

**Churchill Academy**

**2017 – 2018**

**Student Revision Guide**

**Eduqas – Language Exam only (2 exams)**

* Language Exam 1A – Fiction Reading Questions A1 – A5
* Language Exam 1B – Creative Writing – 1 task
* Language Exam 2A – Non-Fiction Reading Questions A1 – A6
* Language Exam 2B – Non-Fiction Writing – 2 tasks

Contents Page No

**LANGUAGE PAPERS**

Overview of what to revise & Useful websites 1

Exploring what Fiction 1A paper is and mark schemes 2 - 3

Practice Paper Questions 4 – 10

Creative writing 1B criteria, tasks and tips 11 – 15

Exploring what Non-Fiction 2A paper is with mark schemes 16 - 17

Practice Paper Questions Non-Fiction Reading 2A 18 – 26

Transactional Writing 2B – Non-Fiction Writing 27 - 35

Terminology 36 – 37

Overview of what you will need to revise for the language exams:

* Language terminology
* Using the concise analysis system
* Reading quickly
* Selecting information from a range of texts
* How to answer A1 – A5 questions for Fiction
* How to answer A1 – A6 questions for Non-Fiction
* Comparison skills
* Evaluation skills
* Selection of information skills
* Spelling, punctuation and grammar skills
* Sentence structures
* How to write a short story
* How to write for a variety of Purposes, audiences, formats and tones
* Timing for the exams
* Practicing past papers
* How to write about structure, language and tension and drama in a text

Websites that you may find useful:

* Memorise
* Quizlet
* Schmoop
* No Fear Shakespeare – Sparknotes
* GCSE Bitesize
* Youtube – Mr Bruff is good
* Churchill Weebly

1

1A – Fiction Paper

|  |  |  |  |
| --- | --- | --- | --- |
| **Component 1A –Fiction Reading** | **Exam Skills** | **What does this mean?** | **Typical Question** |
| **A1**  **5 minutes** | Identifying explicit information (5 marks) | AO1 - Five individual selection questions | List five reasons why Obed Ramotswe went to South Africa. |
| **A2**  **10 minutes** | Language analysis with terminology  (5 marks) | (AO2 ) short sharp analysis of language  Use the concise analysis system you have been taught in class. Explore 4 – 5 quotes in this question. | How does the writer show what Obed went through to become a miner? You must refer to the language used in the text to support your answer. |
| **A3**  **15 minutes** | Language analysis with terminology  (10 marks) | (AO2 ) short sharp analysis of language  Use the concise analysis system you have been taught in class. Explore 7 – 8 quotes in this question. | What impressions do you get of the work in the mines from these lines? |
| **A4**  **15 minutes** | Language and structure analysis with terminology and levels of tension and drama  (10 marks) | (AO2)  short sharp analysis of language and structure with reference to tension and drama levels  Use the concise analysis system you have been taught in class. Explore 7 – 8 quotes in this question. | How does the writer make these lines tense and dramatic? [10]  You should write about:   * what happens to build tension and drama; * the writer’s use of language to create tension and drama; * the effects on the reader. |
| **A5**  **15 minutes** | Evaluating  (10 marks) | (AO4)  short sharp evaluation of what is said by the writer and what you think of this  Use the quote and opinion system that you have been taught in class. Explore 7 – 8 quotes in this question. | “In the last twenty or so lines of this passage, the writer encourages the reader to feel  sympathy for Obed.” [10]  To what extent do you agree with this view?  You should write about:   * your own impressions of Obed as he is presented here and in the passage as a  whole; * how the writer has created these impressions. |

What you need to remember:

A1 - selection five short answers

A2 – analyse with 4 – 5 quotes (language)

A3 – analyse with 7 – 8 quotes (language)

A4 – analyse with 7 – 8 quotes (language and structure)

A5 – evaluate with 7 – 8 quotes (evidence and opinion)

**2**

|  |
| --- |
| **AO1: Language Reading Skills - selection** |
| **Used to assess: Lang 1A – QA1** |
| * Specific selection questions where the answers are right or wrong – no specific mark scheme |

|  |  |
| --- | --- |
| **AO2: Language Reading Skills - Analysis** | |
| **Used to assess: 1A – QA2 & QA3** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST**  **(Band 5)** | * make accurate and perceptive comments about how a wide range of different examples create tension and drama * provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader * subtleties of the writer’s technique are explored with explanation of how the reader is influenced * Well-considered, accurate use of subject terminology supports comments effectively. |

|  |  |
| --- | --- |
| **AO4: Language Reading Skills - Evaluation** | |
| **Used to assess: Lang 1A – QA5** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST (Band 5)** | * Give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful quotes * responses will show engagement and involvement, where an overview of the whole text is used to make accurate and perceptive comments |

**3**

**PRACTICE PAPERS FOR FICTION 1A**

**From ‘A Walk in the Woods’ by Bill Bryson Fiction 1A**

*The narrator is camping in the wilderness with a companion, Stephen Katz.*

1. There was a sound of undergrowth being disturbed – a click of breaking branches, a weighty pushing through low foliage – and then a kind of large, vaguely irritable snuffling noise.
2. Bear!
3. I sat bolt upright. Instantly every neuron in my brain was awake and dashing around frantically, like ants when you disturb their nest. I reached instinctively for my knife, then realized I had left it in my pack, just outside the tent. Nocturnal defence had ceased to be a concern after many successive nights of tranquil woodland repose.
4. There was another noise, quite near.
5. ‘Stephen, you awake?’ I whispered.
6. ‘Yup,’ he replied in a weary but normal voice. ‘What was that?’
7. ‘How the hell should I know? It sounded big.’
8. Everything sounds big in the woods.’
9. This was true. Once a skunk had come plodding through our camp and it had sounded like a stegosaurus. There was another heavy rustle and then the sound of lapping at the spring. It was having a drink, whatever it was.
10. I shuffled on my knees to the foot of the tent, cautiously unzipped the mesh and peered out, but it was pitch black. As quietly as I could, I brought in my backpack and, with the light of a small torch, searched through it for my knife. When I found it and opened the blade I was appalled at how wimpy it looked. it was a perfectly respectable appliance for, say, buttering pancakes, but patently inadequate for defending oneself against 400 pounds of ravenous fur.
11. Carefully, very carefully, I climbed from the tent and put on the torch, which cast a distressingly feeble beam. Something about 15 or 20 feet away looked up at me. I couldn’t see anything at all of its shape or size – only two shining eyes. It went silent whatever it was, and stared back at me.
12. ‘Stephen,’ I whispered at his tent ‘did you pack a knife?’
13. ‘No.’
14. ‘Have you got anything sharp at all?’
15. He thought for a moment. ‘Nail clippers.’
16. I made a despairing face. ‘Anything a little more vicious than that? Because, you see, there is definitely something out here.’
17. ‘It’s probably just a skunk.’
18. ‘Then it’s one big skunk. Its eyes are three feet off the ground.’
19. ‘A deer then.’
20. I nervously threw a stick at the animal, and it didn’t move, whatever it was. A deer would have bolted. This thing just blinked once and kept staring.
21. I reported this to Katz.
22. ‘Probably a buck. They’re not so timid. Try shouting at it.’
23. I cautiously shouted at it: ‘Hey! You there! Scat!’ The creature blinked again, singularly unmoved. ‘You shout,’ I said.
24. ‘Oh, you brute, go away, do!’ Katz shouted in merciless imitation. ‘Please withdraw at once you horrid creature.’

**Questions**

***(Read 1 – 5)* A1 – List five things that show the narrator was scared. (5)**

***(Read 6 – 15)* A2 – How does the writer show that the narrator is more worried than his friend? (5)**

***Write about the language used***

**(Read 8 – 21) A3 – What impression are you given of the dangers of camping in the wild? (10)**

**(Read 16 – 24) A4 – How does the writer build tension and drama in the extract? (10)**

**(Read whole extract) A5 – “The men are unable to protect themselves in the wild” How far would you agree or disagree with this statement? (10) 4**

**Aunt Pegg Fiction 1A**

1. Our parents were over-indulgent towards us, and we were happy but not particularly well-behaved

children. Maybe they felt guilty because, on one occasion, they had to leave home for two weeks on

business and invited our Aunt Pegg to look after us. She accepted the challenge eagerly.

1. Vile Aunt Pegg! Leering, sneering, peering Aunt Pegg! We would be enjoying a friendly fight or just

sitting doing nothing when she would pounce on us like a cat, and savage retribution would follow. As we stood in the corner of the room with hands on heads, she would snarl, ‘How dare you! Making my tidy room messy, wasting your time. I saw you!’

1. Aunt Pegg had eyes on sticks. How she saw us we never knew: one moment she wasn’t there, the

next she was on top of us. She was a wizened, tiny woman of great muscular strength and energy,

and her mouth was like an upside-down new moon without the hint of a smile.

1. She constantly spoke of her ‘philosophy of life’ but we only experienced the superficial features of it.

She kept us occupied at all times, sweeping the yard, tidying the house and learning to cook

tasteless, crumbling cakes. On the first day she blew a whistle to order us downstairs to a breakfast of chewy, sugarless oat cereal. The sugary, salty foods we loved were locked away, and eating our

morning bowlful was a lonely marathon. If we didn’t eat it all up, we were given extra cleaning to do.

1. By day two we were very mournful children. Nostalgia set in as we remembered our happier past. We went about our daily tasks like little zombies. We became uncommunicative and even forgot (to our Aunt’s extreme pleasure) to insult each other. Both of us longed for the day when our dear parents would return and unlock the barred doors of our prison.
2. On day three we were introduced to our educational programme. She set us impossible mental

arithmetic sums at tremendous speed and always finished with ‘And twenty-nine, add ’em all together and take away the number I first said’. Then there was ‘Reading Improvement’, which consisted of moral tales from the nineteenth century, and ‘Practical Farmwork’, which mostly involved the identification and eradication of weeds. We were not allowed to re-enter the house until we had successfully whispered the name of the plant into Aunt Pegg’s good ear. If we did not use the official Latin name she would snap at us. ‘You wicked child! It is certainly not Hairy Stinkweed. I’ll not have swearing in my house!’

1. Of course we attempted to break free. It happened on a visit to town, while we were carrying the

heavy bags with Aunt Pegg marching behind, tapping her walking stick like an officer in the army. At a mutual sign we dropped the bags and ran for it. Our Aunt seemed prepared for this. She blew her

whistle and shouted ‘Stop thief!’ and we were painfully restrained by several burly members of the

public.

1. When we reached home we were given a stern lecture on ‘philosophy’ and ‘morals’ and sent to bed

with just a slice of bread, some cheese and a lettuce leaf. We hated lettuce. Apparently much of Aunt Pegg’s philosophy was connected with diet.

1. She must have thought that we were lazy, naughty children who needed strong routine and discipline to prevent the rot from setting in. How we cried with joy when our smiling parents returned, bearing presents and hugging us tight.

Questions:

***(Read 2 & 3)* A1 - List 5 things the children dislike about Aunt Pegg (5)**

***(Read 4 & 5)* A2 - How does the writer show the relationship between the children and Aunt Pegg? (5)**

***Write about language used***

***(Read 2 & 3)* A3 – What impressions are you given about Aunt Pegg in paragraphs 2-3 (10)**

***(Read 5, 6 & 7)* A4 – How is tension and drama built in the extract? (10)**

***(Read whole article)* A5 - Aunt Pegg is doing a good job at looking after** **naughty lazy children. How far do you agree or disagree with this statement? (10)**

5

**The Beast of Bodmin Moor Fiction 1A**

1. Nicole Panteli is a journalist for a weekly local newspaper. They send her to the large, remote and

wild area of countryside where she lived as a child, to find out more about the so-called big cat which

is preying on local sheep.

1. Nicole was lost. It was easy to lose one’s way on the moor, especially on a November afternoon when

the light was thickening and the landscape stretched the same unvariegated grey in all directions. She

drove along a narrow, empty road, looking for a road sign or any building which might contain an

inhabitant to give her directions. A fleeting, shadowy movement by the roadside reminded her of the

tales of the Beast of Bodmin Moor which had fascinated her as a child. She remembered being told

that a vicious predator had killed large numbers of sheep, but that a government investigation had not

found evidence to prove that there was a foreign big cat in the area, and had concluded that native

wild animals were the culprits. Originally excited when she heard that a leopard skull had been found

in the river, she was disappointed when the local museum was convinced that it was part of a

leopard-skin rug put there as a hoax.

1. However, the sightings and attacks continued over the next 20 years after she left the moor, and now

she was returning to find out why the local farmers were still convinced that the injuries to their

livestock proved that the killer was a type of cat. She already knew that they refused to believe it was

a native animal because its appearance was not consistent with it being a pony, wild boar or large

dog. Officials from the nearby zoo had recently identified pawprints left in mud on the moor as the

tracks of a puma, and a 20-second video had just been released which seemed to show big cats

roaming nearby.

1. As she rounded the next bend, thinking about these things, she saw a startlingly large, black feline

cross the road with an unhurried, sinuous, fluid movement. Its thick, sinewy shoulders suggested

massive strength and speed, like that of engine pistons. As it passed, it turned to stare at her and its

great, yellow, black-slitted orbs were caught in the headlights. She noticed its pricked, tufted ears and

its short, coarse, raven-black coat before it turned, raising and waving its curved snake of a tail as if

making a victory salute. The spectral vision dissolved into the bushes, leaving her with a thumping

heart and the feeling that she had witnessed a supernatural manifestation.

1. A little further along she took a turning with a handwritten sign pointing to ‘Gables Farm’. She had to

leave the car and cross a rickety, rotting footbridge over a rushing stream. Another battered sign,

nailed to a tree, bore the ominous words, ambiguously addressed: ‘Wild Big Cats – Keep Out’.

A shiny, weather-beaten man with tremendous whiskers and a crusty hat the colour of an overcooked

pie appeared at the farm gate, carrying a rifle. When she explained she was lost and had just

had an unnerving experience, he took her into his kitchen and sat her down at a stained oak table

while he made tea and talked about the beast.

1. ‘You always know when it’s about. Rabbits and foxes disappear and birds stop singing. If the ministry

people knew anything about country life they’d know it couldn’t be a dog. If it’s a dog there’s noise,

and wool and mess everywhere. But a cat goes in to the kill quickly, eats its fill, and slinks off.’ The

farmer told her that the beast owed him a thousand pounds for dead livestock, and that other farmers

had sold their flocks after losing so many sheep. His neighbour had captured the beast on video,

along with the tell-tale signs of four long scratch marks on the mauled sheep, and had also found

hairs which she’d sent off for analysis, but had received no result.

1. The farmer continued: ‘The only reason to suppress the result would be to avoid panic. Another

neighbour got hold of a recording of a puma mating call, and we recognised the scream we hear at

night. Everyone round here believes in the beast, even though we’re sceptical about most things and

haven’t got time to waste concocting fantasies.’ His parting shot as Nicole thanked him and left was to

say, ‘We don’t want the beast shot, but we do want it acknowledged and kept under control so it

doesn’t continue to destroy our livelihoods.’

**Questions**

***(Read 3 & 4)* A1 –List 5 things that suggest the beast is real? (5)**

***(Read 2)* A2 – How does the narrator show Nicole is sceptical about the sightings? (5)**

**Write about the language used**

***(Read 5)* A3 – What impression are you given about the area and local people? (10)**

**(Read 4-7) A4 – How does the writer build tension and drama in the article? (10)  
*(Read whole article)* A5 – “Local people are scaremongering about the Beast” How far would you agree or**

**disagree with this statement? (10)**

**6**

**Fisherman 1A**

*The following are two extracts from a diary written by Adam, the last person living in a doomed fishing*

*village located on a narrow strip of land.*

**29th October**

1. As I start my diary it is with a heavy heart. This community used to be thriving, but storms have

destroyed almost everything I hold dear. My father told me that 80 years ago this place was alive with fishermen, boat-builders and their families. Everyone met in the hall to hear music and tales of the sea, and there was a little chapel and a fish market. Since that time, the fishing trade gradually declined until few of us were left. Living on this narrow spit of land was always dangerous, and many houses were made only of wood and plaster. They went first, taken by those terrible storms. Then floods came and people left, buildings were demolished and their remnants slipped beneath the shingle.

1. You may ask why I still live here. My cottage has two storeys and is stronger than most. Mind you,

I have to keep both front and back doors open when the sea laps over the quayside, and my walls

never dry out. But I love it here. The view of the sea when I wake is an addiction. When kind to me, the water lies like a flat pond as far as the eye can see, and gives me the sensation of perfect peace. There’s no one else here, you see. The feeling of solitude is immense, but it is also as if I am the monarch of all I survey.

1. This afternoon, a heavy bank of cloud hangs out to sea. It has no anger yet, but is full of menace as if it is waiting to roll steadily ashore. I have seen such a sight only once before. I feel an atmosphere of tense stillness. No breeze, no sound. But my eye is fixed on that terrible bowl of blackness, as the light around me begins to fail. In a way, I love to watch this. It awakens my imagination as I experience the power of the elements and realise how small I am on the great canvas of nature.
2. I also remember another storm, that caught us unawares as we were hauling the boats and the heavy, sodden nets up the shore. Fishing is no easy life, but even then we could still make a living when the herrings were plentiful. A sudden, monstrous wave smashed into our village on the spit and we had no defence. I was fortunate and managed to grab hold of a jutting rock, but several of the boats, our livelihood, were swept out to sea. That was 15 years ago.
3. I suppose I have stayed here through stubbornness. I love to feel that I shall conquer, shall outlive these storms. I’ve sat here many times waiting for the ocean to wreak havoc. Two years ago, the last two dwellings other than mine disappeared under the water, and I was left to my solitary routine, going out each day in my boat, praying for a good catch.

**30th October**

1. I predicted this storm and it is the most magnificent I have ever known. It has unleashed a swirling

mass of water that no person could withstand. I have attempted to confront this tempest, but it beats

me into a crouching apology of a man. The rain smashes itself against my little house like a demented hail of shrapnel. I shout at the top of my voice in defiance, but the elements drown me out. Behind the sheets of rain, I see the frenzied waves rearing their heads against me. Although I am afraid, the sight of such a monstrous sea always excites my very being.

1. How can I write this at such a chaotic moment? Inside my house, there is a raised corner and a chair and table which belonged to my children. Oh yes, they are safe enough; they moved to the sanctuary of the nearby town, at the end of what used to be a road, but is today a narrow rocky track. By now the sea may have broken through, making me a stranded sailor on my tiny piece of land, waiting to be swept into the depths. It is a romantic idea that appeals to me.
2. Tomorrow will I still be a survivor? The word satisfies my desire to be a hero, at least in my own mind. When this storm is over, I will again hear my favourite music, the singing of the sea and of the gulls, and I shall be at peace.

**Questions**

***(Read 1)* A1 – List five things that happened in the past to the local area (5)**

***(Read 2&3)*  A2 – How does the writer describe the feelings of the fisherman?**

**Write about the language used (5)**

***(Read 4&6)* A3 – What impressions are you given of the storms?**

***(Read 6 – 8)* A4 – How is tension and drama created in the extract?**

***(Read whole extract*) A5 – “The fisherman is crazy to stay in such a remote and barren environment” How far would you agree or disagree with this statement?**

**7**

**Order and disorder**

1. Ms Jhabvala entered the school compound as usual and sighed. She sighed because the buildings

before her reminded her of a medieval fortress, not a school. They were cruel and forbidding. What

had once been flowerbeds were now sandy deserts where poorly disciplined children threw soil in

each other’s eyes. She sighed again as she passed through the creaking door of her daily prison,

along the echoing, miserable passages, her footsteps the only sound in this place of torture.

1. Now her mind clicked into action, rehearsing the last details of the lessons she was to teach today.

Never mind the Principal’s ideas about learning, that children should choose what they wanted to do,

that they should have freedom. Ms Jhabvala had heard the shouting and disorder from too many

classrooms. She had seen the morose faces of sad children waiting to be taught but never able to

make up their minds as to what might interest them. These classrooms were lifeless, without energy.

1. Ms Jhabvala was the only person on the premises, except for the caretaker who was still unlocking

doors. She always arrived early so that everything would be ready and she would be thoroughly

prepared. She passed through Mr Raj’s room. It looked ransacked as if a wild beast had blundered

through. Scattered tables and chairs and ripped papers littered the room and broken furniture was

heaped into a mountain at the back. Ms Jhabvala stopped and looked at the symmetry of the ruin;

ironic, she thought, that it was the most orderly thing in the room. The walls were pitted with holes and

spattered with sticky substances. Not like mine, the teacher thought, thinking of her students’ neat

work displayed in her bright, friendly classroom. But, as she reminded herself, no one cared. Like Mr

Raj, they had all given up long ago.

1. At last she arrived at her own room, a haven of peace and industry. She switched on the computers,

checked the programs and put piles of textbooks on her table. Ten minutes later she looked out and

saw hordes of children slouching into school, despondent, not caring much about anything. Some

fights broke out, unnoticed by the few teachers who also drifted in, carrying their battered briefcases.

Ms Jhabvala did not imagine that these contained anything except pens, pencils and a few snacks.

1. The noise spread to the adjoining classrooms, and soon there were sounds of teachers trying to make

themselves heard above the screams and coarse laughter. Ms Jhabvala opened the door to her neat

line of beaming students. They wished each other good morning and Ms Jhabvala straightened a few

stray bits of clothing, and the children filed quietly in. One of them had brought a wooden sign with

‘Ms Jhabvala, her special room’ painted on it to go on the outside of the door. The teacher took her

own register (she was the only one to do so) and the lesson started. Forty minutes later, they had

read a story, learned something about punctuation and language, and were busy writing poems that

would decorate the wall before the end of the week. The brightest children were given special work to

do.

1. As they went, one little girl said, ‘I wish we could stay in your class all day. We have to go to Mr Raj

now, and we never do anything.’

1. Ms Jhabvala paused a minute as they went, to think how hard it had been for her. When she first

came to the school, no one had wanted to learn at all. But she had persevered, rewarding them for

being positive or just pleasant. She’d hardly ever lost her temper, and had always managed a smile.

The other teachers had given in to stupid ideas about teaching and the curriculum. Language and

mathematics had been given little time and there were huge gaps in the children’s knowledge, about

science, for example. There was a good deal of sport, though most of that was not about fitness.

‘They just loaf about,’ she thought. If you asked children what they wanted to do, they’d always say

‘Watch a DVD’, but after a time that bored them too. So the days were chaotic, and everyone lacked

any sense of purpose. Soon they grew tired of each other’s company.

1. Ms Jhabvala’s train of thought petered out at this point. Anyway her next class was waiting. She

opened the door and proudly hung up her new wooden sign.

**QUESTIONS**

***(Read 1&3)* A1 – List five things that show the environment is run-down. (5)**

***(Read 7)* A2 – How does Ms Jhabvala reflect on her arrival at the school?**

**Write about the language used. (5)**

***(Read 4-6)* A3 – What impression do you get of Ms Jhabvala? (10)**

***(Read 1&2)* A4 – How is tension and drama built up in the extract? (10)**

***(Read whole extract)* A5 – “The students deserve to be given up on” How far would you agree or disagree with this statement? (10)**

8

**Uncles Fiction 1A**

1. They come in all shapes and sizes, are young and old and may or may not have children of their own, but the only thing that matters about uncles is whether they are good or useless.
2. Good uncles show you love and attention, because they are part of your family but know that they do not have the long-term responsibility of parents. They probably only appear briefly for a week or two at a time and are unlikely to find you irritating. When they do come they bear presents, not necessarily expensive ones, but welcome presents that your parents avoid buying, such as noise-making objects. Remember too that uncles are on holiday and are available to whisk you away to the places that you love to go. Not being responsible for your diet, they feed you on fatty foods and burgers that they call ‘treats’, knowing full well that your parents disapprove on health grounds. They encourage you to do risky things like climb up high walls, and they rescue you when you can’t get down. Here now is a simple test by which you can identify a useless uncle. On such occasions, watch for a jittery blinking of the eye and listen for these telling words: ‘I think that’s enough. It might be dangerous.’ These uncles have even less confidence than your parents and have failed at the first hurdle.
3. Useless uncles spend too much time sitting in chairs doing what they call ‘holiday reading’, usually of books called ‘Lives of the Great Philosophers’ or ‘How to Solve the World’s Economic Problems’. If you ask them for a game of football, they reply, ‘Later! I’m too busy at the moment.’ A real uncle

shows no sign of being able to read at all. For example, he ignores all signs that say ‘No Ball Games’. As soon as he sees a ball, you and he are away to the nearest open space. The reason for this enthusiasm is that most good uncles are keen to play games and they see you as an ideal opportunity for them to show off.

1. Because uncles are not your parents, they have lived separate and maybe exciting lives. You know all your parents’ stories, at least those they are prepared to tell you. Useless uncles will have spent an unadventurous, sheltered life and anyway are unaware of anything that you might find interesting

about them. An enterprising uncle will tell you about his life among the gorillas or how he saved his

companion’s life by driving off a charging rhinoceros.

1. Maybe these stories are not strictly true, but that is not the point. Good uncles have an imaginative,

creative spirit and a talent for fiction, such as the adventures of a Mr Snodgrass who lives in an

obscure corner of your house and who only emerges when you are asleep. No doubt a useless uncle will try to entertain you as follows: ‘I once read about a chap called Proust who went on a journey to …Oh dear, I’ve totally forgotten where.’ It is clear that such uncles have no qualities that appeal to children and they should be locked up in a library surrounded by volumes written in Latin until they crumble amongst the dusty pages.

1. Sooner or later it is time for your uncles to depart. Bad uncles will shamble down the drive bearing two old suitcases full of extra underwear, old woollen garments and half-read books. Good uncles wave their arms, smile big smiles and wink at you to promise more wickedness next time.
2. When you turn back to the care of your parents, you will discover that your good uncles have left

gentle hints which, if followed up, will be of at least a little advantage to you.

**QUESTIONS**

***(Read 2)* A1 – List five qualities of good uncles.(5)**

**(Read 3) A2 – How does the writer explore what uncles should not be like? (5)**

***Write about the language used***

**(Read 4&5) A3 – What impression are you given of good uncles? (10)   
(Read 4-7) A4 – How is tension and drama created in the article? (10)**

**(Read whole extract) A5 – “Good uncles are better than having parents”. How far would you agree or disagree with this statement? (10)**

9

The English lesson 1A

1. Dicey had an English textbook open in front of her and the teacher, Mr Chappelle, was introducing the next unit of study. They’d spent the first three weeks on learning grammar and now they were going to read some stories. Dicey was sorry the grammar had finished. She liked the precision of it. Besides, it was easy.
2. ‘Conflict’ was written on the board in Mr Chappelle’s square printing. He couldn’t write in a straight

line. He was young and skinny and had carroty red hair that he kept trying to brush flat with his hands, but it always popped back. He had a pale face: pale blue eyes, pale skin, even his freckles were pale brown. He was one of those teachers who taught standing up, but he didn’t move around much, just stood in front of the blackboard. He always rolled a piece of chalk in his fingers. On the first day of class he had introduced himself as the English and Drama teacher. In Dicey’s opinion he wasn’t very dramatic.

1. ‘If we define conflict as requiring two opposing forces, what might we look for?’ he asked the class.

‘For how conflict might appear,’ he added. ‘In what forms,’ he added. ‘In a story,’ he added.

Nobody sat near Dicey, who sat alone. She scratched at the shoulder of her T-shirt and waited to

hear how stupid the answers to the question would be. There was only one other person in the class who thought of interesting answers and that was a girl who sat in the front row, diagonally across from Dicey. This girl usually waited until all the stupid guesses had been made before she raised her hand. Dicey never raised her hand, but if Mr Chappelle asked her she’d answer.

1. Dicey leaned back and waited to see what the answers to Mr Chappelle’s question would be. ‘Conflict between two men,’ they began. Mr Chappelle wrote ‘two men’ on the board. Since it was correct, a whole lot of hands went up. ‘A woman and a woman.’ ‘A man and a woman?’ ‘A boy and a boy?’ ‘A girl and a girl?’ The predictable list went on. Mr Chappelle wrote everything on the board. Dicey made her own list inside her head, because you could have conflict between someone with power and someone without any, between someone honest and a liar. The voices faded away as she continued with her own thoughts. You could even have a conflict between somebody and himself: and that was an interesting idea. The girl at the front had her hand up, and Mr Chappelle was waiting for the rest of the class to settle down (‘A man and his dog?’) to call on her. ‘Yes, Wilhemina?’
2. The rich voice spoke out. ‘What about conflict between an individual and the society he lives in?’

Mr Chappelle wrote out the letters on the board, slowly, as if he was thinking.

1. ‘What do you mean by that, Wilhemina?’ Mr Chappelle asked.
2. ‘Well,’ the girl began. Dicey couldn’t stop herself from leaning forward in her seat to hear better. ‘A lot of the time, conflicts are between one person and the people he lives with. Or she lives with. If the society thinks one way and the person thinks another.’
3. Mr Chappelle was listening carefully, you could tell. Dicey figured, from the way he wrote down

everything everybody said, even when it repeated the same basic idea, that his brain didn’t work very fast. ‘Can you give us any examples?’

1. The rest of the class shifted in their seats, getting bored. Too bad for them, Dicey thought to herself.

**Questions**

***(Read 2)* A1 – What five things do we learn about Mr Chappelle? (5)**

**(Read 3&4) A2 – What do we understand about Dicey’s interest in learning? (5)**

**(Read 3, 5&7) A3 – What impressions are we given of the other students? (10)**

**(Read 7 – 9) A4 – How is tension and drama built in the extract? (10)  
(Read whole extract) A5 – “Dicey is rude and dismissive of other people” How far would you**

**agree or disagree with this statement? (10)**

**10**

**Creative Writing Revision Titles (1B)**

**Use the following story titles to create plans or short stories, which follow the success criteria:**

**Success Criteria**

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

|  |  |
| --- | --- |
| **AO5: Creative Writing Language skills** | |
| BANDING | **AO5 Communication and organisation** |
| HIGHEST (Band 5) | * the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination) * the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader’s interest) * structure and grammatical features are used ambitiously to give the writing cohesion and coherence * communication is ambitious and consistently conveys precise meaning |

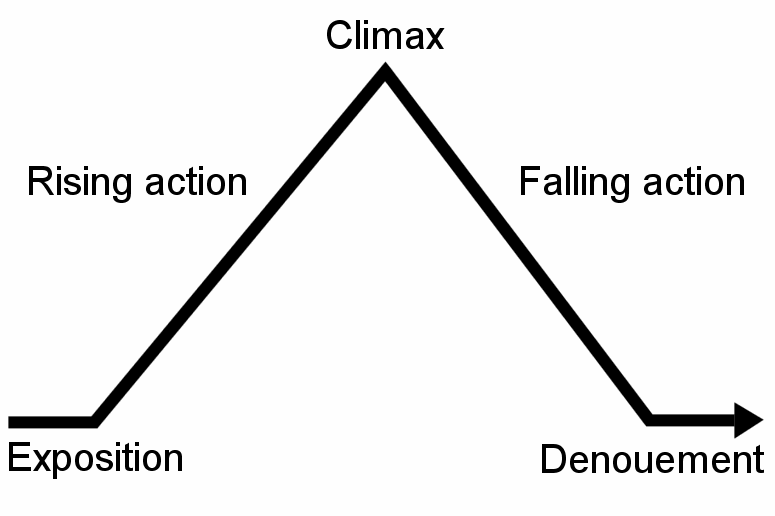
|  |  |
| --- | --- |
| **AO5: Transactional Writing Language Skills** | |
| **BANDING** | **Criteria: Communication and organisation** |
| HIGHEST  (Band 5) | * shows sophisticated understanding of the purpose and format of the task * shows sustained awareness of the reader / intended audience * appropriate register is confidently adapted to purpose / audience * content is ambitious, pertinent and sophisticated * ideas are convincingly developed and supported by a range of relevant details * there is sophistication in the shape and structure of the writing * communication has ambition and sophistication |

**Story Titles**

1. Imagine you are digging in your garden and find a large nugget of gold.
2. Write about something ugly — war, fear, hate, or cruelty–but find the beauty (silver lining) in it.
3. Begin your story. The asteroid was hurtling straight for Earth…
4. The unfortunate loo roll incident.
5. You have to have faith.
6. Begin your story. There’s a guy sitting on a park bench reading a newspaper… 11
7. It was love at first sight.
8. Begin your story. He turned the key in the lock and opened the door. To his horror, he saw…
9. Begin your story. Silvery flakes drifted down, glittering in the bright light of the harvest moon. The blackbird swooped down…
10. Begin your story. The detective saw his opportunity. He grabbed the nearest arm and said…
11. Begin your story. There are three children sitting on a log near a stream. One of them looks up at the sky and says…
12. Begin your story. There is a magic talisman that allows its keeper to read minds. It falls into the hands of a young politician…
13. Begin your story. You thought dragons did not exist…
14. Nature is beautiful.
15. Begin your story. The doctor put his hand on her arm and said gently, “You or the baby will survive. Not both. I’m sorry.”
16. Begin your story. The nation is controlled by…
17. You walk into your house and it is completely different — furniture, decor, all changed. And nobody’s home.
18. Write about one (or both) of your parents.
19. Begin your story. The most beautiful smile I ever saw…
20. Begin your story. I believe that animals exist to…
21. A twinkling eye.
22. Good versus evil.
23. Drifting off to sleep.
24. The Holiday Disaster
25. The Holiday Surprise
26. A great idea
27. The treasure
28. Begin your story. That’s when it all went wrong
29. Deception
30. The Package

**Language 1B: Creative writing tasks**

**Task 1**: revise the structure of a story – see below



12

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

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

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

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

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

**Task 2:** practice tweaking your story to fit these titles or create plans for these titles

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

Simile – uses like or as to compare

Metaphor – compares as if something is something else

Personification – compares something as if it has human characteristics

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

WWW

EBI

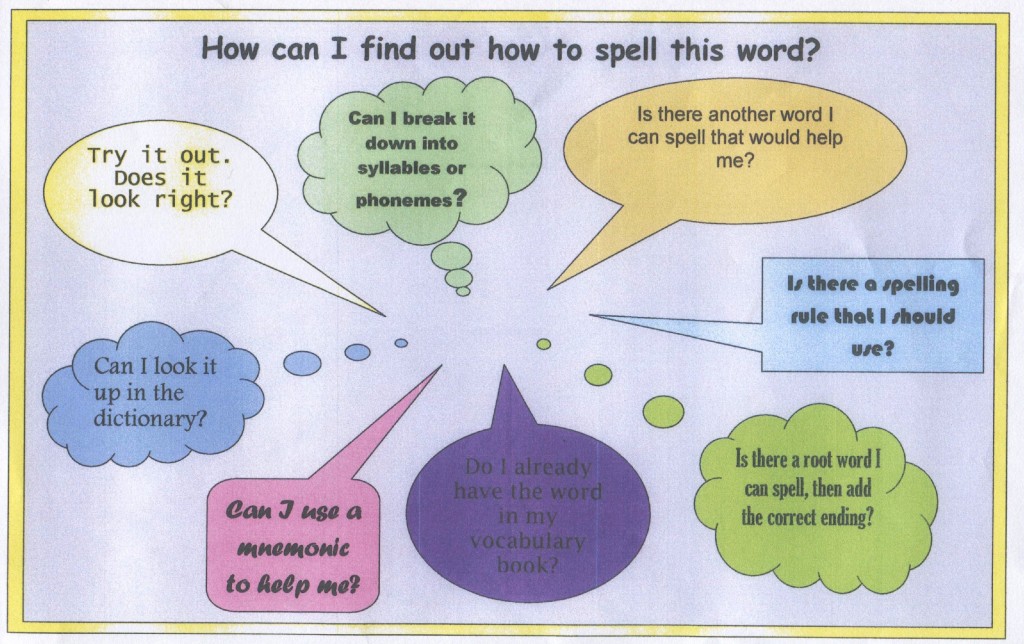
Give reasons for your thoughts and ideas

Improve the story if you don’t like it

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

**13**

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

Use the following spelling strategies to help you: 

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

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

**Task 9:** practice using the following punctuation in your writing

The Punctuation Guide

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

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

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

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

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

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

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

**Task 10:** practice writing short stories or introductions to short stories 14

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

**The Structure of a Sentence – Simple, Compound and Complex**

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

**The Simple Sentence**

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

Run!

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

**Melt**!

Ice **melts**.

The ice **melts** quickly.

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

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

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

**The Compound Sentence**

A **compound sentence** consists of two or more [independent clauses](http://www.uottawa.ca/academic/arts/writcent/hypergrammar/claustyp.html#independent%20clause)(or simple sentences) joined by connectives: *for, and, nor, but, or, yet, so*.:

**Simple**

Canada is a rich country.

**Simple**

Still, it has many poor people.

**Compound**

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

They are used to connect ideas and to avoid pausing:

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

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

**Montréal has better clubs**, but **Toronto has better cinemas**.

**The Complex Sentence**

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

**Simple**

The boy was cold. He had been playing football.

**Compound**

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

**Complex**

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

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

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

15

|  |  |  |
| --- | --- | --- |
| **Component 2A –Non – Fiction Reading** | **Exam Skills** | **What does this mean?** |
| **A1**  **3 minutes** | Identifying explicit information  (3 marks) | (AO1 1a) – finding explicit meaning. Three selection questions |
| **A2**  **15 minutes** | Language and structure analysis with terminology  (10 marks) | (AO2) short sharp analysis of language and structure  Use the concise analysis system you have been taught in class. Explore 7-8 quotes in this question. |
| **A3**  **5 minutes** | Identifying and explicit/implicit information  (3 marks) | (AO1) selecting information or explaining meaning of information that has been selected |
| **A4**  **15 minutes** | Evaluating  (10 marks) | (AO4) short sharp evaluation of what is said by the writer and what you think of this.  Use the quote and opinion system that you have been taught in class. Explore 7 – 8 quotes in this question |
| **A5**  **7 minutes** | Selecting and synthesising evidence from different texts  (4 marks) | (AO1) Synthesis – select information that links across both texts and say how they link. Select evidence of the writer’s ideas, perspectives and how they’re covered in both texts. |
| **A6**  **15 minutes** | Comparing writers’ ideas and perspectives across two texts  (10 marks) | AO3 make comparisons across two or more texts.  Link to evidence and analysis from text one, use comparative connectives and evidence and analysis from text two |

**NON-FICTION READING (2A)**

What you need to remember:

A1 – short concise answer

A2 – A2 – analyse with 7-8 quotes (language and structure)

A3 – two or three short sentence responses

A4 – evaluate with 7 – 8 quotes (evidence and opinion)

A5 – select and synthesise information 2 quotes from each text

A6 - compare evidence for A6 4 quotes from each text

16

**The Criteria 2A**

|  |  |
| --- | --- |
| **AO1: Language Reading Skills - selection** | |
| **Used to assess: Lang 2A – QA1 & QA3** | |
| * Specific selection questions where the answers are right or wrong – no specific mark scheme | |
| **AO1: Language Reading Skills – Selecting evidence and understanding explicit and implicit meanings** | |
| **Used to assess: Lang 2A - QA5** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST**  **(Band 4)** | * synthesise with clear understanding and provide an overview drawn from a range of relevant detail |

|  |  |
| --- | --- |
| **AO2: Language Reading Skills - Analysis** | |
| **Used to assess: 2A – QA2** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST**  **(Band 5)** | * make accurate and perceptive comments about how a wide range of different examples create tension and drama * provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader * subtleties of the writer’s technique are explored with explanation of how the reader is influenced * Well-considered, accurate use of subject terminology supports comments effectively. |

|  |  |
| --- | --- |
| **AO3: Language Reading Skills - Comparisons** | |
| **Used to assess: Lang 2A – A6** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST**  **(Band 5)** | * make comparisons that are sustained and detailed, showing clear understanding of how they are put across to the reader (writer’s intentions) |

|  |  |
| --- | --- |
| **AO4: Language Reading Skills - Evaluation** | |
| **Used to assess: Lang 2A – QA4** | |
| **BANDING** | **CRITERIA** |
| **HIGHEST (Band 5)** | * Give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful quotes * responses will show engagement and involvement, where an overview of the whole text is used to make accurate and perceptive comments |

**17**

**Non-Fiction 2A Practice 1**

**PASSAGE 1:** This is an account of the disastrous eruption of the volcano Vesuvius, and what happened at that time to an eighteen-year-old student and his uncle.

Vesuvius

Across the Bay of Naples in Italy, the volcano Mount Vesuvius dominates your view from almost every

angle. It stands like a sentinel over the cluster of towns that huddle in its fertile foothills. Behind sheets

of mist it is ghostlike; in the warm sunshine it is magnificent, but it always seems to brood secretively

over the surrounding land and sea, full of silent menace.

The disastrous eruption in the year 79 was one of the world’s most famous natural catastrophes.

Then, of course, there were no rescue teams, no earth-moving apparatus and no emergency

hospitals. Those people who could escape did so, and attributed the explosion to the gods and to the

giants who had recently been seen ranging over the mountains. Anyway, there could have been no

rescue, since the city of Pompeii was covered with 29 metres of small pumice stones and volcanic

ash. Anyone who stayed behind or who revisited the site in the next day or two was either smothered

or killed by a cloud of poisonous gases and dust. It was estimated that 20,000 died there.

Another victim of the explosion was the smaller seaside town of Herculaneum. Unlike Pompeii, this

was buried in a mudslide, which then solidified, preserving a good deal of the town. 1,600 years later,

both towns were discovered and painstakingly excavated, revealing houses with their roofs on,

decorated pavements, wall paintings, theatres and shops. Many bodies were found which had turned

to statues as they died.

We are fortunate in having an account of the eruption of Vesuvius which was written by an eighteenyear-

old student called Pliny. He observed what happened from a comparatively safe distance before

he was forced to escape. His uncle, known as Pliny the Elder, was a famous academic who wrote an

encyclopedia called Natural History and other books on subjects such as a history of all the wars

between the Romans and the Germans (in twenty volumes) and the use of missiles while on

horseback. However, he was also famous for his service to the state. He had experienced military

service in Germany and had held administrative posts in Spain. He was, at that time, in charge of the

Roman navy in the Bay of Naples. He therefore called for a boat so that he could find out more about

the little-known science of volcanoes. He had barely set off when a neighbour found herself trapped at

the water’s edge. He realised the gravity of the situation, called for more boats and made it his priority

to rescue the stranded citizens.

His nephew, the young Pliny, decided to stay in the house and finish the homework that Pliny the

Elder had given him. From there he wrote about the eruption as follows: ‘I cannot give a more exact

description of the shape of the cloud than by comparing it to that of a pine tree, for it shot up to a great

height in the form of a trunk which formed itself at the top into several branches. The cloud was at one

moment white and at another moment spotted, as if it had carried up earth and cinders.’

Later, when the young Pliny realised he must escape, he described how the wheels of the carts could

not hold steady on the piles of small stones. From where they were they could see ‘the sea sucked

back, as if it was driven by the convulsions of the earth. Behind us, a black and dreadful cloud burst

out in gusts of fiery, snakelike vapour. Now and again, the cloud yawned open to reveal long, fantastic

flames, like flashes of lightning, but much larger.’ What a fearful experience for an eighteen-year-old!

Meanwhile, Pliny’s uncle had reached comparative safety further round the bay, with his friend

Pomponius. He went to bed, exhausted. Pomponius reported that ‘His breathing (as he was pretty fat)

was heavy and sonorous, and was heard by those who attended him outside his bedroom door.’ Later

the next day, Pliny the Elder became unwell, drank copious amounts of water, and requested another

rest. Soon after, he collapsed and died, whether from the weakness of his heart, or the results of

inhaling toxic gas, nobody knew.

The young man must have missed his uncle, whom he admired for his never-ending quest for

knowledge as much as for his executive powers. He had also lost his teacher. At least the younger

Pliny survived the volcano and became a politician, serving his country well 18

**PASSAGE 2:** In this passage the writer describes a journey to the Kamchatka Peninsula, one of the most

volcanically active regions on Earth.

Russia’s Frozen Inferno

Late last summer I spent a month studying volcanic eruptions with an international team that included

French explorers, a German photographer called Carsten Peter, and a Russian guide named Feodor

Farberov.

Carsten has spent his life documenting volcanoes with a camera. The closer he gets to the volcano,

the happier he is. Not so Feodor, a 39-year-old, stolid, muscular, bearded mountaineer. He was born

in a village at the foot of Klyuchevskoy and grew up with the dangers and discomforts of volcano

research. ‘Volcanic ash covered everything,’ he recalled. ‘Our water, our air, even our food tasted of

sulphur.’ Having seen ‘enough eruptions for a lifetime,’ Feodor now likes his mountains cold, quiet

and covered with snow for skiing.

Bezymianny, one of the dozen volcanoes that make up the peninsula’s group, was thought to be

dormant until 1955, when it suddenly began to shake and swell and spew. On March 30th 1956, it

exploded, enveloping the area in a shroud of ash. Within two days the ash reached Alaska, and two

days later it was detected over the British Isles. The explosion flattened trees 15 miles away. Like the

eruption of Mount St. Helens, it started with a giant avalanche, then blew out sideways, leaving a

huge horseshoe-shaped crater.

We hiked through soft ash, sinking knee-deep at times, climbed heaps of shattered rock, and

scrambled in and out of rocky gorges. Through wind and whipping clouds we climbed to the crater’s

broken rim and looked over. The inner cliffs dropped hundreds of feet to a circular channel, ringing a

new mountain rising from the ruins of the old – a huge dome of smoking rock with its summit towering

over us. On the floor of the channel sprawled a field of ice and snow, blackened by cinders and split

by crevasses that gaped white in the enveloping mists. As we clung to the sharp edge, the dome

threw down showers of rock from its steep sides. When large boulders hit the ice below, they left

white wounds in the dark surface.

Another of Kamchatka’s volcanoes is Mutnovsky. It is a complex structure with multiple active craters.

In March 2000, steam blasts rocked one of the craters, and, within it, a glacier began to collapse. A

large section of the glacier vanished, and a green acidic lake appeared in the middle of the broken

ice. This kind of activity indicates that Mutnovsky is heating up and signals the possibility of even

greater eruptions.

We set out just after dawn to follow a river up into that crater. Our path led across slopes of wet,

slippery ash, past narrow openings in the rocks belching steam. Scrambling across the glacier, its

surface a mass of dirty ice and cinders, we skirted the lake and climbed to a narrow divide. Standing

on ice, we felt the hot breath of volcanic gases. Around us rose the steep crater walls lined with red

and yellow deposits of sulphur. Slabs of glacier peeled off and crashed into the sour, pea-green

water.

Carsten was ecstatic. When he and one of the other explorers decided to crawl under the glacier into

a dark ice cave formed by a river of warm water, I followed. Feodor just shook his head.

We crab-walked under huge blocks of ice that had fallen around the entrance, then waded through

shallow water to the edge of darkness. Pale light fell from crevasses in the roof, barely illuminating a

world of grey: grey shadows, grey ice, grey ash, grey river. The inner walls were hung with icicles.

The ice groaned above and around us – the internal workings of the glacier as it melted and moved.

The hairs on my neck rose and, with them, dreadful imaginings. Not only could the tunnel implode at

any moment but also the lake, held back by only a wall of ice, could drain in a flash. It looked as if part

of the cave had collapsed a few weeks earlier. What if another eruption occurred while we were down

there?

19

Questions relating toVesuvius and Russia’s Frozen Inferno

**Answer on Passage 1 only**

**A1**

1. How is Mount Vesuvius described?
2. When did the eruption happen?
3. What was the eruption considered to be?

**A2**

The narrator is trying to explain the horrendous events when the mount erupted. How does he try to do this?

You should comment on:

* what he says to influence readers;
* his use of language and tone;
* the way he presents his information.

**A3**

1. What is suggested in the lines “comparative safety”?
2. What is suggested by “his breathing… was heavy and sonorous”?
3. What is the writer suggesting when he says “drank copious amounts of water”?

**A4**

What do you think and feel about the writers impressions of the volcanic eruption?

You should comment on:

* + - what is said;
    - how it is said.

**You should now read and refer to both Passage 1 and Passage 2**

**A5**

According to the two writers Volcanos are dangerous. Why should explorers consider this when exploring Volcanoes?

**A6**

Both of these texts are about volcanic activity.

Compare the following:

The writers experiences of volcanoes

How they get their information across to the reader

20

NON FICTION 2A: Passage 1

**Images bring life of lost Amazon tribe**

**into sharp relief**

Dom Phillips

The life of an isolated tribe in the Amazon jungle has been

documented by a crew fl ying overhead in a helicopter.

The pictures show in vivid detail gardens for maize, sweet

potato, pumpkins, bananas and peanuts. Cotton is also

grown: the men in the photos have cotton waistbands and

some have headdresses.

The Brazilian Indian affairs department has evidence of 29

un-contacted tribes (peoples who have no contact with the

outside world) in the Amazon but believes that there could be

up to 70. One theory is that tribes like this moved nearer to

the head of the Amazon river 100 years ago to escape a

rubber production boom that enslaved many Indians.

The tribe of 3,000 to 4,000 near Brazil’s border with Peru are hunter-gatherers. The men, their bodies

decorated with red dye, are armed with bows and arrows.

“They’re not people who live by the river. They don’t have intimacy with water. They’re people from

deep in the forest and they have agriculture,” said José Meirelles, who was in the helicopter when the

images were taken last June. “The helicopter was more than a kilometre away. It’s not permitted to fly

above. It’s aggressive and we try to do the minimum amount of damage,” he said.

Survival International, the group dedicated to tribal peoples, released the images yesterday for its Uncontacted

Tribes campaign. The tribe was first spotted in 2008 but had never been seen in such clarity.

“The detail is really clear. In the photos you can see they are remarkably healthy. You can see their

gardens, their baskets full of manioc, a tropical plant from which they get flour,” said Fiona Watson,

research director and Brazil campaigner of Survival International. “A lot of the un-contacted people are

basically survivors who have managed to escape being colonised. They know they will only survive if

they remain isolated from the outside world.

“It is almost certain that they will have their own language. We believe they may be part of the larger

Indian group.”

The images show a machete and a metal cooking pot that the tribe may have got from other Indians

who, in turn, have had contact with loggers or raided logging camps.

Contact with the outside world is invariably disastrous for an isolated tribe. Illnesses such as the

common cold can kill up to 50 per cent of its population.

Since 1987 the Brazilian Government has had a policy of no contact with such tribes. But the tribe’s

isolation is increasingly threatened.

© The Times 01/02/2011

21

NON FICTION 2A: Passage 1

**Amazon Rainforest Tribe Facts**

An estimated 400-500 indigenous Amazonian Indian tribes (Amerindians) exist today in the Amazon Rainforest. There are about fifty of these tribes who do not have any contact with the outside world. These groups have their own society where kids do not go to a formal school but instead, when they are old enough, are taught what they need to know from their elders. Another interesting fact is that some of the greatest threats to these tribes come from people from the outside world. The reason why is explained in the Amazon Rainforest tribe information below.

**Amazon Rainforest Tribe General Facts**

* With 20,000 total members, the Yanomani tribe is the largest tribe in the Amazon Rainforest. They live in Northern Brazil and near the border of Southern Venezuela. In contrast, the Kanoe and Akuntsu tribes have no more than 30 members.
* The tribes live off the land and grow different types of fruits and vegetables such as bananas, passion fruit, papayas, corn, manioc and beans and the popular "super fruit", the acai berry.
* Both legal and illegal activities have threatened the Amazon Rainforest tribes. Some of the reasons for declining populations are due to deforestation in the Amazon, war, disease, oil development and drug trafficking. In response, Brazil has set up a type of reservation to protect the Amazonian tribes.
* The many tribes of the Amazon are very diverse in culture, language and heritage. There are approximately 180 different languages spoken by these indigenous people.
* Communal houses are common and the structures are made out of bamboo covered in banana or palm leaves and straw.
* The tribes that have made contact with the outside world wear minimal clothing. What they do wear is made from natural resources found in the rainforest. However, both the men and women in the tribes that have no contact with outsiders live completely naked.
* Spiritual ceremonies and rituals are commonplace. In a ritual to become a man in an Amazon tribe called Satere Mawe; young boys must wear gloves filled with bullet ants.
* Many Amazonian tribes believe in animism, a belief that animal spirits inhabit all animate and inanimate things.
* Some of the indigenous tribes of the Amazon are still hunters and gatherers who have extensive knowledge of almost every aspect of the rainforest in which they live. Many of the tribes also practice a slash and burn type of agriculture. When the resources are depleted, they move on to new land.
* Because many of these tribes do not have proper medical care, the life span of the Amazonian tribe people is considerably shorter than those living in the countries surrounding them. Many die of malaria, malnutrition and parasites.

**Tribal Role Facts**

* Men and women have distinct roles within their village. Women generally have the responsibility of cooking, household chores, crop growing and taking care of the children.
* Men do the hunting, which accounts for a relatively small amount of their total food intake. They hunt game such as deer, monkey and tapir with blow guns and poison tipped darts.
* Men, women and children all take part in fishing.

22

Questions relating to: **Images bring life of lost Amazon tribe into sharp relief and Amazon Rainforest Tribe Facts**

**Answer on Passage 1 only**

**A1**

1. How many uncontacted tribes are there in the Amazon?
2. Why have they remained uncontacted?
3. How do they arm themselves?

**A2**

The narrator is trying to us of a previously unknown Amazonian tribe. How does he try to do this?

You should comment on:

* what he says to influence readers;
* his use of language and tone;
* the way he presents his information.

**A3**

1. What is suggested by the quote “It’s aggressive and we try to do the minimum amount of damage”?
2. Why does the narrator say “They don’t have intimacy with water”?
3. What does this suggest about the tribe?

**A4**

What do you think and feel about the impressions of the tribe?

You should comment on:

* + - what is said;
    - how it is said.

**You should now read and refer to both Passage 1 and Passage 2**

**A5**

Both texts explore the features similar to indigenous tribes. What are these similarities?

**A6**

Both of these texts are about Amazonian Tribes.

Compare the following:

The writers experiences of the tribes

How they get their information across to the reader

23

NON FICTION 2A: Passage 1

Will turning vegetarian save the planet?

by Alex Renton

Livestock agriculture - rearing cows, sheep and pigs - produces more greenhouse gas emissions

than every train, truck, car and aeroplane put together. So, change people’s diets to reduce

greenhouse gases and the planet can support more people. In fact, it will quite easily deal with the

9.2 billion at which the population is currently forecast to peak in about 40 years’ time.

If the omnivores1 you convert are the usual guzzlers of cheap mass-produced meat all the better.

Because that production is particularly demanding on fossil fuels – for fertiliser, processing, transport

and so on.

So, it’s better for the planet if you’re a vegetarian, right? Lord Stern, who advises the government on

climate change, said: “Meat is a wasteful use of water and creates a lot of greenhouse gases. It puts

enormous pressure on the world’s resources. A vegetarian diet is better.”

However, it is argued that the average rich world vegetarian may not consume much less of the

planet’s resources than the average meat-eater. A report last week for the Worldwide Fund for

Nature on the impact of food production pointed out that vegetarian meat substitutes or foods made

of imported soya might actually use more land and resources than their beef or dairy equivalents.

Deforestation in the developing world to grow cheap soya for human and animal food is a major

issue in climate change.

But as a committed meat-eater I have to acknowledge that if I want my grandchildren ever to enjoy a

perfect steak I must address my habits now: all this animal munching cannot go on. Meat in the

developed world needs to be seen as more of a luxury.

Food is responsible for 30% of the UK’s greenhouse gas emissions and a large proportion of that is

from livestock farming. The average Briton eats 50 grammes of animal protein a day: a chicken

breast or a lamb chop. That’s much more than the average person needs for healthy nutrition. The

main reason that world food production must rise by 50% in the next 50 years is not the increase in

population, but the increase in meat eating as poorer countries develop.

Which is why I am trying to embrace the idea of dropping meat once a week. One day off the red

stuff? Not so great a hardship, really. And if you eat local meat, sustainably produced, rather than

Brazilian rainforest-fed burgers, that will help. Also, I don’t want to see livestock farming disappear -

it shaped the countryside we know.

1omnivore – a person whose diet includes meat

24

NON FICTION 2A: Passage 2

Our Favourite Ways to Save the Planet

It's sometimes easy to forget that we need to protect the environment. So we've compiled some super simple tips you can start with at home.

In 1970, [Earth Day](https://www.tinies.com/redirectTo.php?u=http%3A%2F%2Fwww.earthday.org%2F2015%3Fgclid%3DCI-93eGUssQCFUiWtAodAFkAoQ) was established in the US to celebrate the planet and all it has to offer. Since then it's been a phenomenon that has spread all over the world, and you don't just hear people talking about it on April 22nd.

The phrase "**Reduce**, **Reuse**, **Recycle**" has been used for many years to simplify what we, as individuals, can do to limit our impact on the planet and its resources. You may find it's an expression your children are particularly familiar with as it's plastered all over the internet, as well as finding a place in educational curriculums.

Through our experiences with children, we know that while you can tell a child to turn off the taps when brushing their teeth, they are likely to want to know why. Rather than using the age old response - "*because I said so*" - why not take a moment to investigate why together?

Some shocking statistics: For Earth Day this year, we've been looking at staggering statistics for you to share with your child... we know they've made us think about how important it is to Reduce, Reuse and Recycle.

Packaging

As a nation we are getting better at thinking about what goes into the items we buy - from free-range and organic to paraben-free, we make conscious shopping decisions. But we still have a way to go!

Next time you're at the grocery store, look at these eco-friendly products and you'll notice in most cases that they have a similar amount of packaging to their counterparts, if not more.

*In the UK, we use over 150 million plastic bags each week. Each bag takes about 500 years to decay - that's a lot of plastic milling around! This is just a small amount of the rubbish we produce each year. The Titanic weighed 46,000 tonnes, just 1/8th of the household rubbish we throw away every year.*

Saving our resources

From cutting down on the water we use to handing our clothes on to someone else, we can all reduce the amount of things we buy and use. Decreasing demand means that suppliers can produce less.

*The United Nations has stated that a human needs 50 litres of water a day to drink, prepare meals and for personal hygiene. The average Briton uses approximately 153 litres of water a day - one third of this goes down the loo! Every time we flush the toilet we use as much water as most people in developing countries have to use in a whole day.*

Replacing what we use

In the society we live in there are certain things we need, like houses to live in, gas to heat our homes and food on our tables. But what are we giving back?

*Britain used to be covered in trees but over the years we've been using them faster than we're replacing them, leaving us with less than 12% wooded coverage.*

*Trees provide homes for animals, offer shade, help reduce ground heat, and a single fully grown tree aids in the process of producing approximately 260 pounds of oxygen per year - the average human needs only 130 pounds of oxygen a year to survive.*

*25*

Questions relating to: Will turning vegetarian save the planet? and Our Favourite Ways to Save the Planet

**Answer on Passage 1 only**

**A1**

1. What produces the most greenhouse gases?
2. What is the forecast population in 40 years?
3. What is suggested about people who eat meat?

**A2**

The narrator is trying to persuade readers to convert to vegetarianism. How does he try to do this?

You should comment on:

* what he says to influence readers;
* his use of language and tone;
* the way he presents his information.

**A3**

1. What is meant by “the average rich world vegetarian may not consume much less of the planet’s resources than the average meat-eater”?
2. What does this suggest about the writers thoughts “I have to acknowledge”?
3. What is meant by this statement “needs to be seen as more of a luxury”?

**A4**

What do you think and feel about the way meat is produced ?

You should comment on:

* + - what is said;
    - how it is said.

**You should now read and refer to both Passage 1 and Passage 2**

**A5**

According to the two writers we need to reconsider the way we treat the environment. Why should we consider this according to both writers?

**A6**

Both of these texts are about being more considerate towards the environment.

Compare the following:

The writers views on how to help the planet

How they get their information across to the reader

**26**

**Non-Fiction 2B – Transactional Writing**

**Information about the exam set up**

|  |  |  |  |
| --- | --- | --- | --- |
| **Non-Fiction Language Paper Two Section B writing criteria (specific PAF) Component 2 Writing Mark Scheme – Transactional Writing** | | | |
| **B1 (a) & (b)**  **30 minutes per writing task**  **You will have two tasks – you must complete both tasks** | Writing for two different purpose audience and formats  With clear communication and technical accuracy  (40 marks in total) | A05 & AO6 – Two tasks;  This may be two of the following:  A letter  A report  A review  An article  A speech  An interview  Communication, organisation, SPAG, and Sentencing are marked. | **B1.** Your school/college is keen to reduce waste.  **Write a report for the Headteacher/Principal suggesting ways this might be**  **done.**  You could include:  • examples of waste at the moment;  • your ideas about how the situation could be improved.  **B2.** A proposal has been made to hold a motorcycle race on the roads in your area.  You have decided to write an article for your community magazine to share your views on  this proposal. You could write in favour or against this proposal.  **Write a lively article for the magazine giving your views.** |

**27**

**Non-Fiction Writing: Transactional Writing (or writing for a purpose)**

**The Criteria AO5 – Communication and Organisation**

|  |  |
| --- | --- |
| **AO5: Transactional Writing Language Skills** | |
| **Used to assess: Lang 2B (a + b) only** | |
| **BANDING** | **Criteria: Communication and organisation** |
| HIGHEST  (Band 5) | * shows sophisticated understanding of the purpose and format of the task * shows sustained awareness of the reader / intended audience * appropriate register is confidently adapted to purpose / audience * content is ambitious, pertinent and sophisticated * ideas are convincingly developed and supported by a range of relevant details * there is sophistication in the shape and structure of the writing * communication has ambition and sophistication |
| HIGH  (Band 4) | * shows consistent understanding of the purpose and format of the task * shows secure awareness of the reader/intended audience * register is appropriately and consistently adapted to purpose/audience * content is well-judged and detailed * ideas are organised and coherently developed with supporting detail * there is clear shape and structure in the writing (paragraphs are used effectively to give sequence and organisation) * communication has clarity, fluency and some ambition |
| MIDDLE  (Band 3) | * shows clear understanding of the purpose and format of the task * shows clear awareness of the reader / intended audience * register is appropriately adapted to purpose / audience * content is developed and appropriate reasons are given in support of opinions / ideas * ideas are organised into coherent arguments * there is some shape and structure in the writing (paragraphs are used to give sequence and organisation) * communication has clarity and fluency |
| LOW  (Band 2) | * shows some awareness of the purpose and format of the task * shows awareness of the reader / intended audience * a clear attempt to adapt register to purpose / audience * some reasons are given in support of opinions and ideas * limited development of ideas * some sequencing of ideas into paragraphs (structure / direction may be uncertain) * communication has some clarity and fluency |
| LOWEST  (Band 1) | * basic awareness of the purpose and format of the task * some basic awareness of the reader / intended audience * some attempt to adapt register to purpose / audience (e.g. degree of formality) * some relevant content despite uneven coverage of the topic * content may be thin and brief * simple sequencing of ideas (paragraphs may be used to show obvious divisions or group ideas into some order) * there is some basic clarity but communication of meaning is limited |

**28**

**Non-Fiction 2B – Transactional Writing**

**The Criteria AO6 – SPAG and Sentencing**

|  |  |
| --- | --- |
| **AO6: Transactional Writing** | |
| **Used to assess: Lang 1B & 2B (a + b)** | |
| BANDING | **AO6 Vocabulary, sentence structure, spelling and punctuation** |
| HIGHEST (Band 5) | * there is appropriate and effective variation of sentence structures * virtually all sentence construction is controlled and accurate * a range of punctuation is used confidently and accurately * virtually all spelling, including that of complex irregular words, is correct * control of tense and agreement is totally secure * a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning |
| HIGH  (Band 4) | * sentence structure is varied to achieve particular effects * control of sentence construction is secure * a range of punctuation is used accurately * spelling, including that of irregular words, is secure * control of tense and agreement is secure vocabulary is ambitious and used with precision |
| MIDDLE  (Band 3) | * there is variety in sentence structure * control of sentence construction is mostly secure * a range of punctuation is used, mostly accurately * most spelling, including that of irregular words, is correct * ability to write in the correct tense and agreement is mostly secure * vocabulary is beginning to develop and is used with some precision |
| LOW  (Band 2) | * some variety of sentence structure * there is some ability to write in sentences * some control of a range of punctuation * the spelling is usually accurate * ability to write in the correct tense and agreement is generally secure * there is some range of vocabulary |
| LOWEST (Band 1) | * limited range of sentence structure * there is limited ability to write in sentences * there is some attempt to use punctuation * some spelling is accurate * ability to write in the correct tense and agreement is limited * limited range of vocabulary |

**29**

**Non-Fiction Writing Tasks & Guidelines**

**Two Practice Tasks:**

**B1** Your local youth club is keen to improve facilities for the young in your area

**Write a report for the local council suggesting ways in which this could be done.**

You could include:

* Examples of facilities in the area at the moment
* Your ideas about how the situation could be improved

Look at the task **B1** and decide:

Purpose:

Audience:

Format:

Tone:

**B2** A proposal has been made to hold a new carnival in your local area

You have decided to write an article for your community magazine to share your views on this proposal. You could write in favour or against this proposal.

**Write a lively article for the magazine giving your views**

Look at the task **B1** and decide:

Purpose:

Audience:

Format:

Tone:

What do you notice about this task that is different to how you would normally approach the task?

**30**

**Guidance on Approaching B1 and B2**

**Task B1**

* Purpose mixes Inform and Advice
* Audience: local council meaning a degree of formality
* The structure will be important as it is asking for a report, so headlines and subheadings will be needed and a clear style which informs the reader of current facilities in each section, then in the same section some ideas on how to improve the situation (advice).
* When you are informing you need to do this in a clear and factual way. You need to use **we** as this is not a report from you personally, but from the local youth club group.
* E*.g.: Currently, in our local area we have a range of outdated and run down facilities which no longer meet the needs of our young people. We…*
* In the advice you can use a mix of modal and imperative verbs. The choice of language is going to be important here. You want to offer suggestions which are viable and which don’t demand, but which do strongly recommend.
* *E.g.: On this matter we recommend that you consider updating the current run down facilities. Some of the ways this could be done are…*
* Tone: Obviously, the above recommendations relating to language cross over with the tone. As your audience is the council you want to sound formal and as if you are an authority on the subject. You need to sound like an expert and be polite and respectful in your tone. You should avoid slang in the answer, as local council members will be respected members of the community who read through many similar requests, meaning that you want your response to stand out.

**Task B2**

* Purpose: For or against in the wording of the task suggests that you can put a persuasive slant on the article that you write. You can predict what other people might say and then knock down these alternative ideas with your own suggestions, meaning that you are showing an understanding of the alternatives, but have considered them and discounted them.
* Audience: local people in the community who might feel threatened or upset about the idea of a carnival. You want to think about the different members of the community that you are talking to: older people, families, and young people.
* Format: It asks you to write an article. This means it needs an interesting and engaging title, which will make your audience (the local community) want to read about the exciting news. Also, you need to cover the 5 W’s: Who, What, Where, When and Why. Your structure needs to be in clear paragraphs, at the ending make sure that you make clear the for or against position you have adopted. You will use bias throughout the article either in favour or against.
* Tone: The task requires a lively tone. This suggests that you can use humour in your article and be friendly. Little anecdotes about local people will work well in this type of article. However, remember that anyone will read this so you don’t want to be offensive about anyone and you want to maintain a level of formality in the way you write.

**TOP TIPS:** Remember: you are showcasing your ability to formulate ideas; use excellent vocabulary; create interesting and engaging texts which are appropriate to the PAF; write with superb understanding of punctuation; use grammar appropriately; apply a variety of sentence types which are effective; apply a variety of sentence openers; use paragraphs effectively and your ability to write a clear and focused real life situation task. These are skills you can apply to any writing task and these skills are going to be the key to your success. Good Luck. **31**

**FURTHER PRACTICE TASKS**

Write a letter to the head of your local football club about anti-social behaviour in the local area. You should explain what the behaviour is and offer solutions.

Write a report from the local council informing the school of issues in school and advising them of the next steps.

Write an article about the pressures on young people to succeed in exams.

Write a letter to your head teacher with the aim of persuading him to ban homework.

An adult travel magazine has asked you to write a guest article on a rough guide to your local town.

Your school is running a competition for the best report with the aim of persuading young people not to take up smoking. You have been asked to take part.

A friend needs advice on how to deal with a cheating boyfriend who she claims she loves. Write a letter advising her on what to do.

Write a magazine review of the best film you have watched recently. The magazine will be read by young people.

Write a letter to the Prime Minister with the aim of persuading him to extend the length of the school holidays.

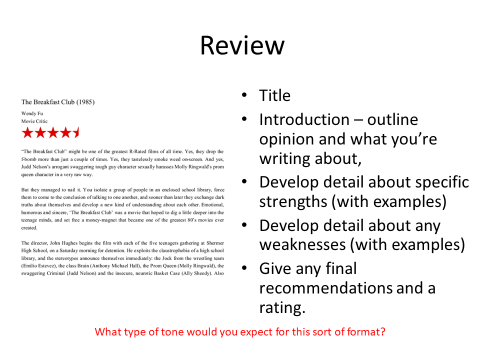
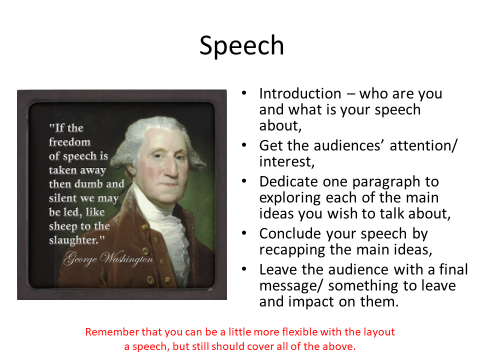
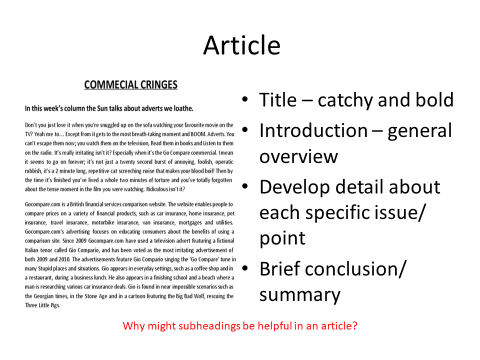
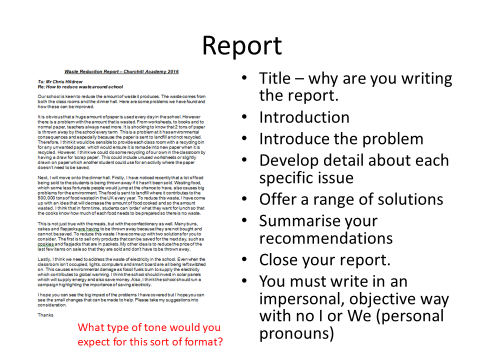
Write an entertaining article focusing on interactions between teenage boys and girls at school. Aim the article at adults.

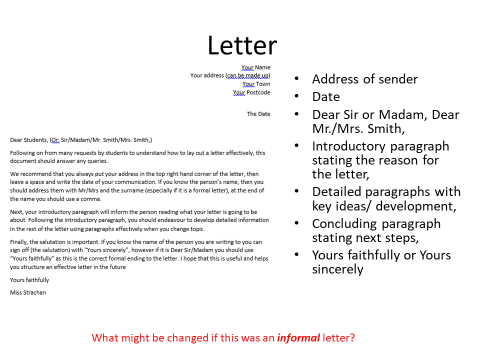
Produce an informative speech informing your parents how Snapchat works and why it’s so successful and why they should use it.

**32**

**Purpose, Audience, FORMAT and Tone**

**Resources to remind you of how to format the different Non-Fiction Writing Tasks**

****

****

**33**

Subject Terminology for English Lang and Lit – Standard List

Commonly used Acronyms and terms in English criteria

**Concise Analysis System:** Link to the question; Link to the terminology (Lang/Structure – evaluating choice); Short concise quote(s); Explain meaning and effect – both obvious and hidden (explicit and implicit); Zoom in on words/explore connotations and effect; Suggest what other readers might think/feel (offering an alternative opinion); Link to the writer’s intentions (step out from the close analysis to give an overview of meaning); Explore a linking quote/supporting idea; Literature – For some texts you will – Link to context (**Your teacher may abbreviate this system to: LTQ, T, Q, M, E, ZI, WI)**

**AGONY AUNT**: A – Audience –choose formal or informal language, G – Give Good reasons for following your advice, O – Objective viewpoint – Don’t take sides, N - New paragraphs for new ideas, Y – You – using personal pronouns makes the reader feel you are interested in him, A – Authority – pretend to be an expert on problems, U – Understanding – Show you understand the reader’s situation, N – Never be Negative – Make the read feel like No. 1!, T – Tone – use the right tone, friendly and supportive ***(advice writing reminder)***

**FATHORSE**: facts, alliteration, triplets, hyperbole, opinion, rhetorical question, statistics and emotive language used to persuade the reader ***(persuasive techniques)***

**Narrative Writing structure:** Narrative hook or Exposition (the opening of the story), Development (the buildup in the story), dramatic peak or climax (the high point in the action), Resolution (the ending of a story where problems are resolved or dealt with)

**HADAFOREST:** Hyperbole, Anecdote, Directive, Alliteration, Facts, Opinions, Rhetorical Questions, Emotive Language & Triplets ***(persuasive devices)***

**FANBOYS**: For, And, Nor, But, Or, Yet, So are the coordinating connectives used for connecting compound sentences ***(connectives)***

**PAFT** – purpose, audience, format and tone, which is an acronym used as a reminder to check how, what, why and who you are writing for ***(writing/reading reminder)***

**PANIC**: an acronym used to help open sentences in a varied and interesting way – use a preposition, adjective/adverb, noun, ing word – a word ending in ing or a connective ***(sentence start reminder)***

**TIPTOP**: each time the following changes it means a change of paragraph – time, place, topic and person = new paragraph ***(paragraphing)***

**Implicit meaning**: something that is implicit is inferred - it is suggested, but not actually said, meaning the reader needs to read between the lines

**Explicit meaning**: something that is explicit is obvious or easy to select as the meaning

**Context**: the social, political and historical importance surrounding a piece of literature

**Grammar**: the rules which help writing to be technically accurate

**Tentative Style**: using modal verbs to express a sense of choice

**Tragedy**: Form of the play, exploring tragic events and the downfall of the character

Close word or word class Analysis

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

**Adjective**: a word used to describe

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

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

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

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

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

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

Sentence Structure information

Sentence structures: **simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it

**Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a **complex** sentence contains clauses, which are not equal

**Complex** sentences use a main clause and a subordinating clause or start with a connective or adverb

**Clause**: a clause is one independent idea, which forms part of a sentence

**Passive Voice:** When the subject of the sentence has an action don’t to it by something or someone else

**34**

Writer’s Techniques

* **Alliteration**: a series of words in a row, which have the same first consonant sound
* **Anaphora**: repetition of a word or phrase at the beginning of successive clauses
* **Assonance**: repetition of vowel sounds
* **Alternate Rhyme**: When alternative lines in staves have the same rhyme scheme (ABAB)
* **Allegory**: extended metaphor in which a symbolic story is told
* **Anecdote**: a short story often from one’s own experience
* **Bias**: inclination or prejudice for or against one person or group, especially in a way considered to be unfair
* **Cliché**: overused phrase or theme
* **Consonance**: repetition of consonant sounds, most commonly within a short passage of verse
* **Caesura**: a break in the middle of a line of poem which uses punctuation (any . , : ; - etc…)
* **Connotations**: implied or suggested meanings of words or phrases
* **Dialogue**: speech
* **Directive**: using ‘you’ ‘we’ or ‘us’
* **Dramatic Irony**: where the audience are more aware of the action happening than the characters
* **Ellipsis**:… using 3 dots as punctuation to express emotion or that something has been omitted from the writing
* **Enjambment**: incomplete sentences at the end of lines in poetry, where one line runs on to the next for effect
* **End-Stopping**: punctuation at the end of a line of poetry
* **Emotive Language**: language which creates an emotion in the reader
* **Exclamation mark**: ! Punctuation used to express surprise, shock, shouting etc.
* **Extended Metaphor**: a metaphor that continues into the sentence that follows or throughout the text
* **Facts**: information that can be proven
* **Foreshadowing**: a hint or suggestion of what might happen later in the story
* **First Person**: using I to tell the story
* **Free Verse**: A poem that doesn’t have any clear rhyme scheme or rhythm
* **Humour**: Provoking laughter and providing amusement
* **Hyperbole**: use of extremely exaggerated terms for emphasis
* **Imagery**: visually descriptive language
* **Juxtaposition**: placing contrasting ideas close together in a text
* **Metaphor**: where one thing becomes another in a comparison
* **Motif**: a recurring set of words/phrases or imagery for effect
* **Narrator**: The voice/speaker within fiction (different from the writer)
* **Onomatopoeia**: words that sound like their meaning
* **Opinion**: information that you can’t prove
* **Oxymoron**: using two opposing terms together, that normally contradict each other
* **Persona**
* **Pathetic Fallacy**: ascribing human conduct and feelings to nature, usually the weather
* **Protagonist**: the main character who propels the action forward
* **Personification**: giving human qualities to inanimate objects, animals, or natural phenomena
* **Puns**: joke exploiting the possible different meanings of a word
* **Repetition**: when words or phrases are used more than once in a piece of writing
* **Rhetorical question**: asking a question as a way of asserting something. Asking a question, which already has the answer hidden in it.
* **Rhyming couplet**: a pair of rhyming lines which follow on from one another (AABB)
* **Rhythm**:
* **Semantic Field**: a group of words related in meaning
* **Sibilance**: repetition of letter 's', it is a form of alliteration
* **Second Person**: using ‘you’ to tell a story
* **Superlative**: declaring something the best within its class i.e. the ugliest, the most precious
* **Sensory detail imagery**: sight, sound, taste, touch, smell
* **Simile**: comparison between two things using like or as
* **Soliloquy**: an individual character in a play speaking their thoughts out loud to the audience
* **Sonnet**: a 14 line poem with a clear rhyme scheme. Usually focusing on love
* **Statistics**: facts and figures
* **Stanza** – a verse of poetry
* **Symbolism**: the use of symbols to represent ideas or qualities
* **Third Person**: using ‘he, she it & they’ to tell the story
* **Tense**: writing which is in the past, present or future
* **Triplets**: repetition of three ideas, words or phrases close together
* **Tone**: the way a piece of text sounds e.g sarcastic etc. The mood and atmosphere of a piece.
* **Withholding Information**: holding back information from the reader to create a range of emotions **35**