

Key Stage 4 Revision Programme

Pupil Name

Handbook Designed by

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Course Rationale

The aim of this course is to prepare students for the creative writing element of AQA's GCSE English Language Paper 1. By using the principle of deliberate practice, which isolates specific skills and knowledge to practice and perfect, this course breaks down the components required in a response to Language Paper 2 Part B. Part B asks students to produce a piece of description or narrative writing in response to an image, title or scenario and requires them to draw on a variety of techniques to create specific effects. This course isolates those techniques, offering tutorials on the following areas of writing:

- Adjectives, verbs, assonance and dissonance
- Simile, metaphor and symbolism
- Sentence variation
- Structure

Each tutorial contains a variety of practice and assessment activities to allow students to practice the key skills needed for Section B of the language paper.

Deliberate practice and creative writing

A footballer is more likely to improve his or her performance by practicing specific skills in isolation rather than always delivering the full 'performance' in the form of a full-length match. A footballer might isolate skills such as passing, taking penalties or tackling. This is deliberate practice. If we apply the same principle to creative writing students, they may be more likely to improve their writing performance by practicing specific skills in isolation - such as using similes, experimenting with sentence lengths etc - rather than always completing the full 'performance' by always writing the answer in full.

Subject Vocabulary

Word	Definition	In a sentence

Tutorial 1 – Introduction



What is the Purpose of Tutorial 1?

- To understand the objectives of the tutorials
- To complete a self-assessment
- To complete a 30 minute baseline assignment

What is a baseline assignment?

Planning space

A baseline assignment is a piece of work completed before the start of a course or unit of lessons. It is used to demonstrate your existing knowledge and identify areas for improvement. You will get the opportunity to return to the baseline assignment later in the course to see how your creative writing skills have improved. You will have 30 minutes to complete the assignment.

Tutorial 2 - Word Choice



What is the Purpose of Tutorial 2?

- Defining an adjective
- Using adjectives for effect and purpose
- Defining a verb
- Using verbs for effect and purpose
- Defining assonance and dissonance
- Using assonance and dissonance for effect and purpose

Starter:

List as many words as you can associated with the following words:

- Kitten
- Desert
- Party



Defining an adjective

An adjective is a word that describes a noun or a pronoun. E.g. 'The room was dark' dark is the adjective; the film was boring – boring is the adjective. You can have colour adjectives (as in red, blue, green) and size adjectives (as in skinny, large)

Adjectives can also be comparatives or superlatives:

<u>Comparative</u> = reading is better than watching television <u>Superlative</u> = it was the **biggest** room in the house

Assessment 1

Circle the correct answer for each of the following statements:

An adjective is a naming / describing / doing word.

'Finest' is an example of a superlative / comparative.

'Uglier' is an example of a superlative / comparative.

'Red' is / is not an adjective.

'Skinnier' is / is not an adjective.

Using adjectives for purpose and effect

Adjectives can be used to create a particular mood or atmosphere or to deepen our understanding of a character.

- Powerful, carefully chosen adjectives can have a great impact on the reader. 'The large machinery terrified her' is not as effective as 'the monstrous machinery terrified her'.
- Don't overuse adjectives one carefully chosen adjective is better than three! Too many adjectives can be tiresome to read and potentially confusing.
- Avoid superfluous adjectives in 'icy coldness' one of the words is not needed as we know ice is cold!
- Adjectives and verbs can often work together to create a particular mood or atmosphere. We'll look at verbs later on.

Practice 1

Read the description next to each picture, then fill in the gaps using adjectives you think best describe the scene.

Example:



A <u>blinding</u> light breaks through the trees, covering everything in a <u>hazy</u> glow. The forest is a riot of colours: <u>vivid</u> green, <u>fiery</u> orange, <u>blood</u> red.

1.



A storm is coming. ____ clouds form overhead. They move across the sky, looking _____ and

2.



The evening is _____ and _____. The _____ moon sits behind _____ clouds. Nothing can be heard, only the _____ movement of the water and the _____ hum of the crickets.

3.



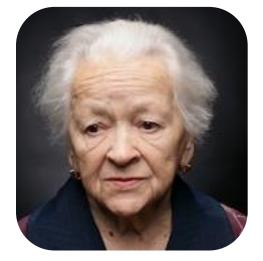
plumes of colour fill
the air, and
The
sound of laughter can be heard,
coming from the mouths of
partygoers.

4.



He moves	about the
library. Th	e place feels
and	He runs his fingers
over the _	books, reading
their titles	. The morning sunlight lends a
	to the scene.

5.



Her face is surrounded by
white hair. A
light illuminates her
skin. There is a
look in her eyes.

Assessment 2

<u>Task:</u> For each image, choose five adjectives from the list below that best suit the scene.

insipid, luminescent, resplendent, gaudy, fantastical, cerise, entrancing, hypnotic, vibrant, warming, cold, hectic, chaotic, depressing, gloomy, neon, ruby, cheerful, lively, emerald, rosy, fiery, lime, magenta, electric, dazzling, glossy, gleaming, melancholy, comforting



Adjectives:

- 1.
- 2.
- 3.
- 4.
- 5.



Adjectives:

- 1.
- 2.
- 3.
- 4.
- 5.

Defining a verb

Verbs are often referred to as 'doing words'. A verb can be used to express actions (climbed, sat, ate), thoughts (considered, wondered) or states (was, is).

There are other categories of verbs. These are:

Transitive Verbs

A transitive verb acts on an object. For example:

- I saw the film last night. (The object is the film)
- Late my dinner. (The object is the dinner)

Intransitive Verbs

An intransitive verb does not act on an object.

- The sun disappeared.
- The bird flew.

Auxiliary Verb

An auxiliary verb accompanies a main verb, for example:

- I have eaten all the sweets.
- The bed has been made.

Modal Verb

A modal verb is like an auxiliary verb but is used when writing about express ideas possibility or necessity (might, should, must, can). For example:

- I might go for a swim.
- You can go to the party.

Assessment 3

Identify each of the verbs that have been underlined. e.g. I went to the beach = transitive

- 1. I <u>wanted</u> to go on holiday =
- 2. The fire grew hot =
- 3. I <u>have</u> been crying all afternoon =
- 4. You must try these new flavours =
- 5. I <u>wonder</u> what today will bring =

Using verbs for purpose and effect

Like adjectives, verbs can be used to create a particular mood or atmosphere or to deepen our understanding of a character. We often talk about powerful verbs in our analysis of texts.

To put across the idea that someone is confident and perhaps angry, we might use the word 'sauntered' instead of simply 'walked' ('he sauntered into the room').

To create a calm atmosphere, we might say a leaf 'drifted' instead of 'fell' ('the leaf drifted to the ground').

Practice 2

Look at the descriptions you completed in Practice 1. For each of the verbs listed, see if you can

find one that better suits the nature of the scene being described. For each one, explain your choice of verb(s).		
Example:		
Breaks = bursts	Covering = bathing	
Explanation:		
1.		
Coming =	Form =	Move =
Explanation:		
2.		
Sits =	Movement =	
Explanation:		
-		
3.		
Fill =	Coming =	
Explanation:		

4.	
Moves =	
Runs =	
Reading =	
Explanation:	
5.	
Surrounded =	
Illuminates =	
Explanation:	

Assessment 4

puffing heavily.

<u>Task:</u> Circle the best verbs for this description of a chase:

The man ran / sprinted / careered / veered round the corner. The car stopped / halted / braked, its tyres screeching / protesting / shrieking noisily. A woman got / leapt / bounded / hurtled out, gun in hand. Defeated, the man leant / slumped / wilted / rested against the wall; he was panting / breathing /



Defining assonance and dissonance

Assonance

Assonance is the repetition of identical or similar vowels to create a soft, pleasant sound:

"Thou still unravished bride of quietness,

Thou foster child of silence and slow time...." (The 'I' sound creates assonance)

Dissonance

Dissonance is the use of vowels or consonants that clash with each other to create a harsh sound:

"My stick fingers click with a snicker

And, chuckling, they knuckle the keys" (the harsh consonants create dissonance)

Assessment 5

Read the sentences below and decide whether they use assonance or dissonance.

"The clinching interlocking claws, a living, fierce, gyrating wheel"

Assonance / dissonance

The wind flung a magpie away and a black-

Back gull bent like an iron bar slowly."

Assonance / dissonance

"Poetry is old, ancient, goes back far. It is among the oldest of living things. So old it is that no man knows

how and why the first poems came"

Assonance / dissonance

"That solitude which suits abstruser musings."

Assonance / dissonance

"I shall not lose old strength in the lone frost's black length. Strength long since fled!"

Assonance / dissonance

Using assonance and dissonance for purpose and effect

In our writing, assonance and dissonance can add to the atmosphere we are trying to create.

Assonance is typically used to create calmness, mystery, and contentedness.

<u>Dissonance</u> is typically used to create confusion, unpleasant scenes or sounds (cacophony), or express tumultuous emotions.

Practice 3

Create assonance or dissonance in each of the descriptions by changing the underlined words.

Example:



The opal moon <u>climbed</u> over the ocean.

The opal moon <u>rose</u> over the ocean.

(The 'oh' sound in 'rose' mirrors the same sound in 'opal', 'over' and 'ocean', creating assonance, which suits the calm mood of the scene.)



The sticks snapped and <u>moved</u> under her naked feet.

The sticks snapped and _____ under her naked feet.

2.



The <u>white</u> fog curls around the church.

The _____ fog curls around the church.



The <u>bold</u> forks of lightening crackle as they <u>reach</u> across the dark sky.

The_____ forks of lightening crackle as they ____ across the dark sky.

4.



The monstrous train chugged and cuffed as it travelled down the line.

The monstrous train chugged and chuffed as it _____ down the line.

5.



The <u>disgruntled</u> cat was spitting and hissing as it prepared to strike.

The _____ was spitting and hissing as it prepared to strike.

Assessment 6

Choose the word that best suits the nature of the scene by creating assonance or dissonance.



She moved through the cool, _____ water.

- Still
- Smooth
- rippling



The tree ____ out of the cracked, baked earth.

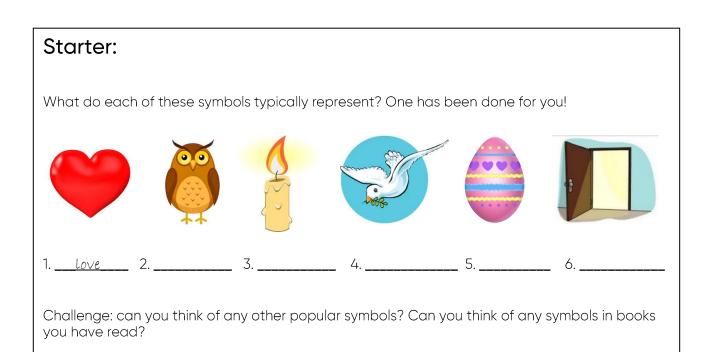
- Broke
- Grew
- reached

Tutorial 3 – Simile, Metaphor, Symbolism



What is the Purpose of Tutorial 3?

- To define a simile
- To practice using similes for purpose and effect
- To define a metaphor
- To practice using metaphors for purpose and effect
- To define symbolism
- To practice using symbolism for purpose and effect



Defining a simile

Assessment 1

Complete these popular similes:

A figure of speech which draws two things into comparison, showing similarities between the two things. For example:

- 'As quiet as a church mouse'
- 'As idle as a painted ship upon a painted ocean'
- 'They moved through the underground like worker ants'

As wise	as a lion. As clean as a e as an As as snow. As as a fox.
Prac	etice 1
Compl	ete the sentences below, finding the most suitable and creative similes for each scenario.
Examp	ole:
	Her grief was overwhelming. It was like <u>swimming against the tide, fighting against the</u> waves – and she was going under.
1.	The train moved stealthily through the underground like
2.	She felt instantly afraid. The forest was dense with tall, slender trees, towering up to the sky. They looked like
3.	She couldn't think. Her mind was a muddle of thoughts. Try to piece them together was like
Ц.	His behaviour confused her. To her he was like

Defining a metaphor

A metaphor is literary device that draws a comparison between two things that are unrelated, but which share some common characteristics. You could say it is a simile with the comparative phrase taken out! (e.g. her mind was like a maze' becomes 'her mind was a maze').

Examples:

- A web of deceit
- a heart of gold
- A bed of roses
- a mountain of rubbish
- The rollercoaster of life
- she was the sunshine of his world

Asse	essment 2
Turn t	nese similes into metaphors:
1.	Her life was like a journey across a rough sea.
2.	He felt like there was a heavy weight on his chest, pressing down hard.
3.	Her laughter was like crystal-clear water.
	·································

Practice 2			
Turn each of the objects listed below into a metaphor. The metaphor could explore someone's feelings or experience.			
Example:			
A cobweb.	She was caught in a web of her own making. It was intricate and beautiful – but it was also about to destroy her.		
A washing machine.			
A book.			
A misty window.			
An old tree.			

Defining a symbol

A symbol is a thing that represents or stands for something else. Typically, it represents an abstract noun.

For example, a lighted candle often symbolises hope.

Abstract noun: intangible things, like feelings, ideals, concepts and qualities. Concrete noun: names a material or tangible object, such as a table or person.

Symbols can be used as motifs in stories. Motifs are images or ideas that are repeated throughout a story. For example, there are motifs in *Jane Eyre*, including fire and ice. There are also symbols, including the splintered chestnut tree.

The difference between metaphors and symbols

A metaphor is an example, or different way of explaining a concept, to better understand a concept or idea. A symbol is more of a physical thing to look at to be used to represent a physical thing.

Assessment 3:							
Circle the abstract nouns.							
Chair	Computer		Thoughts		Freedom		Heat
Love		Heart		Despa	ir	Flower	•
Beauty	Earth		Knowledge		Hunger		Food

Practice 3	
For each object, write	e down one or two scenarios it could be symbolic of.
Example:	
Fire	Could be symbolic of destruction or passion. It could symbolise the Passion between two people.
Water	
Sapling	

Bird cage		
Sunshine		
Key		
White		
making use of eithe you.	graph, drawing on the technic er symbolism, metaphor or sime edge of the cliff, gazing out	ques from the previous tutorial and nile. You can use the image to help

Tutorial 4 – Sentence Variation



What is the Purpose of Tutorial 4?

- To explore different types of sentence structures.
- To practice using sentence structures for purpose and effect.
- To explore different types of sentence lengths.
- To practice using sentence lengths for purpose and effect.

Starter activity

- 1. He stopped. Turned. Stared. The man advanced, pistol raised. Moonlight glinted on the barrel of the gun. Winking. Like they had an agreement between them. Jacob shut his eyes. It was over.
- 2. He stopped and turned, then stared, as the man advanced towards him, his pistol raised. Moonlight glinted on the barrel of the gun. It winked at him, as if there was some sort of agreement between them. Jacob shut his eyes, knowing it was over.



Which description of a final showdown is more effective and why?

Defining sentence structure

Sentence structure is **the way a sentence** is arranged grammatically. Sentences can be **simple** and **complex**, short and long, and are important for creating different effects in your writing, as well as determining pace.

Writing can be boring if all the sentences start the same way. For example:

Snow lies like a thick blanket on the ground. Children run around excitedly, throwing snowballs. Dogs bark and chase after sledges. Adults stand around talking, trying to keep warm. Trees stand shivering, their branches bare.

All of the sentences start with a noun and that makes it really boring to read!

Parts of a sentence

At its most basic level, a sentence has a subject and a verb. For example:

Jane will arrive soon.

'Jane' is the subject and 'arrive' is the verb.

Many sentences contain and object, too. The object is the thing affected by the action of the subject. For example:

Jacob shut his eyes.

'Jacob' is the subject, 'shut' is the verb and 'eyes' is the object.

Sentences can contain direct and indirect objects. A direct object receives the action of the verb. An indirect object is the receiver of the direct object. For example:

Kiera gave the flowers to her mother.

Sentences can also contain a variety of other parts, including **adverbs** (e.g. 'quickly', 'quietly'), **connectives** (e.g. 'and', 'however'), **adjectives** ('lovely', beautiful') and **intensifiers** ('very', 'extremely'). Varying the order of the parts of a sentence can make your writing more engaging.

- Kiera bashfully gave the flowers to her mother.
- Bashfully, Kiera gave the flowers to her mother.
- The beautiful flowers were given to her mother.
- The flowers, which were very beautiful, were given to her mother.
- He felt a pang of guilt when he realised he had forgotten her birthday.
- He realised, with a pang of guilt, that he had forgotten her birthday.
- Sher nervously took to the stage, feeling sick.
- Feeling sick, she nervously took to the stage.

A	ssessment 1			
ld	entify the different eler	ments of these sent	ences:	
	1. The dog caught to dog =	he ball. caught =	ball =	
	2. Alice was rushed t Alice =	o hospital with a br rushed =	roken leg. hospital =	leg =
	3. Emily was very ups Emily = skirt =	set about her ruined very =	d skirt. upset =	ruined =
	4. Carefully, llona cre	ept across the creal	ky hallway to the sto	airs.
	Carefully = hallway =	llona = stairs =	crept =	creaky =
	5. Sarah's brother go	ave her the TV remo	ote.	
	Sarah's brother =	her =	gave =	TV remote =

Practice 1				
Rewrite these sentences using a different structure.				
Example: She stood stiffly and went to the door, being careful not to wake the dog. Answer: Being careful not to wake the cat, she stood stiffly and went to the door.				
1. The sun shone through the window, blinding him as he drew back the curtain.				
 She trembled as she gazed around the woods and the trees leaned threateningly over her. 				
3. The cat curled up on the rug, sighing contently.				

4.	The wind was howling so loud around the house last night that I couldn't sleep.
5.	Her fragile mind was like a delicate icicle, ready to shatter at any moment.
6.	The play was about many things, including corruption and evil, betrayal and love.
7.	He took my hand and said contentedly, 'I'm so glad you're home.'

Defining sentence length

Short, sharp sentences can be used to create a fast pace and lots of tension, whilst long, complex sentences can be used to create a different type of atmosphere altogether. Tension can be created by using long sentences as much as short sentences – it all depends on how they are put together and what other techniques are being used within those sentences. Writers can overuse a particular type of sentence length if they are not careful – variety is best!



Quite often, writers will use ellipsis (leaving certain words out of a sentence) or bend the rules of grammar in order to make their writing more interesting. If you look back at the first example in the starter activity, you can see how this is achieved.

Assessment 2 Choose what type of sentence lengths you might use when writing about each mood

long either e.g. calmness short 1. Boredom short long either 2. Panic short either long 3. Sleepiness short either long

5. Confusion short long either

short

Practice 2

4. Suspense

or feeling.

Relate each scenario, thinking about what sentence lengths you could use.

Example: Johnathan is in a boring maths lesson listening to his teacher drone on.

The lesson dragged on and on, as Mr Jones went over this equation and that equation, his voice deep and slow and painfully dull, droning on above the sound of the slowly ticking clock.

long

either

1.	Orla is in a rush, cleaning and tidying the house for the arrival of guests.
2.	The engine of Lena's airplane has cut out and she is plunging from the sky.

4. You are a	doctor, desperd				
5. You are a	fox, creeping up	o on its unsu	uspecting p	´ey.	
	our in London a				
7. A terrible s	storm has blown	in from off	the sea.		

Plenary
Rewrite this student's work, focusing on improving sentence length and sentence structure. You can take out words or add them in if needed. Be creative!
stractare. For earl take out words of add them in inflected. Be creative.
The beleaguered ship was tossed up and down on the violent sea. I clung to the
raílíngs, my stomach lurching, as thunder cracked overhead. The raín pelted down,
drenching my hair and clothes. The wind snatched my breath away and I could
barely shout for help. I wondered if it the storm was ever going to end.
I saw a man staggering towards me. He fell a few times and got back up
again. He was squinting against the rain and clutching his coat around his neck.
'Abandon ship!' he shouted, motioning to one of the lifeboats. 'We're going down!'
I stared at him in terror. My mind was a maelstrom of emotions, including
fear, sorrow and relief. It was my father's beloved ship and the thought of it going
down brought a lump to my throat. But I was also relieved that someone had finally
made a decísion and we were leaving.



Tutorial 5 - Structure



What is the Purpose of Tutorial 5?

- To learn how to structure a piece of narrative writing for purpose and effect
- To practice structuring a piece of narrative writing for purpose and effect
- To learn how to structure a piece of descriptive writing for purpose and effect
- To practice structuring a piece of descriptive writing for purpose and effect

Starter Activity

Complete the table below, using a tick to indicate whether you know a term well, have heard the term before or if you have never heard the term.

Term	I know the	I have heard	I have never
	term well	the term	heard the
		before	term
Foreshadowing			
Exposition			
Climax			
Denouement			
Motif			
Cyclical structure			
flashback			

Structuring a piece of narrative writing

If you are writing a narrative for Language Paper 1, it doesn't have to be overcomplicated. In fact, the simpler the better. This allows you to spend time demonstrating your ability to use a wide range of literary techniques instead of spending too much time worrying about plot. Stories can be as simple as:

- A person who comes to a realisation about themselves after a small inciting incident
- An animal startling someone on a walk, or following them, causing fear, perhaps, or changing the person's initial thoughts or feelings
- A storm at sea.

These are often better than a mission to a faraway galaxy involving humans and aliens and big battles!

Below is the recommended structure to use for a short story.

Opening

Should set the scene and atmosphere or tone of the story. Weather is a useful way of setting the tone. The opening should intrigue the reader. You might want to include a motif.

Complication

Something happens that moves the story forwards. It could be as simple as some words spoken by a character. This could be replaced with a <u>flashback</u> or a <u>contrast</u> to another time, season, event etc.

Development

Another event happens that takes your character towards the climax. It could be a heightening of tension.

Climax

The key event in the story. This could be a moment of realisation for the character, for example, or the moment the animal does something unexpected. It could be the climax of the storm at sea.

Resolution

Typically a return to normality, but with something changed – a new realisation. This can be represented by a motif or, again, the weather. Dark, overcast weather has been replaced with sunshine, representing a positive change in a character or situation.

Assessment 1

Without looking at the previous box, write down the recommended five-part structure of a narrative.

- 1.
- 2.
- 3.
- 4.
- 5.

Practice 1

For each scenario, title or image, write a plan, with notes about character, setting, techniques etc. Start with the climax first and then plan the other elements.

E.G. Plan a narrative about a walk by a lake, as suggested by the following image:



Plan:

- <u>Clímax</u>: a realísatíon they see two ducks care for each other after an attack by a swan – dramatíc attack – short sentences, vivid imagery – it bridges gap between the people
- Beginning overcast, suits the mood of the couple – there is a literal and symbolic space between them
- complication dog starts yapping one of the couple snaps at it, which annoys the other maybe a flashback to getting the dog to help heal the gap between them have they been trying for a baby?
- <u>Development</u> dog barks again and they see the hissing swan build tension
- <u>Ending</u> ducks preen each other; the couple's hands meet and the sun comes out symbolic

1.	Plan a narrative for a storm at sea.
<u>Plan</u> :	
2.	Plan a narrative for a train ride to the seaside.
<u>Plan</u> :	

3.	Plan a narrative based on a motorway traffic jam.
<u>Plan</u> :	
4.	Plan a narrative based on a walk in the countryside.
<u>Plan</u> :	

5. Plan a narrative suggested by the following image:

<u>Plan</u>:



6. Plan a narrative suggested by the following image:

<u>Plan</u>:



7. Plan a narrative based on the following image: <u>Plan</u>: 8. Plan a narrative based on the title: 'The Prisoner'. <u>Plan</u>:

9. Plan a narrative based on the title: 'The Outsider'.	
<u>Plan</u> :	
10. Plan a narrative based on the title: 'The Last Walk'.	
<u>Plan</u> :	

Structuring a piece of descriptive writing

Like a piece of narrative writing, a piece of descriptive writing also needs a carefully planned structure. Below is a suggested structure for a piece of descriptive writing. You do not have to follow this order or use all the elements, but it is helpful for ensuring each paragraph has a particular focus or function.

Opening long shot

- Describe the whole scene, using language to establish a particular mood.
- You could mention something in this paragraph that you will return to in the final paragraph, to create a sense of completeness to your work.

Zoom

- Find a particular detail in the scene to zoom in on. Think about its importance and what it might symbolise.

Change perspective

- Look at the scene through the eyes of an individual who is there. Explore their feelings as they survey the scene. Tie into the mood.

Contrast

- This is optional but it's a good addition if you need inspiration and allows you to demonstrate your language skills. Describe the scene at a different time or in different circumstances. (e.g. night/day, winter/summer, sun/rain, peace/war, past/present)

Ending image and/or emotion

Find a detail to finish on and introduce an emotion – it could contrast with previous emotions, for example. It could be symbolic or bring something new to the scene – a sunrise, for example. Try to create a sense of on ending – lights going out, a window shutting, the end of a journey.

Assessment 2

Without looking at the previous box, write down the recommended five-part structure of a piece of descriptive writing.

- 1.
- 2.
- 3.
- 4.
- 5.

Practice 2

For each scenario or image, write a plan, with notes about character, setting, techniques etc.

E.G. Plan a description of an old library, as suggested by the following image:

Plan:

- Long shot atmosphere calm, quiet –
 dusty and old, a bit sad smell? Golden
 glow The rows of books add a simile –
 describe how they are leaning
- Zoom a particular book the spine what its cover looks like curling pages
 an overturned corner gold lettering glinting in yellow light
- Perspective feelings holding the book –
 anticipation, excitement action?
 Perhaps blowing away the dust cloud –
 chance for a metaphor book like a
 world? Who else has read it?



<u>Contrast</u> – the library when it was first created? Less dusty, new books, polished floors, more light etc? Who used it?

Ending – closing the book – cloud of dust – leaving the forgotten world behind – sound of book closing echoes around the room before a return to quiet. Ending emotion.

1. Plan a description of a lake at sunset, as suggested by the following image:

<u>Plan:</u>



3. Plan a description of the aftermath of a festival, as suggested by the following image: <u>Plan</u>: 4. Plan a description of a woodland walk, as suggested by the following image:

5. Plan a description of a busy market, as suggested by the following image: <u>Plan</u>: 6. Plan a description of an abandoned house, as suggested by the following image: <u>Plan</u>:

Plenary

Read the story and then answer the questions below.

The surface of the vast lake was flat and leaden under a sullen sky. It squeezed itself through the imposing brown hills, creating a rift between the dark slopes. We walked beside it, slightly apart, our footsteps out of sync. Our breath misted on the morning air, rarely mingling. George, our feisty terrier, trotted happily behind us.

'Cold again, isn't it?' Mark said, pulling his zip up further.

I replied 'yes', my voice flat as the water.

Blokes at work are saying it could be the coldest winter on record."

Tears welling, I shoved my hands deeper into my pockets and sank lower in my coat.

A shrill bark broke the quiet. I turned back. George was yapping at a pair of ducks in the water. Yap, yap, yap. The shrill sound cut straight through me. I felt my body tense; I couldn't bear it. 'Shut up, George! For God's sake! It's just a bloody duck! Shut up!'

George's tail went down and he slunk along behind us.

George. The little being that was supposed to fill the empty void, the silent crib. Give us something to nurture. The lump in my throat grew as I thought back to our first trip to this lake; it was summer then and George was a tiny bundle of fur and energy and joy, zipping around, dashing through reeds, rolling in the sun-warmed grass...

YAP, YAP, YAP!

I turned around angrily again – and gasped. A huge, hulking swan had appeared, eyes dark and menacing. Hissing violently, its huge beak wide open, it beat the water with its massive white wings, churning it up into tumultuous waves. The two little ducks who had first excited George were paddling frantically away, but the swan was on them, pecking, poking, snapping –

'Stop!' I cried, as the head of the male duck was forced under the water.

But the swan continued with its deadly assault. Every time the ducks tried to get away, the swan caught them with wing or beak, dragging them back, forcing them under-

'Stop!' Mark joined me at the bank. Voice trembling, he stamped his feet and waved his arms, mímícking the bírd's ferocious movements. 'Stop! Stop!' Together, we made such a racket that the swan turned away from its prey and locked its dark eyes on us. It studied us and I saw myself reflected in those two black, glass-like beads. 'Go,' I said.

The swan let out a final hiss, dipped its proud head and glided away. The two little ducks padded out of the water and huddled up together, preening each other, checking each other for harm.

'Come, George. Leave them be,' Mark said, his voice a little shaky from the attack.

'There's a good boy,' I added.

We walked on. Above us, the sky threatened rain, but there was a brightness behind the clouds. The water glimmered on the lake. My hand fluttered at my side and then, tentatively, crossed the space between us. A ripple of calm washed over me as Mark's fingers entwined in my own. With my other hand, I cradled the space inside me.

Questions:

- 1. What structural features do you notice in the story?
- 2. How has water and weather been used as part of the story's structure?
- 3. What do you think the writer was trying to achieve in the story?
- 4. What techniques has the writer used and how do they complement the structure?

Tutorial 6 – Exam Technique and Final Assignment

Exam Technique

Use this space to make notes about exam technique:				

Tutorial 7 - Feedback



What is the Purpose of Tutorial 7?

- To receive feedback on the final assignment.
- To write targets for improvement in school lessons.
- To reflect on the programme including what was enjoyed and what was challenging.

Final assignment feedback

What I did well	What I could have improved on		
•	•		
•	•		
•	•		

My target for future work is		

Notes

Notes

Notes

