2. The patient must be extremely dirty.
3. The name of the patient is Mrs Fallows.

Only one of the sentences above contains inference. In other words, in only one of the sentences am I searching for hidden clues about the festival from the words that are written. Which sentence contains inference?

**Step 4:** Write one paragraph about Source A and one paragraph about Source B. If the question asks you to write about similarities, start your second paragraph with the word 'also'. If the question asks you to write about differences, start your second paragraph with the word 'however'.

Here are two example paragraphs:

(Notice where I have tried to infer meaning)

*In Source A, the writer describes difficult cleaning activities that the nurse must carry out. In line 4, the writer makes clear the patient is very dirty by writing 'fleas still cavorted undiminished'. It is clear from this that the nurse's job is to clean up her patient. From the words 'fleas still cavorted', we can imagine that she will need a very thorough clean because she must be extremely dirty if she is infected with fleas.*

*Also in Source B, the writer describes the cleaning activities the nurses undertake. For example, the writer lists cleaning activities the nurse must undertake such as 'fetch fresh water and fill the kettle; wash the patient and the children'. It is clear that the nurse must make sure that the patient is clean, but it also seems that the nurse is responsible for helping the patient keep their children clean too.*

Try following these steps yourself and practise answering the question.

### Question 3: How does the writer use language...? [8 marks]

Just like in Question 2 of Paper 1, the examiners want to see that you can identify specific words and phrases used by the writer and explain the effect. You could try to identify similes, metaphors, personification and other language devices. To practise writing about these, you should complete the tasks from the Language Paper 1 revision booklet.

Some sources may also contain persuasive devices. These tasks are designed to help you practise analysing the effect of persuasive devices.

#### PERSUASIVE DEVICES

**Task 1: Match the persuasive device with the definition and add your own example.**

	Device		Definition	Example
1	Alliteration	A	Words that are designed to make the reader or audience feel strong emotions - either positive or negative.	
2	Rhetorical Question	B	A fact	
3	Repetition	C	Using words like 'you' and 'your' to speak to your reader or audience directly.	
4	Emotive language	D	When two words next to each other start with the same sound.	
5	Statistic	E	A question that is asked to make a statement. It does not expect an answer.	
6	Triple	F	When words or phrases are repeated to emphasise an important idea.	
7	Exaggeration	G	When three points are made to support your argument.	
8	Direct address	H	Making something sound much bigger, smaller, better or worse than it really is.	

1 =    2 =    3 =    4 =    5 =    6 =    7 =    8 =

**Task 2A: Write what persuasive device is used in each sentence.**

Example: Young people are embracing social media as it is freeing, sociable and educational. TRIPLE

- Recent government statistics show that a staggering 90% of teenagers now use social media sites such as Snapchat, Facebook and Twitter.
- This is a staggering statistic.
- Can we ban social media based on the 25% who have had a negative experience?
- Let us not see social media as a demon, damaging young people's lives. Let us not see social media as dangerous and addictive.
- Let us see social media for what it is: a tool that can help young people to become generous, kind and connected young individuals.
- Banning social media would result in a national crisis of identity.
- Social media is the most important development in the history of mankind.
- You must agree.
- Now is the time to listen. Now is the time to think. Now is the time to act.



**Task 2B: Try to explain why each device in the examples above is effective.**

Example: Young people are embracing social media as it is freeing, sociable and educational. TRIPLE

This is effective because three convincing reasons are provided to explain why social media is very beneficial, which makes the argument much more persuasive.

**Task 3A: Write what persuasive device is used in each sentence.**

Challenge: can you spot places where techniques have been combined?

Example: Young people are embracing social media as it is freeing, sociable and educational. TRIPLE

1. Cyberbullying via social media is the biggest crisis our government faces today.
2. Social media is dangerous, damaging and destructive.
3. How can we allow something so damaging to be used by young people?
4. 90% of young people state that they have, at some point in their lives, been bullied online.
5. You must agree that we cannot allow this terrible treatment of young people to continue.
6. Many young people find themselves cruelly victimised by trolls online.
7. Let us not pretend that social media is beneficial to young people. Let us not blind ourselves to the detrimental impact that social media is having on the development of young people.
8. Allowing young people onto social media exposes them to cruel and callous treatment by hateful individuals.

**Task 3B: Try to explain why each device in the examples above is effective.**

Example: Young people are embracing social media as it is freeing, sociable and educational. TRIPLE

This is effective because three convincing reasons are provided to explain why social media is very beneficial, which makes the argument much more persuasive.

**Task 4: Read this short extract and complete the table underneath.**

School uniform prevents bullying. In the same survey, 80% of students stated that they have witnessed bullying on non-uniform days. This is a staggering statistic. It is terrible to think of a young person being bullied for wearing their own clothes, when actually their own clothes should be celebrated as an expression of their personality and individuality. We must never be in a situation where a student is left feeling isolated, bullied and tormented as a result of what they wear to school. By removing uniform, you would be actively choosing for your student body to be more vulnerable to bullying. Is this what you would choose?

What persuasive devices can you find from the text above? The first row has been completed for you as an example.

Quotation	Persuasive device	Effect
'It is terrible to think of a young person being bullied for wearing their own clothes'	Emotive language ('terrible' 'bullied')	Makes the reader/audience feel strong sympathy for people who get bullied as a result of not wearing the latest trends

**Task 5: Read this short extract and complete the table underneath.**

Many footballers are not good role models, so should not be paid highly. Wayne Rooney is one of the most famous footballers and is someone that many people across the world look up to. Yet Wayne Rooney has behaved foolishly, immaturely and irresponsibly many times. If he is in the public eye, he should have a responsibility to behave well, setting a good example to young aspiring footballers who look up to him. Just last week, I heard a young child in the street speaking proudly about how much he admired Wayne Rooney. It is not right that, while he and others continue to set a poor example to young people, they should be paid so highly and rewarded for this terrible behaviour. Footballers should have their wages reduced and suffer harsh penalties if they behave immorally or illegally. This would send a clear message to fans that the poor behaviour is not encouraged or tolerated. It would ensure that our young people are being set the right example. It would ensure that our young people learn to behave kindly and responsibly. It would ensure that footballers do not think they are above the law.

What persuasive devices can you find from the text above? The first row has been completed for you as an example.

Quotation	Persuasive device	Effect
'Wayne Rooney has behaved foolishly, immaturely and irresponsibly many times'	Triple	Convinces the reader/audience that Wayne Rooney is a terrible role model because he has behaved in three very negative ways - not just one.

**Task 6: Read this short extract and complete the table underneath.**

Firstly, many children behave extremely well in restaurants. They can be polite, kind and responsible. In a recent survey, 80% of English restaurants stated that they felt happy with the way children behave. It would be wrong to punish all parents because of the behaviour of a few children. It would be wrong to prevent families from enjoying time out in restaurants because of the behaviour of a small few. I have many happy memories of meals out with my family, celebrating birthdays and other special occasions. Do you want others to be deprived of these happy memories due to the bad behaviour of just a few children? Surely it would be better to introduce stricter rules about how children behave in restaurants, so that all families may continue to enjoy meals out?

What persuasive devices can you find from the text above? The first row has been completed for you as an example.

Quotation	Persuasive device	Effect
'They can be polite, kind and responsible'	Triple	Reminds the reader/audience how good children can be by listing three of their good qualities rather than just one.

## A STEP-BY-STEP APPROACH TO TACKLING QUESTION 3

Now that you have practised writing sentences about imagery and word choice, you are going to have a go at a practice question, following this step-by-step approach.

### Practice One

Here is an example question from an AQA exam paper.

1	We drove up Rotten Row and got out of our carriages at the entrance on that side. The sight as we came to the
2	centre where the steps and chair (on which I did not sit) was placed, facing the beautiful crystal fountain was
3	magic and impressive. The tremendous cheering, the joy expressed in every face, the vastness of the building,
4	with all its decorations and exhibits, the sound of the organ (with 200 instruments and 600 voices, which seemed
5	nothing), and my beloved Husband the creator of this great 'Peace Festival', uniting the industry and arts of all
6	nations of the earth, all this, was indeed moving, and a day to live forever. God bless my dearest Albert, and my
7	dear Country which has shown itself so great today .
8	The Nave was full of people, which had not been intended and deafening cheers and waving of handkerchiefs,
9	continued the whole time of our long walk from one end of the building, to the other. Every face was bright, and
10	smiling, and many even had tears in their eyes .We returned to our place and Albert told Lord Breadalbane to
11	declare the Exhibition opened, which he did in a loud voice saying "Her Majesty commands me to declare the
12	Exhibition opened", when there was a flourish of trumpets, followed by immense cheering. Everyone was
13	astounded and delighted.

You now need to only refer to Source B, the extract from Queen Victoria's review of The Great Exhibition. How does Queen Victoria use language to describe the exhibition?

[12 marks]

### Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

You now need to only refer to Source B, the extract from Queen Victoria's review of The Great Exhibition. How does Queen Victoria use language to describe the exhibition?

**Step 2:** *Reread the extract and underline three short quotations that you understand and that have language you could comment on. Don't underline anything you don't understand as you won't be able to write confidently about it!*

1	We drove up Rotten Row and got out of our carriages at the entrance on that side. The sight as we came to the
2	centre where the steps and chair (on which I did not sit) was placed, facing the beautiful crystal fountain was
3	magic and impressive. The tremendous cheering, the joy expressed in every face, the vastness of the building,
4	with all its decorations and exhibits, the sound of the organ (with 200 instruments and 600 voices, which seemed
5	nothing), and my beloved Husband the creator of this great 'Peace Festival', uniting the industry and arts of all
6	nations of the earth, all this, was indeed moving, and a day to live forever. God bless my dearest Albert, and my
7	dear Country which has shown itself so great today .
8	The Nave was full of people, which had not been intended and deafening cheers and waving of handkerchiefs,
9	continued the whole time of our long walk from one end of the building, to the other. Every face was bright, and
10	smiling, and many even had tears in their eyes .We returned to our place and Albert told Lord Breadalbane to
11	declare the Exhibition opened, which he did in a loud voice saying "Her Majesty commands me to declare the
12	Exhibition opened", when there was a flourish of trumpets, followed by immense cheering. Everyone was
13	astounded and delighted.

**Step 3:** *Write at least three paragraphs. Example:*

**Queen Victoria makes clear the exhibition is an impressive sight to see.** She describes her view of the Crystal Palace, writing that 'the sun shone and gleamed upon the gigantic edifice'. These words create vivid imagery of bright light reflecting from the glass panes on the Crystal Palace. The verbs 'shone' and 'gleamed' have positive connotations of

light and warmth, which not only convey the beauty of the sunlight shining on the building, but also mirror the happy spirits of the crowd. Her use of the words 'gigantic edifice' emphasise the sheer size and scale of the building, helping the reader to imagine its grandeur.

## Practice Two

**Step 1:** Underline key words in the question.

You now need to only refer to Source B, the guardian opinion article, from lines 4 to 23. How does the writer use language to describe the government's transport plans?

**Step 2:** Reread the extract and underline three short quotations that you understand and that have language you could comment on. (Think about the **ARRESTED** devices). Don't underline anything you don't understand as you won't be able to write confidently about it!

	<p><b>Electric cars won't solve our pollution problems – Britain needs a total transport rethink</b></p> <p><u>George Monbiot</u>  <a href="https://www.theguardian.com/commentisfree/2020/sep/23/electric-cars-transport-train-companies">https://www.theguardian.com/commentisfree/2020/sep/23/electric-cars-transport-train-companies</a></p>
1	All vehicles create carbon emissions and cause congestion. The coronavirus crisis should help us break our
2	dependence on them
3	
4	Could it be true? That this government will bring all sales of petrol and diesel cars to an end by 2030? That it will
5	cancel all rail franchises and replace them with a system that might actually work? Could the UK, for the first time
6	since the internal combustion engine was invented, really be contemplating a rational transport policy? Hold your
7	horses.
8	
9	If the government has a vision for transport, it appears to be plug and play. We'll keep our existing transport
10	system, but change the kinds of vehicles and train companies that use it.
11	
12	A switch to electric cars will reduce pollution. It won't eliminate it, as a high proportion of the microscopic particles
13	thrown into the air by cars, which are highly damaging to our health, arise from tyres grating on the surface of the
14	road. Tyre wear is also by far the biggest source of microplastics pouring into our rivers and the sea. And when
15	tyres, regardless of the engine that moves them, come to the end of their lives, we still have no means of properly
16	recycling them.
17	
18	Cars are an environmental hazard long before they leave the showroom. One estimate suggests that the carbon
19	emissions produced in building each one equate to driving it for 150,000km. The rise in electric vehicle sales has
20	created a rush for minerals such as lithium and copper, with devastating impacts on beautiful places. If the aim is
21	greatly to reduce the number of vehicles on the road, and replace those that remain with battery-operated models,
22	then they will be part of the solution. But if, as a forecast by the National Grid proposes, the current fleet is
23	replaced by 35m electric cars, we'll simply create another environmental disaster.

**Step 3:** Write up your answer. Write at least three paragraphs.

## Question 4: Compare how the two writers convey their feelings about... [16 marks]

In order to achieve good marks in this question, you need to ask yourself:

- 1) What does each writer think?
- 2) Who is their audience?
- 3) What is their purpose?
- 4) How are the writers similar or different about what they think?
- 5) How do they use methods to get across what they think?

### IDENTIFYING A VIEWPOINT (What does each writer think?)

**Task 1A: Read Source A and answer the questions underneath.**

#### Source A

Taken from 'Wildlife under the Equator' by Paul Du Chaillu, a zoologist who travelled to West Africa in 1862 in search of gorillas. His aim was to kill one and bring it back to Europe.

His eyes began to flash fierce fire as we stood motionless on the defensive, and the crest of short hair which stands on his forehead began to twitch rapidly up and down and was perfectly frightful to look at. His powerful fangs, or enormous canines, were shown as he again sent forth a thunderous roar. And now truly he reminded me of nothing but some hellish dream creature.

1. What does Du Chaillu think of gorillas?
2. Is he used to being around gorillas?
3. Does he feel comfortable or does he feel frightened?

**Task 1B: Read Source B and answer the questions underneath.**

#### Source B

Taken from an article written by Alex Hannaford in September 2011, after he met Koko the 'talking' gorilla.

I'd been told beforehand not to make eye contact initially as it can be perceived as threatening, so I glare at the ground. But I can't help stealing a brief glance at this beautiful creature.

I sign "Hello", which looks like a sailor's salute, and she emits a long, throaty growl. "Don't worry. That means she likes you," comes the disembodied voice of Dr Penny Paterson, the foundation's president and scientific director, from somewhere inside the enclosure.

Koko lightly takes my hand and places it in the bend in her arm. It's amazing how gentle she is.

1. What does Hannaford think of Koko the gorilla?
2. Does she feel comfortable or does he feel frightened?

## COMPARING VIEWPOINTS (How are the writers similar or different in what they think?)

**Task 1A: Read Source A and B and complete the table underneath.**

<p><b>Source A</b> Taken from 'Wildlife under the Equator' by Paul Du Chaillu, a zoologist who travelled to West Africa in 1862 in search of gorillas. His aim was to kill one and bring it back to Europe.</p>	<p><b>Source B</b> Taken from an article written by Alex Hannaford in September 2011, after he met Koko the 'talking' gorilla.</p>
<p>His eyes began to flash fierce fire as we stood motionless on the defensive, and the crest of short hair which stands on his forehead began to twitch rapidly up and down and was perfectly frightful to look at. His powerful fangs, or enormous canines, were shown as he again sent forth a thunderous roar. And now truly he reminded me of nothing but some hellish dream creature.</p>	<p>I'd been told beforehand not to make eye contact initially as it can be perceived as threatening, so I glare at the ground. But I can't help stealing a brief glance at this beautiful creature.</p> <p>I sign "Hello", which looks like a sailor's salute, and she emits a long, throaty growl. "Don't worry. That means she likes you," comes the disembodied voice of Dr Penny Paterson, the foundation's president and scientific director, from somewhere inside the enclosure.</p> <p>Koko lightly takes my hand and places it in the bend in her arm. It's amazing how gentle she is.</p>

**Task 1B: Copy and complete the table to help you identify the similarities and differences in the viewpoint of the two reviewers.**

	Source A	Source B
What does the writer think of gorillas?		
Why is the writer meeting a gorilla?		
Does the writer feel comfortable with the gorilla?		

**Task 1C: Now go back to the table. Underline any differences between the viewpoints.**

**Task 1D: Copy and complete these sentences to practise writing about the different viewpoints. We use the word 'Whereas' at the start of a sentence when we are comparing differences.**

1. Whereas the writer of Source A is frightened of gorillas, the writer of Source B is...
2. Whereas the writer of Source A wants to kill a gorilla, the...
3. Whereas the writer of Source B thinks the gorilla is very gentle, the...
4. Where as the writer of Source \_\_\_ thinks, the writer of Source \_\_\_ thinks...

**Task 2A: Read these two sources, which both offer a viewpoint about trains.**

<p>Source A From an article about HS2 - the high speed trains that the government is building - taken from the internet and written in the 21st century.</p>	<p>Source B From the diary of Arthur F.Munsby exploring his view on trains, written in 1862.</p>
<p>HS2 will offer punctual, speedy and comfortable train journeys. For weary commuters who need to zip from London to Manchester regularly for meetings, that is an attractive prospect. It could mean that people from the North can take Southern jobs, meaning a better economy</p>	<p>Last night and tonight I have observed for the first time the noise of the new Charing Cross Railway. Even as I write, the dull wearing hum of trains upon the Surrey side is going on: it goes far on into the night, with every now and then the bitter shriek of some accursed engine. No one</p>

for everyone. Of course, there will also be all those jobs created by building and running the HS2.	who has not tasted the pure and exquisite silence of the London streets at night can conceive of the horror that it is gone forever.
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**Task 2B: Copy and complete the table to help you identify the similarities and differences in the viewpoint of the two reviewers.**

	Source A	Source B
What do they think of trains?		
What do they give as an example of something they like OR dislike about trains?		
What do they give as another example of something they like OR dislike about trains?		

**Task 2C: Now go back to the table. Underline any similarities between the viewpoints.**

**Task 2D: Copy and complete these sentences to practise writing about the different viewpoints.**

1. Whereas the writer of Source A sees the benefit of HS2, the ...
2. Whereas the writer of Source A is very used to trains, the writer of Source B...
3. Whereas the writer of Source B thinks trains are a 'horror', the writer of Source A...

## AUDIENCE AND PURPOSE

For question 4, you need to consider who the writers are writing for (their audience) and what their purpose is. You need to draw upon this when comparing similarities/differences between the two sources.

**Task 1: For each sentence, explain who the intended audience would be.**

**Model:**

1. 'Five easy steps to a healthy packed lunch.'

*The intended audience is parents, who pack their children's lunchbox, or older children, who make their own lunch.*

2. 'This is how you can help to prevent iron deficiency.'
3. 'Paper recycling in the office'.
4. 'Your new brown bin recycling service'.
5. 'The Guardian view on homeless people: let's give them homes and support'.
6. 'Homelessness facts for kids'
7. 'Cyclescheme: The UK's Most Popular Cycle to Work Benefit'

**Task 2A: Read Source A and Source B, which are both about electric cars.**

<p><b>Source A, opinion piece from the Guardian newspaper.</b></p>	<p><b>Source B, Factsheet about electric cars from the Young People's Trust for the Environment</b>  <a href="https://ypte.org.uk/factsheets/electric-cars/print">https://ypte.org.uk/factsheets/electric-cars/print</a></p>
<p><b>Electric cars won't solve our pollution problems – Britain needs a total transport rethink</b></p> <p><a href="https://www.theguardian.com/commentisfree/2020/sep/23/electric-cars-transport-train-companies">George Monbiot</a>  <a href="https://www.theguardian.com/commentisfree/2020/sep/23/electric-cars-transport-train-companies">https://www.theguardian.com/commentisfree/2020/sep/23/electric-cars-transport-train-companies</a></p> <p>All vehicles create carbon emissions and cause congestion. The coronavirus crisis should help us break our dependence on them</p> <p>Could it be true? That this government will bring all sales of petrol and diesel cars to an end by 2030? That it will cancel all rail franchises and replace them with a system that might actually work? Could the UK, for the first time since the internal combustion engine was invented, really be contemplating a rational transport policy? Hold your horses.</p> <p>If the government has a vision for transport, it appears to be plug and play. We'll keep our existing transport system, but change the kinds of vehicles and train companies that use it.</p> <p>A switch to electric cars will reduce pollution. It won't eliminate it, as a high proportion of the microscopic particles thrown into the air by cars, which are highly damaging to our health, arise from tyres grating on the surface of the road. Tyre wear is also by far the biggest source of microplastics pouring into our rivers and the sea. And when tyres, regardless of the engine that moves them, come to the end of their lives, we still have no means of properly recycling them.</p> <p>Cars are an environmental hazard long before they leave the showroom. One estimate suggests that the carbon emissions produced in building each one equate to driving it for 150,000km. The rise in electric vehicle sales has created a rush for minerals such as lithium and copper, with devastating impacts on beautiful places. If the aim is greatly to reduce the number of vehicles on the road, and replace those that remain with battery-operated models, then they will be part of the solution. But if, as a forecast by the National Grid proposes, the current fleet is replaced by 35m electric cars, we'll simply create another environmental disaster.</p>	<p><b>Electric Cars</b></p> <p>Electric vehicles are becoming more popular. In this factsheet we explore why.</p> <p><b>What are the downsides to electric cars?</b></p> <p><b>Their batteries need rare metals.</b>  The batteries for electric cars use a lot of lithium, the lightest metal and the lightest solid element under normal conditions. Chile produces the largest amount of lithium (8,800 tonnes per year), with other big producers including Argentina and China, while Bolivia has the world's largest known reserves.</p> <p><b>Making electric cars creates more emissions</b>  To get a real idea of how much greenhouse gas is emitted during the manufacture of an electric car, you have to look at how its components are sourced and made. The raw materials for making the car have to be mined, and the process of mining creates a lot of greenhouse gases. Then the raw materials have to be refined before they can be used, which again emits more greenhouse gas. Then more greenhouse gas is emitted in the manufacturing process.</p> <p><b>Electric cars are more expensive to buy</b>  The purchase price of electric cars does tend to be considerably higher than a petrol or diesel-engined version of the same car.</p> <p><b>What are the benefits of electric cars?</b></p> <p><b>Electric cars are more energy efficient</b>  An amazing advantage electric cars have over fossil-fuel powered ones is their efficient use of the energy you put into their batteries. An electric car converts between 75 and 95% of its available energy into motion.</p> <p><b>Electric cars have incredible acceleration</b>  Whilst this might not be strictly considered a benefit, many electric cars are capable of phenomenal acceleration. This is because electric cars produce maximum torque at zero revolutions per minute (rpm) and can continue this pretty much through their rev range.</p>



## 2B: Copy and complete this table.

	Source A	Source B
Who is the intended audience?		
Provide one or two words that support your view about who the intended audience is.		
What is the writer's purpose?		
Provide one or two words that support your view about what their purpose is.		

## WRITERS' METHODS (How do they use methods to get across what they think?)

## Task 1A: Reread Source A and Source B and complete the table underneath.

Source A Written by Bob Beckett, who reviewed Pink Pizza and enjoyed it.	Source B Written by Nessa Hikar, who also reviewed Pink Pizza but didn't enjoy it.
I wanted to try Pink Pizza because I heard that it 'does what it says on the tin'. I wasn't disappointed. Everything was stunning inside the restaurant: pink walls, pink chairs, pink toilets and a pink bar area. Plus everything was pink! We ordered the 'Spicy' pizza and were wowed by the delicious flavours of sausage and chillis. We also ordered a strawberry milkshake, which was the best milkshake I have ever tasted. I finished off my meal with a cheesecake, while everyone else was tucking into ice cream sundaes. Overall, it was a great experience. I would definitely go back!	The only reason I went to Pink Pizza was for a dare. I decided I could just about cope with sitting inside a restaurant in which absolutely everything was pink. But when I got there, the decor made me feel slightly ill. Pink chairs, pink walls and a pink bar. Even the toilets were pink! We ordered the special 'Pink Pizza' which, for some bizarre reason, had beetroot on it. I don't like beetroot at the best of times. The flavours were very strange. This was accompanied by a milkshake, which tasted mostly of milk and not much else. For dessert, my friends ordered a soggy-looking cheesecake but I declined. I don't think I will be visiting Pink Pizza again any time soon.

## Complete this table about Source A. The first row has been done for you as an example.

What do they think of the...	Quotation	Any methods? Word choice? Imagery? Simile? Personification? Metaphor? ARRESTED?	How does this link with their audience or purpose?
..decor? <i>They liked the decor.</i>	<i>'Stunning' 'pink'</i>	<i>Adjective 'stunning' = admire the look of the decor, think it is beautiful to look at Repetition of 'pink' emphasises how much they enjoyed seeing the colour pink everywhere.</i>	<i>Wanted to try pink pizza. Heard it was a good place. Looking to find positives.</i>
..pizza?			
...milkshake?			
...dessert?			
...restaurant overall?			

## Complete this table about Source B. The first row has been done for you as an example.

What do they think of the...	Quotation	Any methods? Word choice? Imagery? ARRESTED?	How does this link to the audience or purpose?
..decor?  Dislikes the decor	<i>'Made me feel slightly ill' 'pink'</i>	<i>'ill ' = hyperbole implies the writer found the decor disgusting and repulsive to look at. Repetition of 'pink' emphasises how much they hated the fact that everything was pink.</i>	<i>Only went there on a dare. Not looking to find the positives.</i>
..pizza?			
...milkshake?			
...dessert?			
...restaurant overall?			

**Task 1B: Read this example paragraph:**

**Whereas the writer of source A admired the novelty of the decor in the restaurant, the writer of source B was repulsed by it.** The writer of source A sought out a meal at pink pizza based on a recommendation, thus was prepared for the novel pink decor that he was surrounded by. He makes clear he enjoyed the decor by describing it as 'stunning'. His repetition of the word 'pink' combined with the exclamatory sentence 'plus everything was pink!' emphasises how much he enjoyed the bright and vibrant colours in the restaurant. In contrast, the writer of source B admits to going to Pink Pizza on a 'dare', which implies that she was not necessarily keen to try it out and had been cajoled into doing so. As a result of her preconceptions, her view of the decor is not quite as positive. She also repeats the word 'pink' but, in contrast to source A, where this repetition seemed to emphasise his delight at the decor, in Source B, it emphasises how much she dislikes the dominance of the colour pink. The writer of Source B also uses hyperbole when she suggests that the colour made her 'feel slightly ill'. This hyperbolic phrase exaggerates the writer's dislike of the colour scheme, suggesting that it is so bad that it made her feel physically repulsed.

**Task 2A: Reread Source A and Source B and complete the table underneath.**

Source A From an article about HS2 - the high speed trains that the government is building - taken from the internet and written in the 21st century.	Source B From the diary of Arthur F.Munsby exploring his view on trains, written in 1862.
HS2 will offer punctual, speedy and comfortable train journeys. For weary commuters who need to zip from London to Manchester regularly for meetings, that is an attractive prospect. It could mean that people from the North can take Southern jobs, meaning a better economy for everyone. Of course, there will also be all those jobs created by building and running the HS2.	Last night and tonight I have observed for the first time the noise of the new Charing Cross Railway. Even as I write, the dull wearing hum of trains upon the Surrey side is going on: it goes far on into the night, with every now and then the bitter shriek of some accursed engine. No one who has not tasted the pure and exquisite silence of the London streets at night can conceive of the horror that it is gone forever.

Complete this table about Source A. The first row has been done for you as an example.

What does the writer think of trains?	Quotation	Any methods? Word choice? Imagery? ARRESTED?	How does this link to the writer's audience or purpose?
<i>They will make money for the economy.</i>	<i>'Better economy for everyone'</i>	<i>Word 'everyone' is convincing, suggesting that we should all see the benefit of the HS2 trains as they will benefit all of us.</i>	<i>The writer aims to educate people about the benefits of HS2.</i>

Complete this table about Source B. The first row has been done for you as an example.

What do they think of trains?	Quotation	Any methods? Word choice? Imagery? ARRESTED?	How does this link to the writer's purpose or audience?
<i>He finds the noise unpleasant and irritating.</i>	<i>'dull wearing hum of trains'</i>	<i>Adjective 'dull' indicates that the noise is unpleasant. Also has onomatopoeic effect. Adjective 'wearing' indicates that he finds it irritating.</i>	<i>Introspective account from a diary. Personal perspective. New to trains.</i>

**Task 2B: Rewrite the quotations you have selected and try to list three things you could write about them. One has been done for you as an example.**

TS: Whereas the writer of Source A explains the usefulness of HS2 trains for commuters, the writer of Source B complains of noise pollution.

Source A quotation: *'speedy, punctual and comfortable'*

- 1. In other words, writer of Source A sees there are many benefits to the HS2 trains.*
- 2. Writer uses a triple.*
- 3. Triple emphasises the number of benefits there are to the HS2 trains - not just one benefit- commuters can benefit from getting to places more quickly, arriving punctually and feeling comfortable on the journey.*

Source B quotation: \_\_\_\_\_

1. ....
2. ....
3. ....

**Task 2C: Read this example paragraph.**

Whereas the writer of Source A explains the usefulness of HS2 trains for commuters, the writer of Source B complains of noise pollution. The writer of source A highlights the multiple conveniences of HS2 trains by describing them as ‘speedy, punctual and comfortable’. The writer’s use of a triple persuasively coaxes the reader, who may be unfamiliar with HS2 and is perhaps skeptical about the benefits, to consider the many uses of such a technological development. The benefits highlighted: speed, comfort and punctuality, appeal to commuters who may find themselves taking advantage of the HS2 trains in the future. In contrast, the writer of source B highlights the noise pollution created by trains by describing the ‘dull, wearing hums of trains’. The writer’s use of the word ‘hums’ has an onomatopoeic effect, helping the reader to vividly imagine the dull, incessant hum of a train in the early hours of the morning, while the adjective ‘wearing’ demonstrates clearly that this sound is unwelcome and unsolicited. In contrast to the writer of Source A, who seeks to convince commuters of the benefits of HS2, the writer of the Source B offers his own introspective account of his personal experience of living near a train line, which clearly bothers him on a nightly basis.

**Task 2E: Write your own paragraph.****A STEP-BY-STEP APPROACH TO TACKLING QUESTION 4**

Now that you have practised different skills that will help you improve your answer to question 4, you are going to have a go at a practice question, following this step-by-step approach.

**Practice One**

Here is an example question from an AQA exam paper. The sources have been shortened for this task.

<p><b>Source A</b> Taken from ‘Wildlife under the Equator’ by Paul Du Chaillu, a zoologist who travelled to West Africa in 1862 in search of gorillas. His aim was to kill one and bring it back to Europe.</p>	<p><b>Source B</b> Taken from an article written by Alex Hannaford in September 2011, after he met Koko the ‘talking’ gorilla.</p>
<p>His eyes began to flash fierce fire as we stood motionless on the defensive, and the crest of short hair which stands on his forehead began to twitch rapidly up and down and was perfectly frightful to look at. His powerful fangs, or enormous canines, were shown as he again sent forth a thunderous roar. And now truly he reminded me of nothing but some hellish dream creature.</p>	<p>I’d been told beforehand not to make eye contact initially as it can be perceived as threatening, so I glare at the ground. But I can’t help stealing a brief glance at this beautiful creature.</p> <p>I sign “Hello”, which looks like a sailor’s salute, and she emits a long, throaty growl. “Don’t worry. That means she likes you,” comes the disembodied voice of Dr Penny Paterson, the foundation’s president and scientific director, from somewhere inside the enclosure.</p> <p>Koko lightly takes my hand and places it in the bend in her arm. It’s amazing how gentle she is.</p>

You need to refer to the whole of Source A and the whole of Source B.  
Compare how the writers convey their different views on gorillas.

[16 marks]

**Step-by-step guidance:**

**Step 1:** *Underline key words in the question.*

You need to refer to the whole of Source A and the whole of Source B.  
Compare how the writers convey their different views on gorillas.

**Step 2:** *Reread each extract and underline three fruitful quotations.*

<p><b>Source A</b> Taken from 'Wildlife under the Equator' by Paul Du Chaillu, a zoologist who travelled to West Africa in 1862 in search of gorillas. His aim was to kill one and bring it back to Europe.</p>	<p><b>Source B</b> Taken from an article written by Alex Hannaford in September 2011, after he met Koko the 'talking' gorilla.</p>
<p>His eyes began to <u>flash fierce fire</u> as we stood motionless on the defensive, and the crest of short hair which stands on his forehead began to twitch rapidly up and down and was perfectly frightful to look at. His <u>powerful fangs</u>, or <u>enormous canines</u>, were shown as he again sent forth a thunderous roar. And now truly he reminded me of nothing but some <u>hellish dream creature</u>.</p>	<p>I'd been told beforehand not to make eye contact initially as it can be perceived as threatening, so I glare at the ground. But <u>I can't help stealing a brief glance at this beautiful creature</u>.</p> <p>I sign "Hello", which looks like a sailor's salute, and she emits a long, throaty growl. "Don't worry. That means she likes you," comes the disembodied voice of Dr Penny Paterson, the foundation's president and scientific director, from somewhere inside the enclosure.</p> <p>Koko <u>lightly takes my hand and places it in the bend in her arm. It's amazing how gentle she is.</u></p>

**Step 3:** write up your paragraphs. Here is an example.

*Whereas the writer of Source A believes gorillas are grotesque and terrifying, the writer of Source B thinks they are beautiful, gentle creatures. In line 7 of Source A, the writer presents the gorilla as terrifying by describing it as a 'hellish dream creature'. This metaphor implies that the writer thinks the gorilla is like a creature from a terrible nightmare. The writer's use of the adjective 'hellish' suggests the writer thinks that the gorilla looks like a creature that has arisen from the depths of hell, while the word 'creature' implies that the writer does not see the gorilla as an animal, but more as an unrecognisable monster. As a discoverer in 1862, the writer of Source A is clearly unfamiliar with the appearance of the gorilla, thus sees it as a grotesque creature. Seeking only to kill it and bring it back to England, the writer is not seeking out the gorilla's beauty or gentility. In contrast, the writer of Source B demonstrates how much she likes the look of the gorilla by writing 'I can't help stealing a glance at the beautiful creature'. The phrase 'I can't help stealing a glance' not only implies that the writer is unable to take her eyes off the gorilla, but also implies that she doesn't want to impose upon the gorilla by staring too much. It is clear that she is treating the gorilla as an emotionally intuitive creature. In contrast to the writer of source A, who saw the gorilla as a 'hellish dream creature', the writer of source B uses the adjective 'beautiful' to describe the gorilla. The writer of source B, meeting a famous talking gorilla for the first time in the 21st century - much later than source A - seems more in awe of the animal's beauty.*

Try following these steps yourself and having a go at your own answer.

Notice in this answer that I have tried to write in detail about each quotation and I have used the words 'in contrast' halfway through my paragraph to show the examiner that I am comparing.

## Practice Two

Here is an example question from an AQA exam paper. The sources have been shortened for this task.

<b>Source A</b> Taken from 'Easy Way to Stop Smoking' by Allen Carr, published in 1985.	<b>Source B</b> Taken from an instruction guide called 'Manners for Men' written by Mrs CE Humphrey in 1897.
<p>Instead of lighting up cigarettes subconsciously, I began to analyse my feelings as I was smoking them. This confirmed what I already knew. I wasn't enjoying them; they were filthy and disgusting. I started looking at non-smokers. Until then, I had always regarded non-smokers as wishy-washy, unsociable, fussy people. However, when I examined them, they appeared, if anything, stronger and more relaxed. They appeared to be able to cope with the stresses and strains of life, and they seemed to enjoy social functions more than non smokers. They certainly had more sparkle and zest* than smokers. I asked some people who had given up smoking if they missed it. Most said, 'Miss it? You must be joking. I have never felt better in my life.'</p> <p>*zest = energy</p>	<p>The good manners in this, as in many other matters, has altered during the last few years. At one time it was considered a sign of infamously bad taste to smoke in the presence of women in any circumstances. But it is now no longer so. So many women smoke themselves, that in some houses even the drawing-room is thrown open to Princess Nicotine.</p> <p>It is now no uncommon thing to see a man in evening dress smoking in a carriage with a lady on their way to opera or dinner. This is going rather too far, for her garments become as much impregnated with the odour of tobacco as if she had herself been smoking.</p> <p>Even to men who smoke, the smell of stale tobacco smoke is revolting. Fancy, then, how it must offend the olfactory* nerves of women.</p> <p>*olfactory nerves = nerves that help us smell</p>

You need to refer to the whole of Source A and the whole of Source B.  
 Compare how the writers convey their different views on smoking.

[16 marks]

### Step-by-step guidance:

**Step 1:** *Underline key words in the question.*

You need to refer to the whole of Source A and the whole of Source B.

Compare how the writers convey their different views on smoking.

**Step 2:** *Reread each extract and underline three fruitful quotations.*

<b>Source A</b> Taken from 'Easy Way to Stop Smoking' by Allen Carr, published in 1985.	<b>Source B</b> Taken from an instruction guide called 'Manners for Men' written by Mrs CE Humphrey in 1897.
<p>Instead of lighting up cigarettes subconsciously, I began to analyse my feelings as I was smoking them. This confirmed what I already knew. I wasn't enjoying them; they were <u>filthy and disgusting</u>. I started looking at non-smokers. Until then, I had always regarded non-smokers as wishy-washy, unsociable, fussy people. However, when I examined them, they appeared, if anything, stronger and more relaxed. They appeared to be able to cope with the stresses and strains of life, and they seemed to enjoy social functions more than non smokers. They certainly had more <u>sparkle and zest</u>* than smokers. I was asked recently if I missed smoking '<u>Miss it?</u> I asked. '<u>You must be joking. I have never felt better in my life.</u>'</p> <p>*zest = energy</p>	<p>The good manners in this, as in many other matters, has altered during the last few years. At one time it was considered a sign of infamously bad taste to smoke in the presence of women in any circumstances. But it is now no longer so. <u>So many women smoke themselves</u>, that in some houses even the drawing-room is thrown open to Princess Nicotine.</p> <p>It is now <u>no uncommon thing</u> to see a man in evening dress smoking in a carriage with a lady on their way to opera or dinner. This is going rather too far, for her garments become as much <u>impregnated with the odour of tobacco</u> as if she had herself been smoking.</p> <p>Even to men who smoke, <u>the smell of stale tobacco smoke is revolting</u>. Fancy, then, how it must offend the olfactory* nerves of women.</p>

*olfactory nerves = nerves that help us smell
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**Step 3:** Write up your paragraphs. Here is an example.

*Whereas the writer of Source A is relieved that he has given up smoking, the writer of Source B worries about the rise of smoking. In the final line of Source A, Carr makes clear he is relieved by writing 'Miss it? I have never felt better in my life'. Carr's use of a rhetorical question makes a very clear statement to his reader, implying that his life has been greatly improved since he gave up smoking. His use of hyperbole with the words 'never felt better in my life' exaggerates the positive impact that quitting smoking has had on him, in an attempt to persuade others to quit too. In contrast, Humphrey focuses on the rise of smoking, by writing 'so many women smoke' and 'it is no uncommon thing'. Her use of the words 'so many' indicate her surprise and disgust about the number of people that smoke, while the words 'no uncommon thing' indicate that it has become normal in 1897 for people to smoke. While they focus on different aspects of smoking, it does seem that both writers believe people would be better if they didn't smoke.*

Try following these steps yourself and having a go at your own answer.

Notice in this answer that I have tried to write in detail about each quotation and I have used the words 'in contrast' halfway through my paragraph to show the examiner that I am comparing. In my concluding sentence, I have made another connection between the two sources.

**Question 5: Writing to persuade or inform about... [40 marks]**

Paper 2 Question 5 will always give you a statement.

You will need to argue that you agree or disagree with the statement.

You will need to write in the form of an article, letter, speech or leaflet. This booklet will look at the three most popular forms: article, letter and speech.

**Knowing what form to write in****Article**

Here is an example question. Read the question and the information underneath.

**“Children should be banned from restaurants. They are noisy and annoy other customers. People want to have adult conversations in a sophisticated setting.”**

**Write an article for the local paper where you argue for or against this point of view.**

Notice in this question that you have been asked to write an article for the local paper. When writing an article, you should include a **heading**. This will demonstrate to the examiner that you understand the form.

**Task 1: Highlight or underline the best heading in this list for the article above.**

- A. CHILDREN SHOULD BE BANNED FROM RESTAURANTS.
- B. WHY CAN'T I HEAR MYSELF THINK? RESTAURANTS ARE NO PLACE FOR YOUNG CHILDREN
- C. CHILDREN ARE ANNOYING AND SHOULD BE BANNED FROM RESTAURANTS.
- D. IT'S TIME FOR A CHANGE

Explain your choice:

Extension: Write your own heading for the article.

**Task 2: Write your own heading for each of these questions:**

1. Young people spend too much time on their smartphones, meaning they do not spend enough time doing sports or activities or communicating with their families. Write an article for your local newspaper in which you argue for or against this point of view.
2. Footballers and celebrities are paid too much. This money should be given to doctors, teachers and other frontline workers. Write an article for your local newspaper in which you argue for or against this point of view.
3. Musicians are unable to make a living due to spotify paying them barely any money for each song or album they release. We should do away with online streaming and bring back CDs. Write an article for your local newspaper in which you argue for or against this point of view.



## Speech

Here is a different question that asks you to write in a different form.

**“Footballers get paid far too much. They are not essential or important members of society and it is a shame that they have so much money and influence.” Write a speech for your peers where you argue for or against this point of view.**

Notice in this question that you have been asked to write a speech for your peers (people the same age as you). When writing a speech, you should **address your listeners in your opening statement**.

**Task 1:** Read this opening statement of a speech.

Good afternoon teachers and fellow classmates. It is a pleasure to be here today speaking to you about the vital issue of the national living wage.

Write your own opening statement for a speech for each of these questions:

1. Young people spend too much time on their smartphones, meaning they do not spend enough time doing sports or activities or communicating with their families. Write a speech for your classmates arguing your point of view.
2. Footballers and celebrities are paid too much. This money should be given to doctors, teachers and other frontline workers. Write a speech to deliver to teachers and fellow classmates in an assembly.
3. Musicians are unable to make a living due to spotify paying them barely any money for each song or album they release. We should do away with online streaming and bring back CDs. Write a speech for your local radio station arguing your point of view.

## Letter

Here is a different question that asks you to write in a different form.

**'School uniform is the number one most important factor in ensuring that students behave well and achieve academic success at school'. Write a letter to your head teacher, arguing for or against the abolition of school uniform.**

Notice in this question that you have been asked to write a letter to your head teacher. When writing a letter you should include:

- (1) The date and your address (you can make one up or use the school address) in the top right hand corner
- (2) To open: Dear Sir/Madam or the name of a specific person mentioned in the question
- (3) To close: Yours sincerely to close if you know the name of the person you're writing to / yours faithfully if you have addressed the letter to Dear Sir/Madam or Dear Prime Minister (i.e. you haven't used a specific name)

**Task 1:** Write the opening and ending of your letter to each of these people.

- |                                |                              |
|--------------------------------|------------------------------|
| 1. Your head teacher           | 4. The Prime Minister        |
| 2. Your best friend            | 5. The Minister of Education |
| 3. The editor of the newspaper | 6. The Minister of Transport |

## Audience

### Consider these two similar tasks:

- A. Write a letter to your head teacher in which you argue for the abolition of school uniform.
- B. Write a letter for your student newsletter in which you argue for the abolition of school uniform

The purpose of both texts is the same: arguing for the abolition of school uniform. However, the difference in target audience—the head teacher or fellow students—will make both pieces very different.

Task A will require a more formal and polite tone.

Task B will require a less of a formal tone because your audience is your student body. However, always avoid slang. Remember that it is an exam and a certain level of formality is expected. You will need to craft your writing carefully.

You need to consider the person reading the text and how you can best communicate with them to achieve your purpose.

**Task 1:** Write the opening statement of a letter on this topic, for each of the audiences listed below:

*Vegetarianism must be made compulsory in order to prevent further violations of animal rights and further environmental issues.*

1. Your local MP.
2. Students in Y7.
3. Students in Y11.
4. Teachers and governors.
5. A best friend.

**Task 2: Identify the form and audience. For each, should you be formal or less formal in writing them?**

1. Write an article for a broadsheet newspaper.
2. Write a letter to your MP.
3. Write an article for your student newsletter.
4. Write a letter to your headteacher.
5. Write a speech to give at a school assembly.
6. Write a letter to your local newspaper.
7. Write a speech to give at your local radio station.

**Task 3: in each example, the student has not acknowledged the form and audience. Rewrite each sentence.**

1. In an article for a broadsheet newspaper:  
*Smoking is pretty bad for you and should be got rid of to stop people from dropping dead when they're so young.*
2. In a letter to your MP:  
*80% of teens today use social media all the time and I can't blame them to be honest.*
3. In an article for your student newsletter:  
*Do you have young, innocent, vulnerable children? Are you really suggesting that we get them off social media and throw them out onto the streets to socialise?*
4. In a letter to your headteacher:  
*The only person I know who does use a mobile phone is my granddad, so why are you stopping me from using one at school?*
5. In a speech to give at a school assembly:  
*Young people today use social media as one of their only remaining outlets and methods for doing good.*
6. In a letter to your local newspaper:  
*The tie is also really uncomfortable—I feel half choked most of the time.*
7. Write a speech to give at your local radio station.  
*Friends, students, parents and teachers. I am here to speak to you today about the dangers of social media.*

## Coming up with three arguments

You must try to come up with at least three arguments before or against the statement.  
You should write one paragraph for each argument.

**Task 1: Look again at an example question.**

**“Children should be banned from restaurants. They are noisy and annoy other customers. People want to have adult conversations in a sophisticated setting.”**

**Write an article for the local paper where you argue for or against this point of view.**

Important words and phrases in the question have been underlined. You can use these to help you come up with your arguments. Here are three example arguments that **don't support** this statement.

- (1) Many children behave very well and it is not fair to punish all families for the behaviour of some children.
- (2) Many restaurants get much of their income from families eating. If we were to ban children, this would make it very difficult for the restaurants to make enough money. This may result in many restaurants closing.
- (3) A better solution would be for restaurants to introduce a cut-off time (a curfew) when children are no longer allowed, so that adults may have adult conversations without them being interrupted by the noise of young children. OR to have family-friendly and adult-only restaurants, so that adults may eat in peace if they want to.

You should always plan your three arguments before you begin writing. This will help you to make sure you don't run out of things to say.

**Task 1A. Your turn. Reread the statement above.**

**Decide: do you support the statement or do you not support the statement?**

**Underline or highlight the words that reflect your view.**

- (1) I do/do not support the statement.
- (2) I think children should/should not be allowed in restaurants.

**Task 1B: Plan your three arguments:**

- (1) Children should/should not be allowed in restaurants because
- (2) Children should/should not be allowed in restaurants because
- (3) Children should/should not be allowed in restaurants because

**Task 2: Look at another example question.**

**“Footballers get paid far too much. They are not essential or important members of society and it is a shame that they have so much money and influence.” Write a speech for your peers where you argue for or against this point of view.**

Important words and phrases in the question have been underlined. You can use these to help you come up with your arguments. Here are three example arguments that **support** this statement.

- (1) Footballers are paid far more than other more important jobs such as doctors and teachers. Doctors and teachers help people every day. Doctors even sometimes risk their lives to help people. It does not seem right that footballers are paid so much more when their role is not as important in our society.
- (2) There is so much poverty in England. Many families struggle to live on the money they earn. There has been a rise in foodbanks in recent years, as families struggle to afford enough food. It is not right that, while some people live in poverty, footballers earn so much money.
- (3) Footballers are often not very good role models. Some footballers have been in trouble for anti social behaviour. It is not right that people who are not acting as good role models are paid so much money. It is like rewarding bad behaviour.

You should always plan your three arguments before you begin writing. This will help you to make sure you don't run out of things to say.

**Task 2A. Your turn. Reread the statement above.**

**Decide: do you support the statement or do you not support the statement?**

**Underline or highlight the words that reflect your view.**

- (1) I do/do not support the statement.
- (2) I think footballers should/should not be paid less.

**Task 2B: Plan your three arguments:**

- (1) I think footballers should/should not be paid less because\_
- (2) I think footballers should/should not be paid less because\_
- (3) I think footballers should/should not be paid less because\_

**Task 3: Look at another example question**

**'School uniform is the number one most important factor in ensuring that students behave well and achieve academic success at school'.**

**Write a letter to your head teacher, arguing for or against school uniform.**

Important words and phrases in the question have been underlined. You can use these to help you come up with your arguments. Here are three example arguments that **support** this statement.

- (1) School uniform helps all students to feel equal. They do not feel the pressure every day of having to dress to impress their classmates. Worrying about dressing to impress their classmates means they will be able to think less about their lessons, so won't do as well in school.
- (2) School uniform prevents bullying. Many young people bully their peers if they do not wear the latest fashions or expensive labels. Removing school uniform leaves students more vulnerable to bullying and could mean the behaviour in the school deteriorates (gets worse).
- (3) School uniform encourages students to behave well when they are walking to and from school because they know they are representing the school. It means issues with behaviour can be picked up by staff because members of the public can report it to the school. It helps students behave better and keeps them safe.

**Task 3A. Your turn. Reread the statement above.**

**Decide: do you support the statement or do you not support the statement?**

**Underline or highlight the words that reflect your view.**

- (1) I do/do not support the statement.
- (2) I think students should/should not wear school uniform.

**Task 3B: Plan your three arguments:**

- (1) I think students should/should not wear school uniform because...
- (2) I think students should/should not wear school uniform because...
- (3) I think students should/should not wear school uniform because\_

**Task 4: Top Twenty Topics. Write 2 reasons for or against each of these statements...**

1. 'Parents are overprotective and should let their children do risky activities to prepare them for life.'
  2. 'Homework has no value. Students should be relaxing in their spare time.'
  3. 'People are too attached to their pets. Animals are here to be useful, not to be spoilt.'
  4. 'Teenagers have few options to enjoy themselves.'
  5. 'Punishments aren't tough enough in society and young people think the law is lenient.'
- 
1. 'It is up to young people to take action to protect the planet from climate change and global warming.'
  2. 'Festivals and fairs should be banned. They encourage bad behaviour and disrupt communities.'
  3. 'The government should invest in public transport as there are so many good reasons to use it.'
  4. 'Schools must provide more opportunities for young people to help them succeed when they leave.'
  5. 'Child poverty is holding back our country.'
- 
1. 'All young people should be given the opportunity to participate in overseas trips as part of their school experience.'
  2. 'Nurses and teachers deserve higher wages, not footballers.'
  3. 'When a student is being bullied, all students in the school need to take responsibility and action to help.'
  4. 'Everyone should be paid the same – that is the only way for society to work well.'
  5. 'Homelessness is not the fault of the homeless person. Everyone in society must take responsibility.'
- 
1. 'Social media sites have negative effects on teenagers' lives and should be banned.'
  2. 'School uniform is important in schools.'
  3. 'Students should be allowed to use mobile phones and other technology in schools.'
  4. 'Smoking is damaging and stupid.'
  5. 'Old people are more to blame for neglecting the environment than young people.'

## Using the ARRESTED devices to make yourself sound convincing

Here is a reminder of the persuasive devices.

	Device	Why it is effective	Definition	Example
A	Alliteration	Makes the text catchy	A group of words beginning with the same letter or sound	'Smoking sticks'
R	Rhetorical Question	Asked for effect - no real answer is expected. Often has an obvious answer, and you ask it to make a clear point.	Any question in a piece of writing which does not require an answer.	"Do you want to die young?"
R	Repetition	Emphasises important points	Writing a word or phrase more than once	"Smoking is stupid. Smoking is pointless."
E	Emotive Language	Makes the topic of the text seem overly good or bad, depending on the purpose of the text.	Words which elicit a powerful emotional response,	"Smoking is barbaric and torturous."
S	Statistics	Make the text seem authoritative and believable.	Numerical facts and data.	"8/10 smokers want to quit."
T	(rule of) three	Makes the text catchy - sticks in the reader's head.	List of three things, e.g. adjectives in a sentence.	"Smoking is expensive, harmful and anti-social."
E	Exaggeration	Emphasises an important point	Overstating a point.	"One puff could kill us all."
D	Direct address	Makes the reader feel they feel that they are being addressed directly and that the text is written for them.	Referring to the reader directly using the pronouns "we" or "you".	"You need to give up smoking."

**Task 1:** Read this speech. On lined paper, extract examples of persuasive devices, explain which device has been used and why it is effective.

Good afternoon, fellow Y10 classmates. I am here to talk to you about the important issue of social media use. I am here to convince you today that social media must NOT be banned. Young people are embracing social media as it is freeing, sociable and educational.

Recent government statistics show that a staggering 90% of teenagers now use social media sites such as Snapchat, Facebook and Twitter. Parents, teachers and young people themselves have expressed concerns about the negative impact of social media sites on teenagers' wellbeing, suggesting that they are leading to low self-esteem and addictive, obsessive behaviour. However, I disagree and I am here to convince you of the importance of keeping social media in our lives.

Firstly, let me be clear: of course social media can, at times, have a negative impact. In the news, we hear heartbreaking stories of teenagers who have ended their lives as a result of cyberbullying. However, this is not a problem unique to social media. Bullying has always been in existence. We must tackle bullying at the root-cause, educating young people about kindness and acceptance, rather than blame social media for making bullying worse. If we keep blaming social media, we are ignoring the important issue at hand.

Contrary to popular belief that many teenagers are bullied on social media, in a recent survey of students at Jane Austen College, 75% stated that they had only ever had a positive experience. Can we ban social media based on the 25% who have had a negative experience? This - to me- seems wholly unfair. We must ensure that the majority, who have never had any issues, continue to benefit from the many things that social media has to offer.

Social media eases isolation. For many young people, social media provides a safe and secure haven, where they can be free of other pressures in their lives, embrace their individuality and interact with other young people who

share similar interests to them. It is not just young people who benefit from this social connection. In the newspaper just a few weeks ago, I read a very touching story about an elderly lady who, for many months, due to social distancing and self-isolation, had seen none of her relatives. She spent days and days in her own company, feeling lonelier and more miserable by the minute. However, after a friendly neighbour installed a social media site onto her phone, which enabled her to make video calls with relatives, she has since been able to see the faces of her grandchildren and has joined large family gatherings on the app 'House Party'. Would you deprive a poor, elderly, lonely lady of this experience? That's what would happen if we banned social media sites altogether.

Social media encourages young people to engage with charitable causes. Sites such as justgiving.com enable young people to generate money for good causes and raise the profile of issues that are important to them. One young girl recently raised more than £1000 for the NHS by walking the length of a marathon in her back garden. Would she have achieved this if she had not been able to share her cause via social media sites? I am sure you will agree that it is highly unlikely. Social media therefore can be used for very good causes and can encourage young people to do something positive for their local community. We must ensure that they can continue to do this.

Finally, let's consider social media's role in helping young people keep up with the news. Before the introduction of social media, young people would need to pick up a newspaper, tune into the radio or switch on the news on the television in order to keep up with current affairs. How many young people do you know who would do this, when they could be texting their friends on their phones? Having news accessible on social media sites means that young people are much more likely to engage with current affairs, which is building a generation of teenagers who are more intelligent, aware and in-tune with what's happening in the world around them.

In summary, the issue is clear: we need to change the way we think about social media. Let us not see social media as a demon, damaging young people's lives. Let us not see social media as dangerous and addictive. Let us see social media for what it is: a tool that can help young people to become generous, kind and connected young individuals.

Thank you for listening.

### Example:

'Recent government statistics show that a staggering 90% of teenagers now use social media sites such as Snapchat, Facebook and Twitter.'

Exaggeration: 'staggering'

Statistic: '90% of teenagers now use...etc'

The statistic gives the speaker authority, suggesting that they have researched the number of children using social media. The exaggeration of the word 'staggering' invites the listeners to agree that this is far too many.

**Your turn:** find examples and explain them on lined paper.

## Persuasive Writing Exercises

### A. Rhetorical Questions. Topic: Technology.

#### Task 1: Read these examples. Which techniques are combined?

1. Why should adults stop children using technology? What gives them the right? Isn't that wrong?
2. How can we stop cyberbullying without getting rid of social media? Why don't we end the pain? Why not now?
3. Do you want your mind ruined? Do you want your brain fried? Do you want your future destroyed?

#### Task 2: Fill in the blanks. Challenge: add another sentence with a rhetorical question, repetition and rule of three.

1. Why don't we change our minds on \_\_\_\_\_? Why don't we change our actions and \_\_\_\_\_?
2. Do you want to \_\_\_\_\_? Do you want to \_\_\_\_\_?
3. What is the point in \_\_\_\_\_? What is the point in \_\_\_\_\_?

#### Task 3: Complete these stems. Challenge: add another sentence combining a rhetorical question with repetition.

1. Why should we \_\_\_\_\_? Why shouldn't we \_\_\_\_\_?
2. Would you like it if \_\_\_\_\_? Wouldn't you prefer it if \_\_\_\_\_?
3. What if we \_\_\_\_\_? What if \_\_\_\_\_? What if \_\_\_\_\_?

#### Task 4: Draft a three-sentence combination of rhetorical questions about why...

1. Parents should allow teenagers freedom and responsibility.
2. Teenagers should take action to protect the environment.
3. Schools should provide better opportunities.

**B. Repetition. Topic: Teenagers' Opportunities****Task 1: Read these examples. Which techniques are combined?**

1. Teenagers are responsible. Teenagers are capable of making good choices. Teenagers must be trusted.
2. Now is the time for action. Now is the time for change. Now is the time for courage.
3. Yesterday called for change. Today calls for change. Tomorrow may be too late.

**Task 2: Fill in the blanks.**

1. The young people of today are \_\_\_\_\_. The young people of today are \_\_\_\_\_.
2. Now is the time for \_\_\_\_\_. Now is the time for \_\_\_\_\_.
3. Yesterday called for \_\_\_\_\_. Today calls for \_\_\_\_\_.

**Task 3: Complete these stems.**

1. We young people are \_\_\_\_\_. We young people are \_\_\_\_\_.
2. Now we must \_\_\_\_\_. Now we have to \_\_\_\_\_.
3. For too long, \_\_\_\_\_. From now on, \_\_\_\_\_.

**Task 4: Draft a three-sentence combination of repetition about why...**

1. Schools should keep the six-week summer holiday.
2. Teenagers should find work experience themselves.
3. The government should do more to tackle the social problem of housing.

**C. Emotive Language. Topic: Poverty****Task 1: Read these examples. Which techniques are combined?**

1. Imagine feeling despair. Imagine feeling fear every single day.
2. Picture the nightmare of not having enough food each night: the nightmare of poverty. Picture children's tears and pain.
3. I burn with anger that so many people are poor in this rich country. Why are so many so poor?

**Task 2: Fill in the blanks.**

Imagine feeling \_\_\_\_\_. Imagine feeling \_\_\_\_\_. Imagine the \_\_\_\_\_ of the kid threatened with \_\_\_\_\_  
 Picture the situation of \_\_\_\_\_. Picture what it's like to \_\_\_\_\_.  
 We should feel anger whenever we think of \_\_\_\_\_.

**Task 3: Complete these stems.**

Imagine....  
 Picture ...  
 Once I saw...

**Task 4: Draft two to three powerful sentences about why...**

1. We should all take more responsibility for stopping bullying.
2. National exams should only be done aged 18, not aged 16.
3. The government should give more money to end poverty around the world, not just in Britain.

**D. Statistics. Topics: Poverty****Task 1: Read these examples. Which techniques are combined?**

1. Over 1 million people live in poverty around the country. It's shocking, appalling and unfair.
2. More than 60% of people in prison come from poorer backgrounds. How can we let that happen?
3. Around three out of ten families struggle to pay their food and accommodation bills each week. Put yourself in their position.

**Task 2: Complete these stems.**

1. More than \_\_\_\_\_% of ...
2. Just over \_\_\_\_\_ million children grow up\_...
3. Around \_\_\_\_\_ out of ten families struggle to ...

**E. Rule of Three. Topic: Local Environment****Task 1: Read these examples of rule of three. Which techniques are combined?**

1. The truth is that our communities are full of rubbish, litter and plastic. The truth is, that is a catastrophe.
2. It's damaging, dangerous and disappointing that so many people drop litter. Why do they do it?
3. Pollution. Misery. Disaster. Those are the consequences if we do nothing, if we don't change, if we don't care.

**Task 2: Fill in the blanks.**

1. The reality is that our communities are \_\_\_\_\_ and \_\_\_\_\_.
2. Littering is \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
3. What are the consequences if we do nothing? \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.

**Task 3: Complete these stems.**



1. Our community is \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
2. We must do three things: \_\_\_\_\_.
3. What if \_\_\_\_\_.

**Task 4: Draft one powerful sentence using the rule of 3 about why...**

1. Young people must stop littering.
2. Older people are even more to blame for environmental damage than younger people.
3. Supermarkets must stop producing so much plastic and waste.

## Practice Questions

16 marks are available for vocabulary, spelling and grammar in this question. Each of these practice questions gives you a chance to practise your written accuracy, plus come up with the rest of the response to the question.

### Practice Question One

**‘When a student is a victim of bullying, either cyber or face-to-face, all students within the community need to take a level of responsibility for the victim.’**

**Write an article for a broadsheet newspaper in which you explain your point of view on this statement.**

**(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]**

**Copy and correct this passage. Then write the next two paragraphs of this article:**

#### **It's Time to Rethink How We Tackle Bullying in Schools**

Over 3.2 million student's are victims of bullying each year. This is a shocking statistic, and something must be done to tackle the problem. if a young person is being bulled by there peers, coming to school becomes terrifying, worrying & unsettling. We cannot ignore this problem, pretending that only the bullys themselves should take responsibility. Many students, parents and teachers are rightfully asking the question, “What can we all do to tackle the issue of bullying in schools”

around 60,000 teens skip school every day because of bullying. Persistent absences result in young people missing important lessons. This has a negative impact upon their education and may mean that they dont achieve the results they deserve. Can we really ignore this issue any longer

**Total number of errors: 10**

**Facts you could include in your writing:**

- 1 in 4 teachers see nothing wrong with bullying.
- By age 14 less than 30% of boys and 40% of girls will talk to their friends about bullying.
- Nearly 43% of kids have been bullied online. 1 in 4 has had it happen more than once.
- Over 80% of teens use a mobile phone regularly, making it the most common medium for cyber bullying.

**Useful vocabulary/phrases:**

- |             |               |                                      |
|-------------|---------------|--------------------------------------|
| ● Important | ● Impact      | ● This must stop                     |
| ● Advice    | ● Victim      | ● We need to do something about this |
| ● Upsetting | ● Physical    | ● I ask you to listen to my ideas    |
| ● Terrible  | ● Verbal      |                                      |
| ● Damage    | ● We must act |                                      |

**Corrected version:****It's Time to Rethink How We Tackle Bullying in Schools**

Over 3.2 million students are victims of bullying each year. This is a **staggering** statistic, and something must be done to tackle the problem. If a young person is being bullied by their peers, coming to school becomes **terrifying, intimidating & unsettling**. We cannot ignore this problem, pretending that only the bullies themselves should take responsibility. Many students, parents and teachers are rightfully asking the question, "What can **we** all do to tackle the issue of bullying in schools?"

Approximately 160,000 teens skip school every day because of bullying. Persistent absences result in young people missing **vital** lessons. This has a negative impact upon their education and may mean that they don't achieve the results they deserve. Can **we** really ignore this issue any longer?

**Practice Question Two**

A new government believes that traditional divisions between male and female sports should be reinstated. Boys will complete football, rugby, cricket and cross country running. Girls will complete tennis, netball and dance.

Write a letter to your local MP, in which you present your point of view on this matter.

(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]

Copy and correct this passage, then write the next two paragraphs of the letter:

Miss Coombe  
Norfolk  
England

4th March 2018

Dear Editor,

I was very disappointed to hear recently that our new government wishes to impose restrictions on the sports that boys and girls can participate in at school, do they not see that this would be a **catastrophic** step backwards for all staff and students. **more and more** young people in schools are becoming educated about gender equality. **You can easily imagine** how these attitudes would change if this equality is not reflected within the curriculum at school

sport has many benefits beyond physical exercise. Team sports encourage participation, collaboration and relationship-building. To separate boys and girls within these activities only invites further division between sexes, rather than encouraging the equality that we all strive for

Total number of errors: 11

**Useful vocabulary:**

outrageous  
beneficial  
habitual  
teamwork  
camaraderie

tolerance  
self-esteem  
future  
fairness  
tolerance

impartiality  
imbalance  
inequality  
equal opportunities

NB: persuasive devices used by Priestley are emboldened.

**Corrected version:**

*Dear Editor,*

*I was very disappointed to hear recently that our new government wishes to impose restrictions on the sports that boys and girls can participate in at school. Do they not see that this would be a significant step backwards for all staff and students? More and more young people in schools are becoming educated about gender equality. You can easily imagine how these attitudes would change if this equality is not reflected within the curriculum at school.*

*Sport has many benefits beyond physical exercise. Team sports encourage participation, collaboration and relationship-building. To separate boys and girls within these activities only invites further division between sexes, rather than encouraging the equality that we all strive for.*

**Practice Question Three**

**'Everyone should be paid the same and given equal rights. This is the only way that a society can function to everyone's benefit.'**

**Write an article for a magazine in which you explain your point of view on this issue.**

**(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]**

**Our Society Must Benefit the Masses Rather Than the Few**

There are high levels of inequality across the Globe. Some people are paid huge amount's of money and live in luxury. Other's struggle to make ends meet, often finding themselves **homeless, hungry and desperate**. The current recommendation for a UK living wage is £8.45 an hour outside London, for all workers aged 18 and over. However, the reality is that this living wage does not have to be legally enforced; the minimum wage for 21-24 year olds is actually £7.48. While some are payed as little as £7.48 an hour, others earn around £165,000 every day. **Can we accept this level of inequality in our society? Is the answer to make everybody equal**

It seems entirely unfair that they're is such a huge difference between the wages paid for certain jobs. **Pop star rihanna recently walked the red carpet in a £500,000 dress. The same amount wood cover the average UK family weekly buget for 18 years.** Arguably, this level of inequality is **repugnant**.

**Total number of errors: 10**

**NB:** Emboldened words are examples of the persuasive devices used by Chu and Orwell.

**Facts you could include in your writing:**

- The current recommendation for a UK living wage is £8.45 per hour outside London, for all workers aged 18 and over.
- The living wage for London £9.75 per hour which reflects the higher cost of housing, childcare and transport needs of workers living in the city.
- The living wage does not have to be followed by employers, but the minimum wage does.
- A study last year by the Chartered Institute of Personnel and Development found an average of 24 applicants for an average low wage job. Tesco, the UK's largest private employer, received well over three million job applications in 2016.
- Minimum legal pay rates for employees:
  - 21-24 year olds: The current rate is £7.05, rising to £7.38 on 1 April 2018
  - 18-20 year olds: The current rate is £5.60, rising to £5.90 on 1 April 2018
  - Under 18s: The current rate is £4.04, rising to £4.20 on 1 April 2018

- *Apprentices: The current rate is £3.50, rising to £3.70 on 1 April 2018*
- The richest one percent of the UK population own more than 20 times more wealth than the poorest 20 percent combined.
- Lionel Messi earns £165,000.00 per day
- Beyonce Knowles earns more than £20,000 per day
- Average GP wage: £100,000 per year
- Average cleaner wage: £17,000
- The gender pay gap is 9.1% per hour for full time employees in the UK, or £1.32 per hour (men are paid 9.1% more than women to do the same job)
- London's black and minority ethnic public employees were paid anything up to 37% less on average than their white counterparts, with an especially severe difference in the police.
- Pop star Rihanna spent £500,000 on a dress.

#### Questions to consider when thinking about everyone being equal:

- If everyone were assigned a job and nobody got to choose the job they wanted, would people have an incentive to work hard?
- If everyone had to work pretty much the same jobs and earned the same amount of money, would this work? Would there be an incentive to work hard? What if someone did the bare minimum, and someone else tried hard? Should they be paid the same?
- If private property didn't exist, how would it be decided how and where people lived? Who would take responsibility for the land and property? Would people take pride in looking after it?
- Is there a happy medium to consider? Does it have to be all or nothing? Totally inequality or total equality?

#### Useful Vocabulary:

- Problem
- Poverty
- Minimum wage
- Extremely wealthy

#### Corrected version:

*There are high levels of inequality across the globe. Some people are paid huge amounts of money and live in luxury. Others struggle to make ends meet, often finding themselves **homeless, hungry and desperate**. The current recommendation for a UK living wage is £8.45 an hour outside London, for all workers aged 18 and over. However, the reality is that this living wage does not have to be legally enforced; the minimum wage for 21-24 year olds is actually £7.48. While some are paid as little as £7.48 an hour, others earn around £165,000 every day. **Can we accept this level of inequality in our society? Is the answer to make everybody equal?***

*It seems entirely unfair that there is such a huge difference between the wages paid for certain jobs. **Pop star Rihanna recently walked the red carpet in a £500,000 dress. The same amount would cover the average UK family weekly budget for 18 years. Arguably, this level of inequality is repugnant.***

#### Practice Question Four

Your class is debating the topic 'Everyone in society needs to take responsibility for homelessness. It is not the fault of the homeless person.'

Write the text for a speech to be given in this debate either arguing for or against this.

(24 marks for content and organisation  
16 marks for technical accuracy)  
[40 marks]

Copy and correct this passage, then write the next two paragraphs of the speech:

Fellow year nine pupils, I am going to speak to you today about whether or not we should all take responsibility for the homeless. We've all heard about the problems that homelessness presents for those without a roof over their heads: crime, violence, prostitution, alcohol and drug abuse, illness, starvation and hypothermia in winter months. Is this the fault of the person who is homeless? Or is it the fault of our society?

I've heard many people ask the question, "Why do tramps even exist at all?" Or, "How did they get themselves into this mess?" Many people are afraid of the homeless. They'll walk straight past them in the street, or cross over the road to avoid them. Many people ignore the homeless, following the advice that they've been given told by their parents and the police. Many people believe the homeless deserve to be in that situation. "They've chosen to live that way," they say to themselves, as they step back into their warm house.

But, my fellow pupils, I ask you this question: Who would choose a life of **misery, loneliness and destitution**? To believe this assumption is **ridiculous**.

### **Total number of errors: 12**

#### **Useful vocabulary:**

desperate  
nuisance  
criminals  
beggars  
charity

refuge  
shelter  
miserable  
misunderstood  
scapegoat

### **Correct version**

*Fellow year nine pupils, I am going to speak to you today about whether or not we should all take responsibility for the homeless. We've all heard about the problems that homelessness presents for those without a roof over their heads: crime, violence, prostitution, alcohol and drug abuse, illness, starvation and hypothermia in winter months. Is this the fault of the person who is homeless? Or is it the fault of our society?*

*I've heard many people ask the question, "Why do tramps even exist at all?" Or, "How did they get themselves into this mess?" Many people are afraid of the homeless. They'll walk straight past them in the street, or cross over the road to avoid them. Many people ignore the homeless, following the advice that they've been given told by their parents and the police. Many people believe the homeless deserve to be in that situation. "They've chosen to live that way," they say to themselves, as they step back into their warm house.*

*But, my fellow pupils, I ask you this question: Who would choose a life of misery, loneliness and destitution? To believe this assumption is ridiculous.*