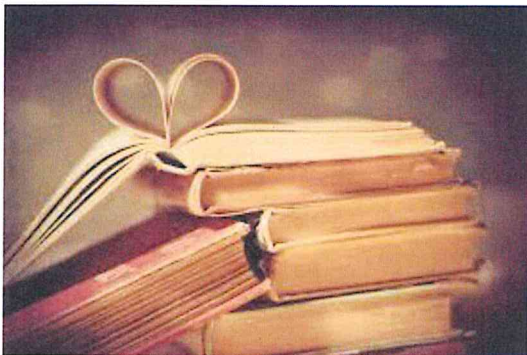
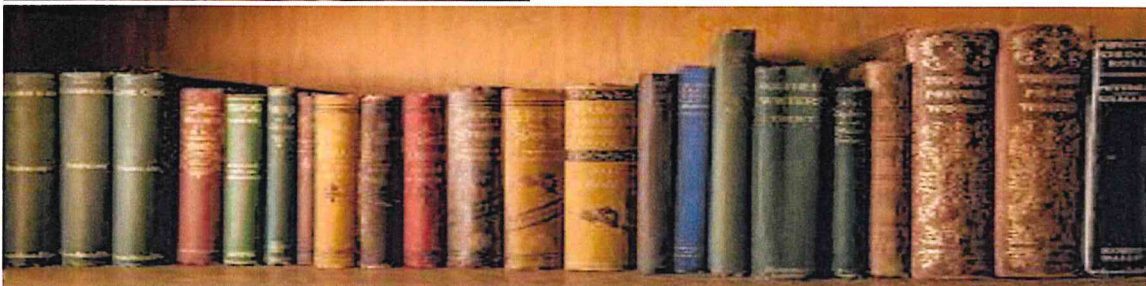




Explorations in creative reading and writing.



ENGLISH



Paper 1 Question 1

List 4 things from this part of the text about ...

- 4 marks for 4 points
- 5 minutes
- Identify explicit information
- Identify explicit ideas

A01 requires you to:

- Identify and interpret **explicit** and **implicit** information and ideas.
- Explicit meanings are the clear and obvious points from a text. Implicit meanings are implied.

Top Tips:

- Keep information basic – no need to interpret the information
- Direct quotes will be credited.
- If you copy out the entirety of lines, without breaking up your points, you will not be given a mark.

You'll be given part of an extract (e.g. lines 1-5).

Example questions:

Woman in Black

There was a rough scraping, as the cart came onto the stones, and then pulled up. We had arrived at Eel Marsh House.

For a moment or two, I simply sat looking about me in amazement, hearing nothing save the faint keening of the winter wind that came across the marsh, and the sudden rawk-rawk of a hidden bird. I felt a strange sensation, an excitement mingled with alarm... I could not altogether tell what. Certainly, I felt loneliness, for in spite of the speechless Keckwick and the shaggy brown pony I felt quite alone, outside that gaunt, empty house. But I was not afraid – of what could I be afraid in this rare and beautiful spot? The wind? The marsh birds crying? Reeds and still water?

List 4 things that tell us about where Arthur Kipps is. (4 marks)

A _____ B _____

C _____ D _____

A Christmas Carol

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up upon its ghostly forehead. The hair was curiously stirred, as if by breath or hot-air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression. As Scrooge looked fixedly at this phenomenon, it was a knocker again.

List 4 things about Jacob Marley's appearance on the door-knocker.

A _____

B _____

C _____

D _____

Paper 1 Question 2

How does the writer use language to...

- 8 marks
- 12 minutes
- 3-4 points

Top Tips:

- Not everything in the bullet points needs to be commented on.
- Subject terminology should enhance a response and not be reliant upon it.
- The analysis must be precise (e.g. focused on specific details).
- No introductions.
- Work backwards – the EFFECT is what gains marks.
- Write about: the effect/tone and then support with the technique that did that; the bigger ideas suggested by the metaphor/simile/word choice; think about the feelings of the character AND the reader.
- Do not: write more than the two pages given; write about techniques without saying what effect is made; use the phrase 'a good effect/big effect'.

You will be given select lines to look at.

What you are looking for:

- Powerful adjectives, verbs and adverbs – semantic field?
- Imagery – similes, metaphors, personification, hyperbole, pathetic fallacy, foreshadowing, suspense.
- Formal or informal (More relevant if it is fiction or non-fiction).

Banned phrases (they do not gain you marks!):

- ✗ This makes the reader want to read on
- ✗ It has an effect on the reader
- ✗ It draws the reader in
- ✗ The reader can imagine it in their head
- ✗ I know this because...
- ✗ The writer uses words and phrases well

Use these phrases instead:

- ✓ The language evokes a [insert emotion] in the reader to...
- ✓ The [insert word class], '...' implies the idea of...
- ✓ The phrase, '...' creates an image of... for the reader, possibly to...
- ✓ The writer uses [insert quotation/technique] to highlight/imply/ suggest that...
- ✓ The writer includes this [emotion] tone to encourage the reader to consider...
- ✓ The writer uses [quotation or technique] to reinforce/challenge/cause the reader to question ideas of...
- ✓ Alternatively, the word could connote...

Reminder:

- **Personification** –Attributing a human quality to something non-human.
- **Metaphor** - A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
- **Simile** - A figure of speech involving the comparison of one thing with another thing of a different kind, using 'like' or 'as'.
- **Adjectives** – A describing word.
- **Adverbs** – Adjectives that describe a verb.
- **A variety of sentence structures** – Simple, Compound, Complex.
- **Imagery** – Visual images produced using descriptive language.
- **Emotion** - A strong feeling deriving from one's circumstances, mood, or relationships with others.
- **Senses** – Sight, Smell, Taste, Touch, Sound.

Step-by-Step:

Step 1 – Read the question –what is it asking of you?

Step 2 – Read through the snippet that is given to you.

Step 3 – Underline/highlight any language techniques you can find that link back to the question.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? What does it tell the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Step 6 – Consider the reader.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Upon first glance, it would appear ...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The symbol/idea/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: The image could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to highlight...

Success Criteria:

Level	Skills Descriptor
Level 4 Perceptive, detailed 7-8 marks	Shows detailed and perceptive understanding of language <ul style="list-style-type: none"> - Analyses the effects of the writer's choices of language - Selects a judicious range of quotations - Uses sophisticated terminology accurately.
Level 3 Clear, relevant 5-6 marks	Shows clear understanding of language <ul style="list-style-type: none"> - Clearly explains the effects of the writer's choices of language - Selects a range of relevant quotations - Uses subject terminology accurately
Level 2 Some, attempts 3-4 marks	Shows some understanding of language <ul style="list-style-type: none"> - Attempts to comment on the effect of language - Selects some relevant quotations - Uses some subject terminology, not always appropriately.
Level 1 Simple, limited 1-2 marks	Shows some understanding of language <ul style="list-style-type: none"> - Offers simple comment on effect of language. - Simple references or textual details - Simple mention of subject terminology
Level 0 No marks	No comment offered on the use of language. Nothing to reward.

Example Questions:

They came in by train from Victoria every five minutes, rocked down Queen's Road standing on the tops of the little local trams, stepped off in bewildered multitudes into fresh and glittering air: the new silver paint sparkled on the piers, the cream houses ran away into the west like a pale Victorian water-colour; a race in miniature motors, a band playing, flower gardens in bloom below the front, an aeroplane advertising something for the health in pale vanishing clouds across the sky.

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed.

Q2. How does the writer use language here to describe Brighton on that day?

You could include the writer's choice of:

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

She heard her clumsy feet on the porch and listened and felt her hands scrabbling and ripping at the lock with the key. She heard her heart. She heard her inner voice screaming. The key fit. Unlock the door, quick, quick! The door opened. Now - inside! Slam it! She slammed the door. "Now lock it, bar it, lock it!" she gasped wretchedly. "Lock it, tight, tight!" The door was locked and bolted tight. She listened to her heart again and the sound of it diminishing into silence. Home! Oh God, safe at home! Safe, safe and safe at home! She slumped against the door. Safe, safe. Listen. Not a sound. Safe, safe, oh thank God, safe at home. I'll never go out at night again. I'll stay home. I won't go over that ravine again ever. Safe, oh safe, safe home, so good, so good, safe! Safe inside, the door locked. Wait. Look out the window. She looked. Why, there's no one there at all!

The Whole Town's Sleeping

How does the writer use **language** to convey **the woman's fears** to the reader?

You could include the writer's choice of:

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

Modelled example:

The author uses language in a variety of interesting ways to convey the woman's _____ to the reader. The writer's choice of _____ in the phrase: **"Her hands scrabbling and ripping at the lock with her key"** help to convey the terror she is experiencing because the verb **"scrabbling"** means to grasp something _____ while the verb **"ripping"** helps readers to understand how frantically she thrust the key at the _____.

The narrative viewpoint also switches rapidly between third person and interior monologue, where the reader hears the _____ of the woman as she has them. For example: **"The door opened. Now – inside! Slam it! She slammed the door."** This is very clever because the reader is forced to imagine themselves as the _____ in this terrifying situation and it makes the story more _____.

Also, the woman's fears are conveyed by the author's heavy use of _____ and telegraphic exclamation sentences, as in: **"The door opened. Now – inside. Slam it! She slammed the door."** The _____ sentences increase the tempo of the experience for the reader, and heighten the _____ that they experience when reading the story.

Paper 1 Question 3

How has the writer structured the text to interest the reader?

- **8 marks**
- **12 minutes**
- **3-4 points**

Top Tips:

- You must focus on **WHY** the writer has chosen to structure the text in this way
- You should see the text as a construct and look at the overview before breaking it down and analysing the shifts
- Keep subject terminology simple, beginning, paragraph, narrative shifts, shifts in focus.
- You should consider the movement through the text and explain why the shifts happened
- Introductions are unlikely to gain marks
- You should write about: link between beginning and end, symbolism, first person/third person perspective, use of flashback/setting shifts.

What you should be thinking about:

- Beginning and ending – how? What is significant? Do they link?
- Viewpoint (narrator? First person?) and changes in viewpoint.
- Change in tone/mood/atmosphere – find the shift.

You need to think about the whole extract.

Reminder:

- **Focus** – The centre of interest or activity.
- **Shift** – A change in direction or character or time.
- **Perspective** – A point of view or a particular interest in a topic.
- **Time-Shift** – Move from one time period to another.
- **Flashback** – Remembering a past memory.
- **Linear** – Progressing from one stage to another in sequence.
- **Non-Linear** – Not straightforward or in sequence.
- **Chronological** – Arranged in order.
- **Climax** – The most intense or exciting bit of the text.
- **Jarring** – Striking or shocking.

Step-by-Step:

Step 1 – Read the question –what is it asking of you?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight any structural techniques you can find that link back to the question. Ask yourself, what does each paragraph tell you?

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? Why might it be interesting to the readers?

Step 5 – Begin writing your answer, making sure to include three points, three quotations and three levels of analysis. Also, ensure that your points refer to what the question is asking of you.

Raising it to a Level 8/9:

DEEPER ANALYSIS: Upon first glance, it would appear ...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The direct contrast between description and speech/introduction of the character/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: This shift could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ... coupled with ... to

Example extract and questions:

The Sniper by Liam O'Flaherty (1897 – 1984)

In this extract, taken from a short story, an Irish Republican Army soldier – a sniper – is shooting at the enemy. He has spotted an enemy sniper on a nearby rooftop and takes aim.

The Republican sniper smiled and lifted his revolver above the edge of the parapet. The distance was about fifty yards--a hard shot in the dim light, and his right arm was paining him like a thousand devils. He took a steady aim. His hand trembled with excitement. Pressing his lips together, he took a deep breath through his nostrils and fired. He was almost deafened with the report and his arm shook with the recoil.

5

Then when the smoke cleared, he peered across and uttered a cry of joy. His enemy had been hit. He was reeling over the parapet in his death agony. He struggled to keep his feet, but he was slowly falling forward as if in a dream. The rifle fell from his enemy's grasp, hit the parapet, fell over, bounded off the pole of a barber's shop beneath and then clattered on the pavement.

10

Then the dying man on the roof crumpled up and fell forward. The body turned over and over in space and hit the ground with a dull thud. Then it lay still.

The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten by remorse. The sweat stood out in beads on his forehead. Weakened by his wound and the long summer day of fasting and watching on the roof, he revolted from the sight of the shattered body of his dead enemy. His teeth chattered, he began to gibber to himself, cursing the war, cursing himself, cursing everybody.

15

He looked at the smoking revolver in his hand, and swearing he hurled it to the roof at his feet. The revolver went off with a concussion and the bullet whizzed past the sniper's head. He was frightened back to his senses by the shock. His nerves steadied. The cloud of fear scattered from his mind and he laughed.

20

Taking the whiskey flask from his pocket, he emptied it a drought. He felt reckless under the influence of the alcohol. He decided to leave the roof now and look for his company commander, to report back. Everywhere around was quiet. There was not much danger in going through the streets. He picked up his revolver and put it in his pocket. Then he crawled down through the skylight to the house underneath.

25

When the sniper reached the laneway on the street level, he felt a sudden curiosity as to the identity of the enemy sniper whom he had killed. He decided that his enemy was a good shot, whoever he was. He wondered if he knew him. Perhaps he had been in his own company before the split in the army. He decided to risk going over to have a look at him. He peered around the corner into O'Connell Street. In the upper part of the street there was heavy firing, but around here all was quiet.

30

The sniper darted across the street. A machine gun tore up the ground around him with a hail of bullets, but he escaped. He threw himself face downward beside the corpse. The machine gun stopped.

35

Then the sniper turned over the dead body and looked into his own brother's face.

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

You could write about:

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

Example Answer:

The author first focuses the reader's attention on the main character, a sniper on a rooftop preparing to shoot at his enemy, who is also on the rooftop of a building opposite. He pulls the trigger.

The narrative focus then shifts so that the reader's attention is focused on the enemy soldier who has been wounded. The writer describes how his rifle falls to the ground and then he falls from the roof to the ground, dead.

The narrative focus then shifts to the sniper in the street below. The dead body of the man he has just killed is just across the road and the sniper wonders if he knew the dead man. He decides to cross the street. Tension rises when a machine gun opens fire on him as he crosses the street.

What follows is a description of the sniper's reaction to the killing. He feels guilty for killing someone, throws his gun to the floor and takes a drink of alcohol to calm his nerves. Then he climbs down from the roof to report the success of his mission.

The climax of the episode is an unexpected ending. When the sniper throws himself to the floor to avoid the machine gun fire, he lands beside the body of the man he has just killed. He discovers that the man he has just killed is his own brother.

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

You could write about:

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

It had seemed quite easy to Hale to be lost in Brighton. Fifty thousand people besides himself were down for the day, and for quite a while he gave himself up to the good day, drinking gins and tonics wherever his programme allowed. For he had to stick closely to a programme: from ten till eleven Queen's Road and Castle Square, from eleven till twelve the Aquarium and Palace Pier, twelve till one the front between the Old Ship and West Pier, back for lunch between one and two in any restaurant he chose round the Castle Square, and after that he had to make his way all down the parade to West Pier and then to the station by the Hove streets.

Advertised on every Messenger poster: "Kolley Kibber in Brighton today". In his pocket he had a packet of cards to distribute in hidden places along his route: those who found them would receive ten shillings from the Messenger, but the big prize was reserved for who-ever challenged Hale in the proper form of words and with a copy of the Messenger in his hand: "You are Mr. Kolley Kibber. I claim the Daily Messenger prize."

This was Hale's job to keep doing his duty until a challenger released him, in every seaside town in turn: yesterday Southend, today Brighton, tomorrow –

Example Answer Opener:

The extract opens with a third person narrator introducing the character, Hale, who we are told 'knew, before he had been in Brighton three hours, that they meant to murder him.' Introduces the character to the readers in the first line, makes me feel Hale is going to be the focus of the text. By telling the readers that Hale knew someone was out to murder him it creates tension and establishes an ominous atmosphere. This makes me imagine the fear and anticipation Hale would be experiencing and may makes readers look for suspicious activity in whatever is described by the narrator.

Paper 1 Question 4

- 20 marks
- 25 minutes
- 5-6 points

Top Tips:

- You must understand it is imperative to evaluate the 'how' (writer's methods) as well as the 'what'.
- All evaluations and interpretations are valid as long as they are rooted in the text.
- You should decide if you are agreeing/not agreeing (you can do both or agree with part), and then read the text again before answering with the statement in mind.
- Things to look out for: motivations of characters, symbolism, the deeper meaning of words and what they reveal about the characters. Speak generally about the characters/situation as a whole and make a judgement.
- The best answers consider how you came to that conclusion.

What you should be thinking about:

- Despite being given a focus (specific lines) you should also talk about the other half of the text as this shows perception.
- You do not have to say 'I agree'; it can be implicit.
- **Marks are given for language, structure and symbolism.**

Look carefully at which part of the text you are asked to focus on.

Reminder:

- **Atmosphere** – Is the writer successful in creating a particular mood? How does the text make you feel?
- **Description of location** – How does the description of place add to the reader's appreciation of the atmosphere?
- **Description of character** – Does the physical description reveal the character's traits, personality, identity etc.?
- **Names** – Bearing mind the comment that 'in a novel names are never neutral. They always signify something, even if it is only ordinariness...the naming of characters is always an important part of creating them.' Are they well-chosen? What do they suggest? Do they fit (or deliberately not fit)?
- **Dialogue** – How does it add to our understanding and successfully shape characterisation? What does it reveal about their state of mind?
- **Action** – How does the character behave? What does this suggest about them?

Step-by-Step:

Step 1 – Read the question –what is it asking of you? What is the statement?

Step 2 – Read through the extract again.

Step 3 – Underline/highlight anything that can strengthen your argument.

Step 4 – Annotate these – What EFFECT do they have? Why has the writer included them? How can you link it back to the statement and your argument?

Step 5 – Begin writing your answer.

Raising it to a Level 8/9:

Success Criteria:

DEEPER ANALYSIS: Upon first glance, it would appear...; however, on closer inspection...

TRACING IDEAS THROUGHOUT THE TEXT: The symbol/idea/concept of ... is further developed at a later point when....

ANALYSING AN ALTERNATIVE INTERPRETATION: The image could also be interpreted as...

THE COMBINED EFFECT OF TECHNIQUES: The writer uses ...coupled with ... to highlight...

READER POSITIONING: The reader is encouraged/ positioned in favour of/against ...because....

Level	Skills Descriptors
Level 4 Perceptive, detailed 16-20 marks	<u>Shows perceptive and detailed evaluation:</u> • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer's methods • Selects a judicious range of textual detail • Develops a convincing and critical response to the focus of the statement
Level 3 Clear, relevant 11-15 marks	<u>Shows clear and relevant evaluation:</u> • Evaluates clearly the effect(s) on the reader • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Makes a clear and relevant response to the focus of the statement
Level 2 Some 6-10 marks	<u>Shows some attempts at evaluation:</u> • Makes some evaluative comment(s) on effect(s) on the reader • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some response to the focus of the statement
Level 1 Simple, limited 1-5 marks	<u>Shows simple, limited evaluation:</u> • Makes simple, limited evaluative comment(s) on effect(s) on reader • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes a simple, limited response to the focus of the statement

One evening, the boy was crouched on top of the mound making a new town out of a heap of broken glass. He liked this time of day best – after tea, before bed. The air seemed to get grainy as its colour changed from vinegary yellow to candyfloss blue. He could rub it between his fingers like dust and slow time down. At the top of the mound he was in charge and he didn't want to go home to bed. He collected green glass shards and broken brown bottle necks. He tumbled fragments of old window in his hands like shattered marbles. He pushed the glass into the mound, making houses, balancing roofs on them, building towers. The last of the sunlight caught and glinted in the tiny glass walls.

More of the black birds than he'd ever seen before rushed overhead and gathered on the 10 lamppost. The orange light hadn't yet switched on but the shadows were growing. He heard nine chimes of the town hall clock. For a moment, the lamppost looked like a tall thin man wearing a large black hat. When the man turned towards him, he looked like a lamppost. The man had a greyish-green coat speckled with rust and a black hat that quivered with beaks and feathers. The man didn't need to climb the mound; he was face to face with the boy with his feet still planted in the pavement.

'What are you making?' asked the man. The boy didn't answer. 'Every child is always making something. Shake them out and they're full of dust and dreams.' The boy stood up, ready to run, but then he remembered that at the top of the mound he was king. He dug his heels into the rubble.

'I'm making a new town, better than this one. The sun can shine in through the walls. The buildings look grander. It'll be a great glass city.' 'All it needs is people,' said the man. 'Yes, it needs people,' said the boy. And when he looked down, tiny creatures were scuttling beneath the glass roofs. They looked like ants or spiders, but the sky was darkening and the creatures were moving too fast to be sure. He looked to the man but there was only the lamppost and as its orange light snapped on, the birds launched into the sky. The boy plunged down the mound and ran, hoping he wouldn't get told off for being late home. Before he reached the end of the street he knew something was wrong. The world was too quiet.

Where were the sounds of cars? Of footballs being kicked against walls? There were no shouts from parents calling everyone in. 'Mum?' He pushed open their front door. The house was in darkness but the telly was switched on. His mum wasn't in any of the rooms. A half-drunk cup of tea had been left on the arm of the settee.

The boy thundered back along the silent streets. He stood in the orange light beneath the lamppost. 'Give them back,' he shouted. Nothing happened, although he could hear the rustle of feathers coming from the darkness above the light.

The boy ran to the top of the mound. 'Give them back!' 40 'But I haven't got them,' The man's face glowed. 'You have.'

In the gloom, it was hard to make out the tiny creatures beneath the glass roofs. They were no longer moving. The boy couldn't be sure what was a particle of rubble and what was a person sleeping in their broken-glass house. 'How do I get them back?' he asked. But the man was a lamppost again.

Drowned, but shining.

Example Question:

Focus this part of your answer on the second part of the source from **line 16 to the end**.

A reviewer wrote: 'This end part of the extract where the boy's game comes to life takes a darker and more chilling tone.' To what extent do you agree? In your response, you could:

- . consider your own impressions of the boy's game
- . evaluate how the writer creates a dark and chilling tone
- . support your response with references to the text.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust 5
 filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to 10
 seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; 15
 her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the 20
 window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I 25
 inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

A student said:

“The writer makes it just like you are inside the room with Dr Frankenstein, experiencing everything he is experiencing.”

To what extent do you agree?

In your response you could:

- Write about your impressions of Dr Frankenstein
- Analyse how the writer has created these impressions
- Back up your answers with quotations from the text

Example Answer:

I agree that the writer goes to great lengths to make the reader feel like they are in the room, experiencing everything that Dr Frankenstein is experiencing. One of the ways in which this is achieved is through the use of sensory description. Shelley employs a wide range of sensory description in her writing. Not only do we read what Frankenstein sees, such as, 'I beheld the wretch,' but we also read what the Dr feels and hears. When awaking from his dream, the Dr feels a 'cold dew' on his forehead. His 'teeth chattered' and 'every limb became convulsed.' All of these images relate to how the Dr physically felt, and allow the reader to get a complete sense of the experience. We also read about what he can hear when the creature 'muttered some inarticulate sounds,' Through describing a range of the senses- looks, sounds and feels- Shelley gives the reader such a strong and detailed account of how the narrator feels that it allows us to fully understand the situation and feel as if we are there ourselves.

Paper 1 Question 5

- 40 marks
- (24 marks for content, 16 marks for organisation)
- 45 minutes

You will be given a photo as a stimulus.

Top Tips: AO5 (Content)

- You should think of inventive ideas, and different ways of looking at things. The more original the idea, the more likely it is to be engaging.
- You should be encouraged to use what you have learnt about the structure of an extract in Q3 to structure their own writing.
- You should plan your answer to help with organization and cohesion. You should also leave time for editing at the end.
- Responses should not be too lengthy and instead you should work on creating a shaped and structured response in 2-3 sides.
- A contrived use of senses is limiting e.g. – 'I can see', 'I can hear' etc.
- Although ambitious vocab should be encouraged, it is important that you understand the words that they are using.

Top Tips: AO6 (Organisation)

- You should practice using a variety of sentence forms
- You should understand comma splicing and how to correct.
- You should be aware how to punctuate dialogue correctly
- How and where to use apostrophes should be a key skill.

What you should be thinking about:

- Figurative Language
- Senses
- Ambitious Vocabulary
- Ambitious Punctuation
- Zoom-in on detail
- Show don't tell
- Up-level colours
- Give a sense of mystery – do not be too obvious.
- Paragraphs
- Sentence starters – ING, Adverbs, Time Phrase, Place Phrase.
- Sentence structures – Simple, Compound, Complex.
- Atmosphere – what is the general mood?
- Semantic Fields.

Description

You MUST plan. Planning is beneficial.

The negative effects of not planning:

- Candidates make strong starts to their piece of writing but soon run out of things to say and end abruptly or start to waffle.
- Candidates make a poor choice of question and aren't able to fulfil the purpose and form.
- Candidates forget the basic expectations of AO5 and AO6.

The benefits of planning:

- Planning helps you to order your paragraphs and develop a good structure to your writing.

What is needed in Descriptive writing:

Descriptive:

- Present or past tense
- Third person
- Sensory detail
- Begins with the bigger picture and then zooms in on details
- Original figurative language
- Ambitious and extensive vocabulary
- Range of sentence structures

Extended Metaphors:

Extended metaphors take a concept and develops it over a series of sentences, creating a more intricate picture of how one thing is like the other.

Example: A tidal wave of golden cars ricochets against the dreary, tarmac shores. Shoals of commuters fight against the steady stream of glass-eyed tourists, whose mouths gape open as they flood the streets. Squawking sirens drowned in the waves of music flowing from stony buildings.

Semi-Colons:

The main way to use a semi-colon is to **connect two main clauses together**. It is **used where a full stop or FANBOY could go**. However, by using the semi-colon, you are making your writing more sophisticated and showing off another skill.

For example: I went to see a movie with friends this week. We went to see the film for Sasha's birthday.

You could use a semicolon here: I went to see a movie with friends this week; we went to see the film for Sasha's birthday.

Colour:

Red – Cherry, blood, crimson, scarlet, vermillion, cardinal, claret, rose.

Blue – Cobalt, indigo, peacock, lapis, azure.

Green – Sage, emerald, olive, moss, pistachio.

Purple – Violet, lavender, iris, heather, amethyst, plum, mulberry.

Yellow – Golden, lemon, mustard, honey, banana, butterscotch.

Orange – Cinnamon, chestnut, rust, amber, marmalade, apricot, sandstone, marigold, bronze.

Grey – Silver, sooty, murky, pearly, slate, smoky.

White – Ivory, milky, chalky, pearl, alabaster, cotton, porcelain.

Brown – Walnut, hickory, gingerbread, caramel, tawny, carob, coffee.

Black – Pitch, ink, raven, ebony, midnight, coal, obsidian.

Zoom-in on detail

To begin with, you should focus on the positive feeling of the image: the weather, how busy the scene is (maybe due to tourists), the bright colours. You should then box off some of things you will zoom in on.



The rows of coloured houses, I may focus on a balcony or the windows.

People eating outside the restaurant

The gondolier

A local water taxi

- What time of day is it? How can you tell? – Midday, the sun is high in the sky and the tourists are taking shelter, from the midday heat, in the shade.
- What is the weather like? How can you tell? – Warm and sunny, enhancing the bright colours of Venice. Occasional and welcomed cool breeze.
- What do you imagine it would smell like? Why? – Smell of the restaurants lining the canal, enticing the tourists. The salty sea water.
- What would the noise be like? What gives you this impression? – The laughter and chatter of tourists enjoying themselves. The sound of the boats travelling through the water. Music.
- What is the mood/atmosphere like? What gives you this impression? – Light and happy; people are enjoying themselves. My writing will be positive to help capture this.

Your turn - Zoom-in on the following pictures:



- What time of day is it? How can you tell?
- What is the weather like? How can you tell?
- What do you imagine it would smell like? Why?
- What would the noise be like? What gives you this impression?
- What is the mood/atmosphere like? What gives you this impression?



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Narrative

Question: Write the opening part of a story based on...

- An opening should leave some of the story left untold.
- SHOW don't tell

Example Openings: Minimal action

Dark. So dark. Andrew lifted his hand in front of his face but could see nothing. A fierce wind battered his aching body. Where was he? He remembered waking up in the plane just as the screaming had begun...

Excited and fidgety, Andrew ran straight from the hotel room to the idyllic beach he had been dreaming about ever since he saw it in the holiday brochure. The gentle lapping of the waves on the warm, white sand was all he could hear. The sand warmed his toes as he threw down his towel and smiled a broad grin.

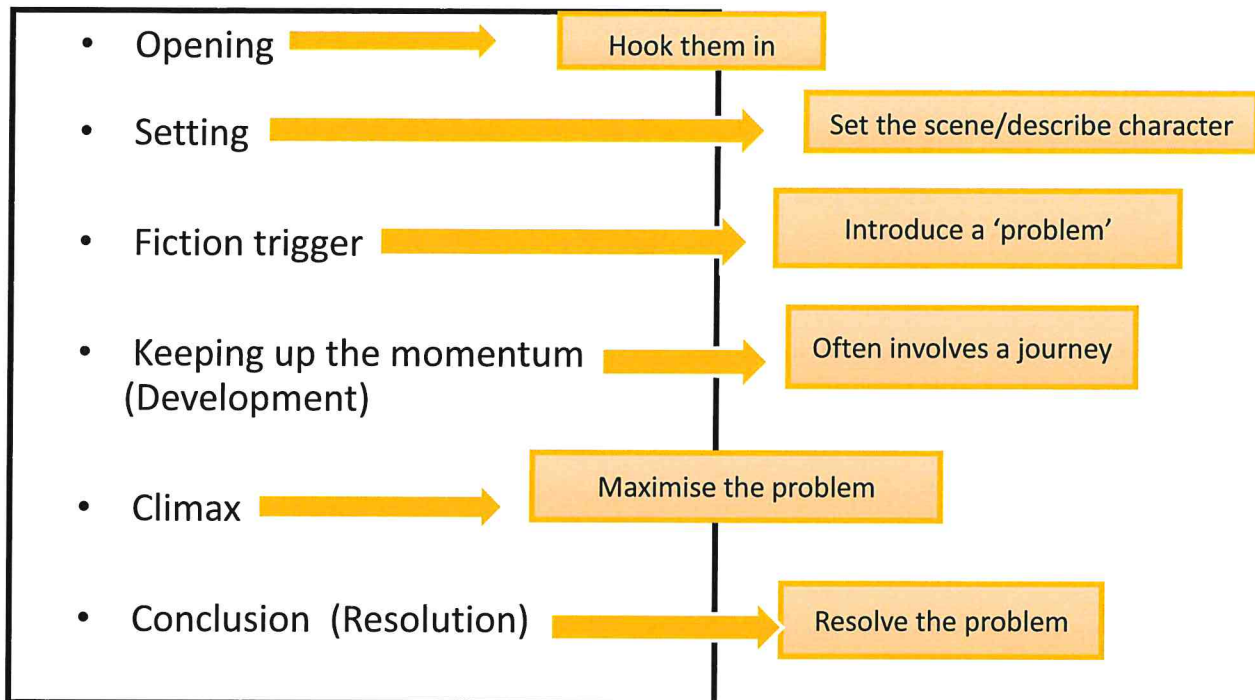
Example: SHOW don't tell

Showing: Her eyes searched quickly, flitting around the room; it had to be here somewhere. Her hands were starting to shake – the familiar signal from her bloodstream that time was running out. Beads of sweat rolled down her forehead as she overturned dirty pillows and tore open empty cupboards. She reached for her purse but already knew what she would find inside: nothing. She screamed a desperate scream.

What is needed in Narrative writing:

Narrative:

Focused – rule of one – one hour, one character, one location, one event.
Past tense or present tense
Engaging opening
Description of setting/character
Engaging ending (not too final)
Original figurative language
Very little or no speech
Ambitious and extensive vocabulary
Range of sentence structures.



In your exam, and any assessments we complete in class, you won't have the time to develop a plot that is as comprehensive as many of the films you have seen or books you have read.

Planning tip:

Remember the rule of ONE: One character, one hour, one location, one event.

Do:

Keep it focused – rule of one – one hour, one character, one location, one event (where possible).
Past tense **or** present tense
Engaging opening and an engaging ending (not too final)
Description of setting/character
Original figurative language
Ambitious and extensive vocabulary
Range of sentence structures



Don't:

Write a story which is about zombies or terrorism – if you thought of it, so will the thousands of other students.
Include speech – if you choose to, limit yourself to 5 lines and ensure you punctuate it correctly.
Begin every sentence with 'I' or 'Then'.
Include Bang! Or Crash! In your story – describe what is happening – they are lazy.
Don't end your story by having your character wake up from a dream!

Character:

1. Height and shape – **big and small**
2. Face – **colour and texture**
3. Eyes – **colour and size**
4. Mouth, nose and ears – **kind vs. frightening**
5. Hands and fingers – **gentle vs. frightening**
6. Hair and facial hair – **tidy vs. unkempt**
7. Clothes – articles of clothing and how they are worn
8. Voice – **quiet and loud.**

Include:

Verbs: How they enter? (do they shuffle, stride, skip etc.)

Adverbs: How they move? (confidently, cautiously, briskly etc.)

Similes: Could you compare them to an animal? What could you compare their eyes/hair/smile etc. to?

Metaphors: E.g. his hands were flat spiders; she had a heart of stone

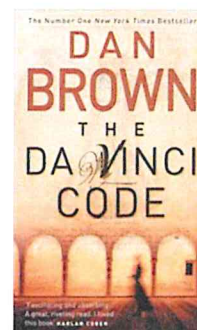
What are their facial features like? (E.g. small, shifty eyes could indicate they're secretive; rotten teeth might suggest they neglect themselves)

What are they wearing? Style of clothes and colours? (E.g. brightly coloured clothes = confident)

Types of Openings:

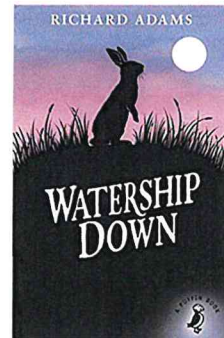
Description of character or their actions (third person)

'Renowned curator Jacques Saunière staggered through the vaulted archway of the museum's Grand Gallery. He lunged for the nearest painting he could see, a Caravaggio. Grabbing the gilded frame, the seventy-six-year-old man heaved the masterpiece toward himself until it tore from the wall and Saunière collapsed backward in a heap beneath the canvas.'



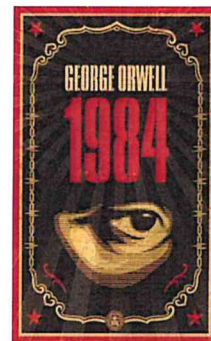
Description of landscape

'The primroses were over. Toward the edge of the wood where the ground became open and sloped down to an old fence and a brambly ditch beyond, only a few fading patches of pale yellow still showed among the dog's mercury and oak-tree roots. On the other side of the fence, the upper part of the field was full of rabbit holes.'



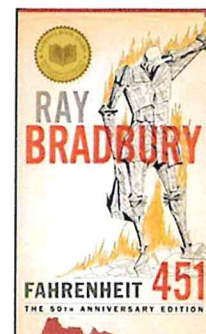
Time

'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.'



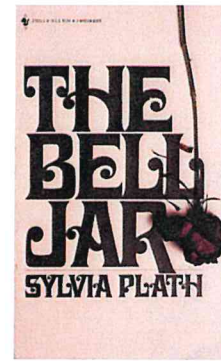
Statement or fact

'It was a pleasure to burn. It was a special pleasure to see things eaten, to see things blackened and *changed*.'



Establishing a mood

'It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York.'



What is best to write in for a Narrative? First or Third Person?

First person

Advantages

- It mirrors real life – we experience life from our own point of view only – we don't know what others are thinking.
- There is a direct connection between the narrator and the reader. This can create believability.
- The narrator/character's voice comes through more clearly.
- It's easier to portray the character's personality and world-view, as they're doing all the talking

Disadvantages

- You will have a one-sided narrative. Your character can't know what's going on in other locations.
- Too many sentences begin with "I" or have "I" in them.
- In the opening, the reader is often left wondering who "I" is.
- Writing a physical description of your protagonist can be a bit difficult.
- It can be hard as a writer to include figurative language and interesting vocabulary.

Example:

Gingerly, I crept down the stairs, conscious that the slightest sound might give me away and wake them. My feet found the oak floorboard of the hallway. It was dusk but in that half-light I could just make out the coats hung neatly by the door, shoes in ordered rows underneath, and the sideboard covered in family photos: photos of happier times. I moved to lift my coat down and it brushed Matthew's bronzed baby shoes. They sat on one corner of the sideboard with a portrait of his tiny body behind. Frozen in time.

I could feel my heart pounding in my ears. It seemed so loud I was sure I would be discovered, berated and marched back up the stairs towards confinement. Slowly, I pushed down on the door handle. The sharp click echoed, bouncing off the walls and, I was convinced, up the stairs to my parents' bedroom. I paused, for just a moment. Nothing. I stepped out of the door, eased it shut behind me, then fled into the street.

Third person

Advantages

- There should be no bias – first person narration can colour the reader's view.
- Your narrator is omniscient; you can narrate what is happening around your character which they might not notice.
- The narrator can tell the reader things the main character doesn't know, creating dramatic irony.
- You have the freedom to tell a story from all angles (do stick to the rule of ONE where possible).

Disadvantages

- The reader may not get to know the character as well.
- If the narrative title requires you to have two characters this may be more easily achieved.
- Make sure your character doesn't have information they shouldn't have. The characters will not necessarily know what the narrator does.

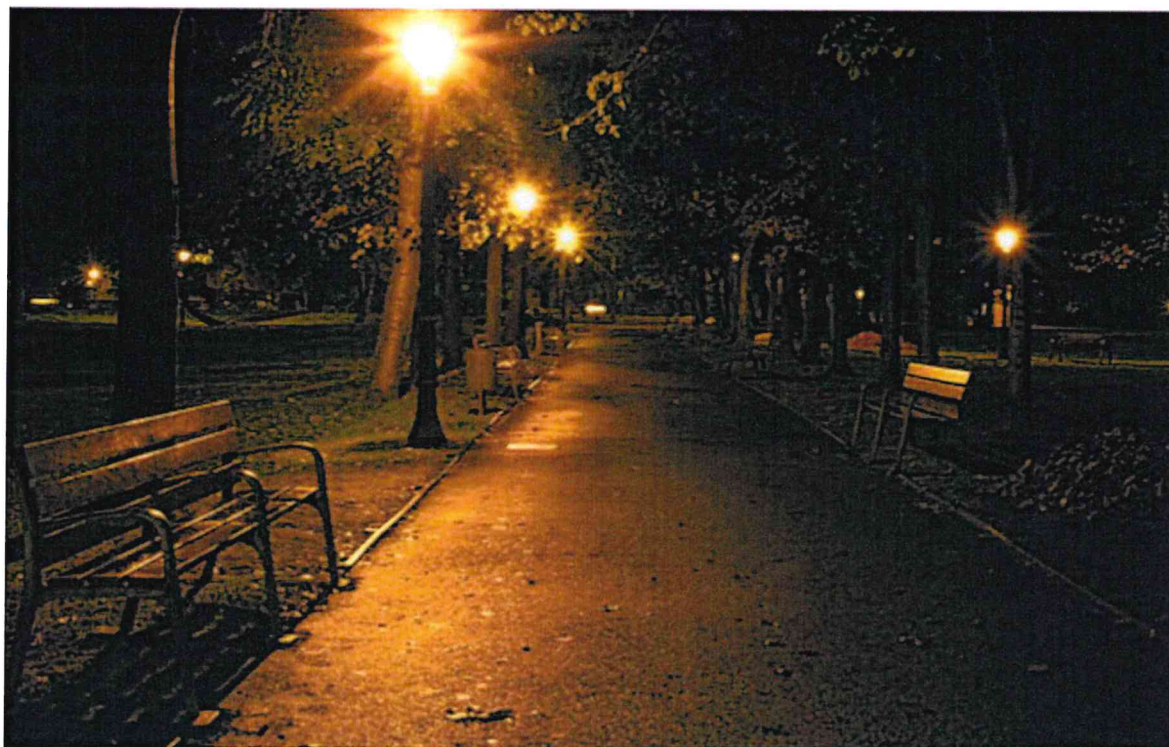
Example:

Hannah woke early, creeping cautiously down the staircase. She placed each foot carefully as to not wake her sleeping parents. Anticipation coursed through her body and she struggled to remain steady and calm. At the bottom, her feet touched the cold, polished oak floorboards of the hallway and she let out a slow breath. It was dusk but in that half-light the outlines of the objects and possessions that made up their daily lives were visible. Coats were hung neatly by the door, shoes in ordered rows underneath, and keys, to unlock many doors, were on their hooks. Hannah moved towards the sideboard, which was covered in family photos: photos of happier times. Slowly, she lifted her coat from a hook, and it brushed Matthew's bronzed baby shoes. They sat proudly in one corner with a portrait of his tiny body. Frozen in time. She lingered for a moment and then turned away.

Hannah's heart pounded in her ears. She shifted her bag on her shoulder and pushed down on the door handle. The sharp click echoed in the stillness of the early morning. She paused, for just a moment, looking back towards the stairs, waiting for something. Anything. With one last breath she stepped outside and eased the door shut. She smiled and then fled into the freedom of a new day.

Upstairs, her father shifted in his sleep.

Write the opening to a story set on a dark night.



Either:

Write a story with the title 'Journey'.

Or:

Write a story that begin with the sentence: 'Trouble had arrived and it wasn't going away.'



What comes
to mind when
you see this
image?

English Language – Paper 1: Reading and writing.

Adjectives – (describing), wonderful, terrible, thrilling, depressing, sad, upset, vibrant, bright.

Verbs – (action) run, walk, stand, sing, jog, throw, talk, shout, whisper, dance, hang around, scream, read.

Adverb – (words ending in 'Ly') Slowly, carefully, Successfully, Suddenly, Quietly.

Alliteration – slithery, slimy snake, terrible trauma, dangerous dagger.

Personification – The door moaned, impatient cars, sun cream was dozing and relaxing in the sun.

Simile – Her eyes were like the sun, the coach swayed from side to side like a drunken man.

Repetition – (repeating important words or phrases)

English Language – Paper 2: Reading and Writing

Rhetorical question – Did you know....? Have you ever...? Don't you agree that...? - **Forces reader to think about a topic/theme/idea**

Emotive Language – **powerful words affecting our emotions** – enjoyable, amazing, wonderful, misery, suffering, unbearable, starving, painful.

Command – **Ordering someone to do something** - Listen to me, visit the amazing world of fun

Personal pronoun 'you.' – **Involves the reader** – I think you should listen.

Alliteration – slithery, slimy snake, terrible trauma, dangerous dagger – **highlights an important point and makes you think about it.**

Repetition – **(repeating important words or phrases so they become memorable)**

Adjectives – (describing), wonderful, terrible, thrilling, depressing, sad, upset, vibrant, bright.

Verbs – (action) run, walk, stand, sing, jog, throw, talk, shout, whisper, dance, hang around, scream, read.