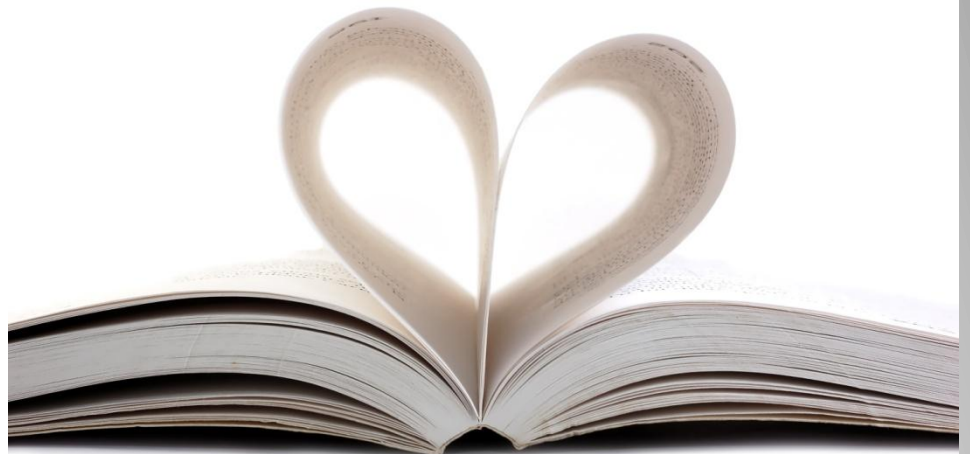


**Year 11**

**Certificate in English /IGCSE :  
Revision Book**



**Revision**

**Edexcel**

## Anthology: Non Fiction

Touching the Void.....	Page 3
Beach Safety.....	Page 7
Climate Change Webpage.....	Page 13
Climate Change: The Facts.....	Page 16
A Game of Polo With a Headless Goat.....	Page 21
A Passage to Africa.....	Page 25
The Explorers Daughter.....	Page 29
Explorers, or Boys Messing About? .....	Page 33
Taking on the World.....	Page 37
Chinese Cinderella.....	Page 41

## Anthology: Poetry

Disabled.....	Page 43
Out, Out –.....	Page 46
Refugee Blues.....	Page 52
An Unknown Girl.....	Page 56
Electricity Comes to Cocoa Bottom.....	Page 59

## Unprepared: Non Fiction

Audience and purpose.....	Page 63
Word level.....	Page 64
Sentence level.....	Page 65
Text Level.....	Page 66
Practice Question.....	Page 67

## Writing Question

Writing to Persuade.....	Page 69
Writing to Describe.....	Page 73
Writing to Explain.....	Page 78

## Exam Advice

Paper 1: Sections A and B.....	Page 81
Paper 1: Section C.....	Page 82
Paper 2: Questions 1 and 2.....	Page 83

## From Touching the Void

**Joe and Simon are mountain climbing in the Andes, when Joe has a terrible accident. Here are two accounts by Joe and Simon of what happened.**

### Joe's account

I hit the slope at the base of the cliff before I saw it coming. I was facing into the slope and both knees locked as I struck it. I felt a shattering blow in my knee, felt bones splitting, and screamed. The impact catapulted me over backwards and down the slope of the East Face. I slid, head-first, on my back. The rushing speed of it confused me. I thought of the drop below but felt nothing. Simon would be ripped off the mountain. He couldn't hold this. I screamed again as I jerked to a sudden violent stop.

Everything was still, silent. My thoughts raced madly. Then pain flooded down my thigh — a fierce burning fire coming down the inside of my thigh, seeming to ball in my groin, building and building until I cried out at it, and my breathing came in ragged gasps. My leg! ... My leg!

I hung, head down, on my back, left leg tangled in the rope above me and my right leg hanging slackly to one side. I lifted my head from the snow and stared, up across my chest, at a grotesque distortion in the right knee, twisting the leg into a strange zigzag. I didn't connect it with the pain which burnt my groin. That had nothing to do with my knee. I kicked my left leg free of the rope and swung round until I was hanging against the snow on my chest, feet down. The pain eased. I kicked my left foot into the slope and stood up.

A wave of nausea surged over me. I pressed my face into the snow, and the sharp cold seemed to calm me. Something terrible, something dark with dread occurred to me, and as I thought about it I felt the dark thought break into panic: 'I've broken my leg, that's it. I'm dead. Everyone said it ... if there's just two of you a broken ankle could turn into a death sentence ... if it's broken ... if ... It doesn't hurt so much, maybe I've just ripped something.'

I kicked my right leg against the slope, feeling sure it wasn't broken. My knee exploded. Bone grated, and the fireball rushed from groin to knee. I screamed. I looked down at the knee and could see it was broken, yet I tried not to believe what I was seeing. It wasn't just broken, it was ruptured, twisted, crushed, and I could see the kink in the joint and knew what had happened. The impact had driven my lower leg up through the knee joint. ...

I dug my axes into the snow, and pounded my good leg deeply into the soft slope until I felt sure it wouldn't slip. The effort brought back the nausea and I felt my head spin giddily to the point of fainting. I moved and a searing spasm of pain cleared away the faintness. I could see the summit of Seria Norte away to the west. I was not far below it. The sight drove home how desperately things had changed. We were above 19,000 feet, still on the ridge, and very much alone. I looked south at the small rise I had hoped to scale quickly and it seemed to grow with every second that I stared. I would never get over it. Simon would not be able to get me up it. He would leave me. He had no choice. I held my breath, thinking about it. Left here? Alone? ... For an age I felt overwhelmed at the notion of being left; I felt

like screaming, and I felt like swearing, but stayed silent. If I said a word, I would panic. I could feel myself teetering on the edge of it.

## **Simon's account**

Joe had disappeared behind a rise in the ridge and began moving faster than I could go. I was glad we had put the steep section behind us at last. ... I felt tired and was grateful to be able to follow Joe's tracks instead of breaking trail\*.

I rested a while when I saw that Joe had stopped moving. Obviously he had found an obstacle and I thought I would wait until he started moving again. When the rope moved again I trudged forward after it, slowly.

Suddenly there was a sharp tug as the rope lashed out taut across the slope. I was pulled forward several feet as I pushed my axes into the snow and braced myself for another jerk. Nothing happened. I knew that Joe had fallen, but I couldn't see him, so I stayed put. I waited for about ten minutes until the tautened rope went slack on the snow and I felt sure that Joe had got his weight off me. I began to move along his footsteps cautiously, half expecting something else to happen. I kept tensed up and ready to dig my axes in at the first sign of trouble.

As I crested the rise, I could see down a slope to where the rope disappeared over the edge of a drop. I approached slowly, wondering what had happened. When I reached the top of the drop I saw Joe below me. He had one foot dug in and was leaning against the slope with his face buried in the snow. I asked him what had happened and he looked at me in surprise. I knew he was injured, but the significance didn't hit me at first.

He told me very calmly that he had broken his leg. He looked pathetic, and my immediate thought came without any emotion. ... You're dead ... no two ways about it! I think he knew it too. I could see it in his face. It was all totally rational. I knew where we were, I took in everything around me instantly, and knew he was dead. It never occurred to me that I might also die. I accepted without question that I could get off the mountain alone. I had no doubt about that.

... Below him I could see thousands of feet of open face falling into the eastern glacier bay. I watched him quite dispassionately. I couldn't help him, and it occurred to me that in all likelihood he would fall to his death. I wasn't disturbed by the thought. In a way I hoped he would fall. I knew I couldn't leave him while he was still fighting for it, but I had no idea how I might help him. I could get down. If I tried to get him down I might die with him. It didn't frighten me. It just seemed a waste. It would be pointless. I kept staring at him, expecting him to fall ...

Joe Simpson

\*breaking trail: being in front



## Touching the Void

### **Content**

*Touching the Void* is a book by Joe Simpson published in 1988 which was made into an award-winning documentary film in 2003. It tells the story of Joe and his climbing partner Simon Yates attempting to climb Siula Grande in Peru. Joe breaks his leg and finds himself dangling from the end of a rope over a precipice. Simon is forced to cut the rope to save himself and climbs down the mountain, believing Joe is dead. Against all odds, however, Joe crawls down the mountain and is rescued. This extract is an account of the fall from both climbers.

### **Audience**

It is a non-fiction text that is generally geared towards climbers, but also anyone who likes a tense, nerve wracking story. That it's a film means more people will be likely to know of, and want to read the book.

### **Purpose**

Its purpose, however, is not like many books, and to entertain, instead this book allows the writer, Joe Simpson, to explain to people why he left his friend to die rather than rescue him. This means he gets to feel less guilty about the whole thing and hopefully stops people from judging him.

### **Techniques**

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Vocabulary is chosen carefully		
Sibilance (repeated 's' sound)		
Metaphor		
Simple sentence		

## Revising the Extract

1. Can you find the following in the text and then explain what effect they have on the reader and how that effect is created:

- **Metaphor**
- Specifically crafted sentences
- Punctuation used to create tension

2. How effective is it to have both Simon's and Joe's viewpoints here?

3. How do you relate to the two different climbers? Why?

## Answering an Exam Question: You must answer both types of question in the exam.

1. How does the dual viewpoint in *Touching the Void* bring to life the drama of Joe and Simon's experience?

**Content**

**Audience**

**Purpose**

**Techniques to show how each one gives a different view of the drama (four paragraphs)**

**Conclusion: Why it's better to see both sides**

2. Imagine that you have witnessed an accident or an exciting rescue. Write a report for your local newspaper describing what you saw.

- First paragraph should sum up the incident: who, what, where, when, why, how
- Then think about the five senses and how you can recreate the accident for the reader
- Don't be too emotional though, remember papers are for facts.

**RNLI**  
**Lifeguards**



**RNLI**  
**Lifeguards**

# ON THE BEACH

Your guide to a safe and fun time at the seaside

If you see someone in difficulty, never attempt a rescue. Tell a lifeguard or, if you can't see a lifeguard, call 999 or 112 and ask for the Coastguard



Royal National Lifeboat Institution  
West Quay Road, Poole, Dorset, BH15 1HZ  
Tel: 0045 122 6999  
email: [beachsafety@rnli.org.uk](mailto:beachsafety@rnli.org.uk)  
[rnli.org.uk/beachsafety](http://rnli.org.uk/beachsafety)

A charity registered in England, Scotland and the Republic of Ireland

RNLI LIFEBOATS, LIFEGUARDS **LIFE FIRST**

RNLI LIFEBOATS, LIFEGUARDS **LIFE FIRST**



## TRUE STORY

Carolyne Yard will never forget her holiday in June 2007

'It was our last day and I was relaxing on the beach with my daughter and friend Mark. My sons, Angus and Will, were swimming in the sea. But Mark noticed that the boys had been swept towards some rocks, and they started shouting for help. They're big teenagers who don't usually call for their mum so I knew something was seriously wrong.

They were caught in a strong rip current, and they couldn't swim back to shore. The water was like a whirlpool. They were so close, and yet in so much trouble.

Mark and a surfer called Mike got in the water to help while I dialled 999 for the Coastguard on my mobile phone. They called the RNLI lifeguards from the neighbouring beach. It only took minutes for the rescue boat to arrive, but when you think your boys are going to drown, it seems to take a lifetime. I lost sight of them, which was terrifying.

One of the lifeguards, Bernadette, jumped into the water. Mike had helped Angus to get to one side of the current, and Bernadette helped them both up onto a rock. Then she guided Mark and Will out of the current and between the rocks.

Angus and Will were shaking with shock. I was crying, and just so relieved that we were all back together safely. It still makes me cry when I think about it.

'I'll certainly always go to a lifeguard-patrolled beach in future, and I know the boys will too. I will be eternally grateful to the lifeguards - if they hadn't been there that day, my boys would have drowned.'

WILL AND HIS MUM REUNITED



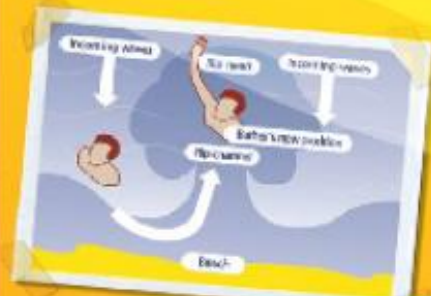
## RIPS



Rips are strong currents that can quickly take swimmers from the shallows out beyond their depth.

Lifeguards will show you where you can avoid rips but if you do get caught in one:

- ✦ Stay calm - don't panic.
- ✦ If you can stand, wade don't swim.
- ✦ Keep hold of your board or inflatable to help you float.
- ✦ Raise your hand and shout for help.
- ✦ Never try to swim directly against the rip or you'll get exhausted.
- ✦ Swim parallel to the beach until free of the rip, then make for shore.
- ✦ If you see anyone else in trouble, alert the lifeguards or call 999 or 112 and ask for the Coastguard.



CAUGHT IN A RIP



ESCAPING A RIP



## KNOW YOUR FLAGS



### RED AND YELLOW FLAGS

These show the lifeguarded area, the safest place to swim, bodyboard and use inflatables.



### BLACK AND WHITE CHEQUERED FLAGS

For surfboards, kayaks and other non-powered craft. Never swim or bodyboard here.



### ORANGE WINDSOCK

Shows offshore winds so never use an inflatable when the sock is flying.



### RED FLAG

Danger! Never go in the water when the red flag is up, under any circumstances.

If you see anyone else in trouble, alert the lifeguards or call 999 or 112 and ask for the Coastguard.



## SWIMMING, SURFING & BODYBOARDING

Swimming is one of the best all-round activities you can do, but the sea is very different from being in a pool – even small waves can take you by surprise and disorientate you.

Surfing and bodyboarding are the most fantastic fun, but are very demanding, so you need to be a good swimmer. Experience of swimming at surf beaches is a great start, as it will help you develop an understanding of the behaviour of waves.

If you're new to the sport, we suggest you get some proper training from an approved British Surf Association school. Visit [britsurf.co.uk](http://britsurf.co.uk) for further information.

### ALL BOARDERS

#### Always:

- follow the advice of the lifeguards
- check your board for damage before use
- wear your leash
- stay with your board and shout for help if in difficulty

#### Never:

- go alone
- ditch your board as it will keep you afloat.

### SURFBOARDERS ONLY

#### Always:

- surf between the black and white flags (if present)

#### Never:

- surf between the red and yellow flags
- never drop in on another surfer

### BODYBOARDERS ONLY

#### Always:

- bodyboard between the red and yellow flags
- wear short fins

If you get into difficulties, stick up your hand and shout for help – but never abandon your board.



## THE RNLI

The Royal National Lifeboat Institution is the charity that saves lives at sea.

### LIFEBOATS AND LIFEGUARDS

We operate over 230 lifeboat stations in the UK and RoI and have over 330 lifeboats in service, 24 hours a day, 365 days a year. Since the RNLI was founded in 1824, our volunteer lifeboat crews have saved more than 137,000 lives – rescuing around 8,000 people every year.

Our seasonal lifeguard service now operates on more than 100 beaches in the UK. It responds to more than 9,000 incidents a year and is planned to double its coverage by 2010.

### FUNDED BY YOU

As a charity, the RNLI relies on voluntary financial support including legacies, which help fund 6 out of 10 launches. With more people using our beaches and seas, the demand on our services is greater than ever and our running costs average over £335,000 a day.

### LIFESAVING ADVICE AND INFORMATION

A range of free resources and practical advice is available to promote sea, beach and commercial fishing safety and to support primary and secondary school teachers. For further information call 0800 543210 or visit [rnli.org.uk](http://rnli.org.uk).

### ORDINARY PEOPLE, EXTRAORDINARY ACTS

People from all walks of life help the RNLI to save lives at sea. Thousands of volunteer crew members, shorehelpers, committee members and fundraisers give their time, skill and commitment. They are strongly supported by specialist staff.

Training is vital – it turns volunteers into lifesavers. Every year the RNLI delivers the highest quality of training at The Lifeboat College in Poole and at its lifeboat stations.



### BEACHES NEED LIFEGUARDS

Our lifeguards work with lifeboat crews to provide a seamless rescue service from the beach to the open sea.

When someone is drowning in the surf seconds count, so we need expert lifesavers on the beach ready to act.

As much as 95% of our lifeguards' work is preventative – that is, they look out for potential problems before they develop into something worse, and give proactive advice and information to beachgoers.

The RNLI aims to continue expanding its lifeguard service across the whole country – but we can't achieve this without support from the public.

Every year it costs at least £450 to equip and £900 to train each lifeguard – will you help us meet that need?

Phone 0800 543210 or go to [rnli.org.uk](http://rnli.org.uk) to donate now and help save lives at sea. Thank you.

Whether we're rescuing an offshore fisherman or a child swept out to sea, the RNLI exists to save Life first.

**RNLI** LIFEBOATS,  
LIFEGUARDS  
*LIFE FIRST*



## Your Guide to Beach Safety

### Content

The RNLI is the Royal National Lifeboat Institution. It is a charitable organisation that saves lives at sea in the UK and Republic of Ireland. Not only does it supply coastguards and lifeboats but it raises awareness of potential dangers of the sea. It produces leaflets, such as this one, information videos and other materials to help members of the public stay safe when they use beaches.

### Audience

It is aimed at anyone who currently uses beaches, or anyone who might use a beach in the future. It is specifically aimed at parents who want to keep their children safe.

### Purpose

A leaflet isn't restricted to one purpose. Here it is not only giving information such as through pictures of flags and it's facts on rips, but is persuading you to give money, such as through its story about the rescued boys and the fact it tells you how little money it has to operate on.

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Repetition		
Emotive language		
Statistics		
Imperatives (commands)		

### Layout Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Images		
Colours		
Font		
Logo		

## Revising the Extract

1. As well as to inform the public about how to use the beach, what might be another reason that the text was written? Use a quote to support your answer.
2. How effective do you think it is in communicating its message? Why?
3. What is the point of the personal story?

## Answering an Exam Question

1. How does the leaflet persuade us to help out the RNLI?

**Content**

**Audience**

**Purpose**

**Techniques to show how each one persuades the audiences (four paragraphs)**

**Conclusion:** How effective the piece is

2. "Britain's Beautiful Beaches." Write a review of a beach you have visited in the UK.

**Introduction:** Describe the beach

**Main body:** Write all the good points of the beach in details and then all the bad points in detail (this should be around 3-4 paragraphs minimum)

**Conclusion:** Say whether you would recommend it as a beach to visit using the title of the piece in your summary





- Home
- About Greenpeace
- Latest news
- What we do**
- ▼ Climate change
- The problems
- The solutions
- What we are doing
- What you can do
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Home > What we do

## Climate change

The world is warming up. Already 150,000 people are dying every year because of climate change and, within 50 years, one-third of all land-based species could face extinction. If we carry on the way we are now, by 2100 the planet will likely be hotter than it's been at any point in the past two million years.

But catastrophic climate change isn't inevitable. We know that climate change is caused by burning fossil fuels. The technologies that could dramatically reduce our dependence on fossil fuels – decentralised energy, renewables and efficiency, hybrid cars, efficient buildings – already exist and have been proven to work. If we start cutting our emissions now, using these ready-to-go technologies, then there is still a chance to avoid the most catastrophic impacts of climate change.



What we're lacking is real action. The government needs to put in place meaningful policies to urgently reduce emissions – and to act on them immediately. Under New Labour, carbon emissions have risen. The government is set to miss its own emissions targets. Whether through political cowardice or industry lobbying, the government is failing to put their words into action.

We're the last generation that can stop this global catastrophe, and we need your help.

### What you can do

We **can** stop catastrophic climate change. We know what causes it, we have the technologies to prevent it, and there's a rapidly growing understanding of just how urgent the need for action is.

All that's missing is the action itself.

The government needs to put in place meaningful policies to urgently reduce emissions – and to act on them immediately. We need your help to persuade them. Together, we can stop climate chaos.

**TAKE ACTION**

The problems

The solutions

**TAKE ACTION**

**STOP HEATHROW EXPANSION**  
NO THIRD RUNWAY  
ADD YOUR VOICE!

Serious about tackling climate change? Join the roar of opposition to airport expansion.

- The problem with aviation
- Aviation: frequently asked questions
- No 3rd runway - write to Gordon Brown
- The Heathrow Voices tour: dates & times
- Climate change: the convenient solution

Add your voice!

**Climate news**

- A nice bit of schadenfreude in the morning
- Ireland is banning the bulb, why can't we?
- Heating up in Bali
- US trying to destroy international efforts to save the climate
- Four thousand tons of oil spill in the North Sea

more >





## Climate Change: Greenpeace UK

### Content

This webpage was produced by Greenpeace, an international campaigning organisation. It campaigns on topics such as deforestation, global warming, overfishing and anti-nuclear issues. It does not accept government funding but instead relies on its three million supporters and grants.

This piece focuses primarily on what Climate Change means and how we can prevent it.

### Audience

It is aimed at readers who are already quite well informed. People who support Greenpeace and those interested in finding out about climate change.

### Purpose

The purpose of the website is to inform the readers of climate change and to try to persuade them to become involved in preventing it and saving the planet.

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Repetition		
Emotive language		
Single sentence paragraphs		

### Layout Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Images		
Colours		
Font		
Logo		

## Revising the Extract

1. The text on the website is aimed at a UK audience. Give example to support this statement.
2. Why has the author used the phrase “Take Action”?
3. Select two repeated phrases from the page and explain why they have been repeated.

## Answering an Exam Question

1. How does the website encourage us to take an active role in stopping Climate Change?

**Content**

**Audience**

**Purpose**

**Techniques** to show how each one persuades the audiences (four paragraphs)

**Conclusion:** How effective the piece is

2. Write a speech encouraging students at your school to do something to help the environment.

**Introduction:** Describe the current environmental situation (like littering)

**Main body:** Identify what kinds of things they can do and explain how they help the environment. Use techniques like rhetorical questions, repetition, triples, inclusive language.

**Conclusion:** Say how their efforts can change things

## Climate Change: The Facts

Adapted from an article published in The Guardian newspaper supplement — Science Course Part III: The Earth (in association with the Science Museum)

**The subject of global warming has become impossible to ignore. But what are its implications? And is mankind really to blame?**

Twenty years ago global warming was a fringe subject — it seemed absurd that we could be having an effect on the Earth's climate. Today global warming has become a political hot potato and the majority of scientists agree that it is a reality and here to stay.

### What is global warming?

Extra carbon dioxide [CO<sub>2</sub>] in the atmosphere enhances a natural process known as the greenhouse effect. Greenhouse gases, such as carbon dioxide, absorb heat and release it slowly. Without this process, Earth would be too cold for life to survive.

Over the past 200 years mankind has increased the proportion of greenhouse gases in the Earth's atmosphere, primarily by burning fossil fuels. The higher levels of greenhouse gases are causing our planet to warm — global warming.

### Is global warming really caused by humans?

Since 1958 scientists at the Mauna Loa Observatory in Hawaii have taken continuous measurements of atmospheric carbon dioxide. The levels go up and down with the seasons, but overall they demonstrate a relentless rise.

Bubbles of gas from ice cores and the chemical composition of fossil shells provide us with a record of atmospheric carbon dioxide going

back millions of years. There have been warm periods in the past where carbon dioxide was at levels similar to those seen today.

However, the rate of change that we see today is exceptional: carbon dioxide levels have never risen so fast. By 2000 they were 17% higher than in 1959.

Accompanying this rapid increase in carbon dioxide we see a rise in average global temperatures. Warming in the past 100 years has caused about a 0.8C increase in global average temperature. Eleven of the 12 years in the period 1995-2006 rank among the top 12 warmest years since 1850.

There is little doubt that humanity is responsible for the rapid rise in carbon dioxide levels. The rise in temperatures that has accompanied our fossil fuel addiction seem too much of a coincidence to be just chance. Most people now agree that our actions are having an effect on Earth's climate.

### How hot will it get?

Estimates from some of the world's best climate scientists — the Intergovernmental Panel on Climate Change (IPCC) — suggest that the average global temperature will have risen between 2.5C and 10.4C by 2100.

Whether it will be the lower or upper end of this estimate is unclear. Currently, oceans and trees are helping to mop up some of the heat by absorbing carbon dioxide, but eventually they will reach capacity and be unable to absorb more. At this point the atmosphere will take the full load, potentially pushing temperatures sky high.

## **Is it just carbon dioxide we need to worry about?**

No. Carbon dioxide is just one of a number of greenhouse gases, which include water vapour, methane, nitrous oxide and ozone. Livestock farming (farting cows) and rice paddy farming (rotting vegetation) have contributed to higher levels of methane in the atmosphere.

What is more, methane has a nasty sting in its tail. Although it only hangs around in the atmosphere for about 10 years, it is far more potent as a greenhouse gas, trapping about 20 times as much heat as carbon dioxide.

## **What are tipping points?**

A steady rise in greenhouse gases won't necessarily cause a steady rise in global temperatures. Earth's climate is highly complicated and scientists fear that many delicate thresholds exist, which once passed could trigger a dramatic change. These thresholds have become known as "tipping points".

One potential trigger could be the release of methane from methane clathrate compounds

Kate Ravilious

buried on the sea floor. Currently these deposits are frozen, but if the oceans warm sufficiently they could melt, burping vast quantities of methane into the atmosphere. Scientists fear that this sudden release may cause a runaway greenhouse effect.

## **How will global warming affect us?**

Although average global temperatures are predicted to rise, this doesn't necessarily mean that we'll be sitting in our deckchairs all year round. The extra energy from the added warmth in the Earth's atmosphere will need to find a release, and the result is likely to be more extreme weather.

## **If we stop emitting CO2 now will it get better straight away?**

Unfortunately not. Research shows that we are already committed to an average global temperature rise of nearly 1C, lasting for at least the next 500 years.

## SECTION A

### What is global warming?

What determines the temperature of the Earth?

Solar energy emitted from the sun radiates to the Earth

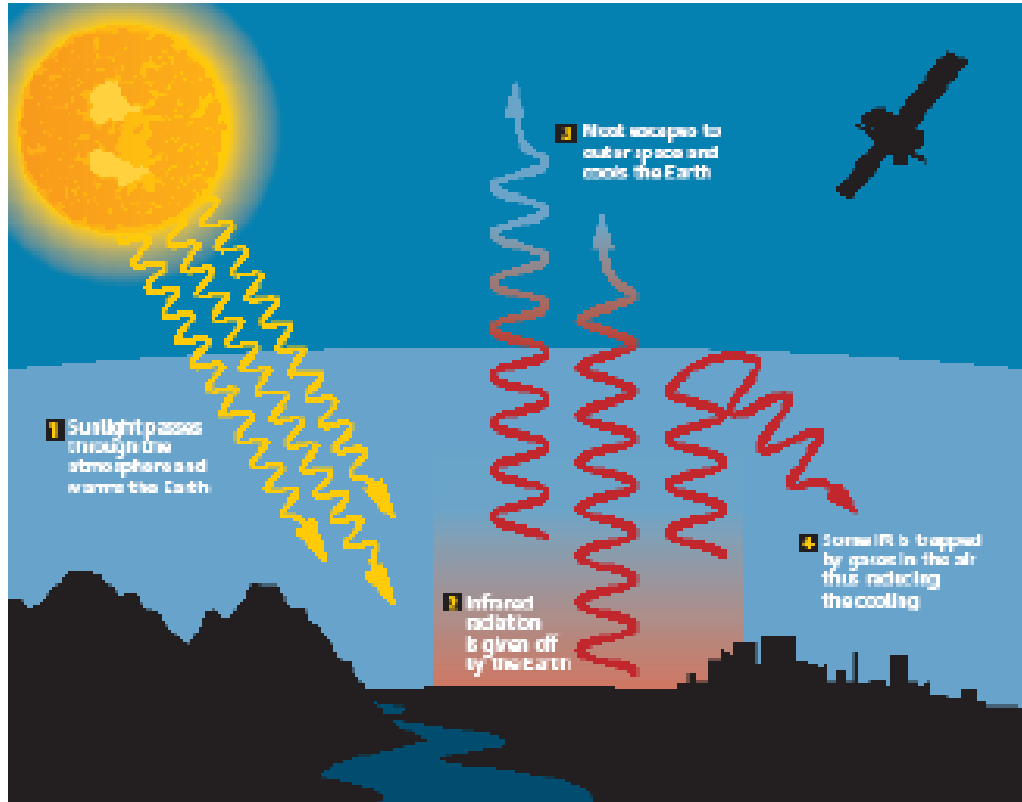


Invisible Infrared energy is radiated from the Earth to outer space

The temperature of the Earth results from the balance of these two

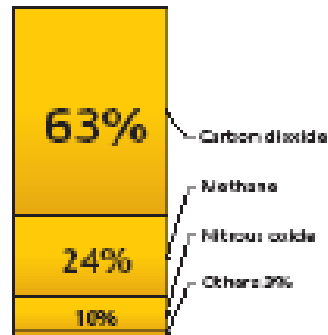
### The greenhouse effect on the atmosphere

SOURCE: PADLEY CENTRE



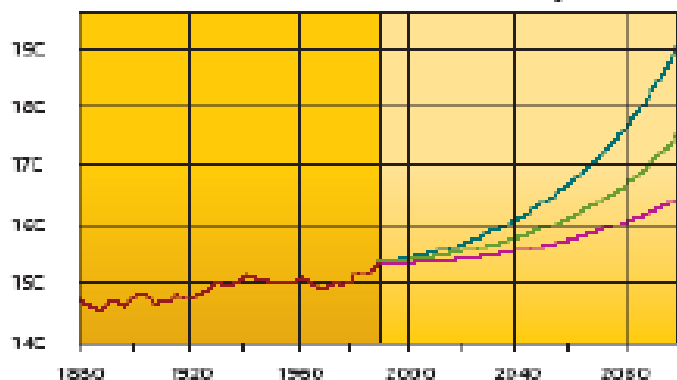
### CO<sub>2</sub> is the major contributor to global warming

Current emissions, effect over next 100 years

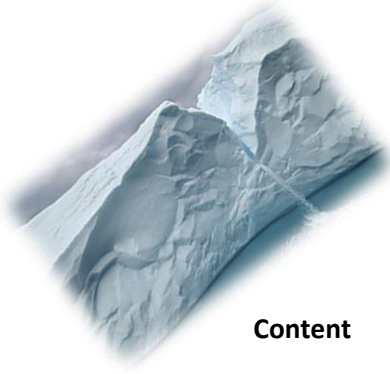


### Projection of global average temperature to 2100

IPCC estimate — Low — Medium — High







## Climate Change: The Facts

### Content

This article was published by *The Guardian* newspaper. It formed part of the booklet entitled 'Science Course Part III: The Earth'. It focuses on global warming. Climate change has been a hot topic in the news for several years. It offers us the Science side of it and looks at whether there's anything we can do now to reverse effects.

### Audience

Seems aimed at people who are interested in Science, people who want to learn more about climate change.

### Purpose

The purpose of the website is to inform the readers of climate change

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Rhetorical Questions		
Emboldened Sub-Headings		
Impersonal Vocabulary		

### Layout Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Images		
Colours		

## Revising the Extract

1. Can you find an example of the following in the extract and explain the effect on the reader:

- Metaphor
- Punctuation used for effect
- Sentences to build tension

2. Why do you think the diagram has been included?

3. What does the title of the booklet ('Science Course Part III') suggest about the intended audience?

## Answering an Exam Question

1. How does Kate Ravilious sustain the reader's interest in issues of climate change in her article, *Climate Change: The Facts*?

**Content**

**Audience**

**Purpose**

**Techniques to show how each one persuades the audiences (four paragraphs)**

**Conclusion: How effective the piece is**

2. Write the text for a leaflet encouraging parents to walk their children to school.

**Introduction:** Describe the current situation (too many cars, exhaust fumes, unfit children)

**Main body:** Write all the good points of walking your children to school. Identify the negatives but say how they aren't as bad as they think.

**Conclusion:** Say how it could change their children's lives for the better.

## From A Game of Polo with a Headless Goat

Emma Levine travelled throughout Asia researching and filming unusual sports. In this passage she writes about a donkey race in Karachi.

We drove off to find the best viewing spot, which turned out to be the crest of the hill so we could see the approaching race. I asked the lads if we could join in the 'Wacky Races' and follow the donkeys, and they loved the idea. 'We'll open the car boot, you climb inside and point your camera towards the race. As the donkeys overtake us, we'll join the cars.' 'But will you try and get to the front?' 'Oh yes, that's no problem.'

The two lads who had never been interested in this Karachi sport were suddenly fired up with enthusiasm. We waited for eternity on the brow of the hill, me perched in the boot with a zoom lens pointing out. Nearly one hour later I was beginning to feel rather silly when the only action was a villager on a wobbly bicycle, who nearly fell off as he cycled past and gazed around at us.

Several vehicles went past, and some donkey-carts carrying spectators. 'Are they coming?' we called out to them. 'Coming, coming,' came the reply. I was beginning to lose faith in its happening, but the lads remained confident.

Just as I was assuming that the race had been cancelled, we spotted two approaching donkey-carts in front of a cloud of fumes and dust created by some fifty vehicles roaring up in their wake. As they drew nearer, Yaqoob revved up the engine and began to inch the car out of the lay-by. The two donkeys were almost dwarfed by their entourage; but there was no denying their speed — the Kibla donkey is said to achieve speeds of up to 40 kph, and this looked close. The two were neck-and-neck, their jockeys perched on top of the tiny carts using their whips energetically, although not cruelly.

The noise of the approaching vehicles grew; horns tooting, bells ringing, and the special rattles used just for this purpose (like maracas, a metal container filled with dried beans). Men standing on top of their cars and vans, hanging out of taxis and perched on lorries, all cheered and shouted, while the vehicles jostled to get to the front of the convoy.

Yaqoob chose exactly the right moment to edge out of the road and swerve in front of the nearest car, finding the perfect place to see the two donkeys and at the front of the vehicles. This was Formula One without rules, or a city-centre rush hour gone anarchic; a complete flouting of every type of traffic rule and common sense.

Our young driver relished this unusual test of driving skills. It was survival of the fittest, and depended upon the ability to cut in front of a vehicle with a sharp flick of the steering wheel (no lane discipline here); quick reflexes to spot a gap in the traffic for a couple of seconds; nerves of steel, and an effective horn. There were two races — the motorized spectators at the back; in front, the two donkeys, still running close and amazingly not put off by the uproar just behind them. Ahead of the donkeys, oncoming traffic — for it was a main road — had to dive into the ditch and wait there until we had passed. Yaqoob loved it. We stayed near to the front, his hand permanently on the horn and his language growing more colourful with every vehicle that tried to cut in front. ...

The road straightened and levelled, and everyone picked up speed as we neared the end of the race. But just as they were reaching the finishing line, the hospital gate, there was a near pile-up as the leading donkey swerved, lost his footing and he and the cart tumbled over. The race was over.

And then the trouble began. I assumed the winner was the one who completed the race but it was not seen that way by everyone. Apart from the two jockeys and 'officials' (who, it turned out, were actually monitoring the race) there were over a hundred punters who had all staked money on the race, and therefore had strong opinions. Some were claiming that the donkey had fallen because the other one had been ridden too close to him. Voices were raised, fists were out and tempers rising. Everyone gathered around one jockey and official, while the bookmakers were trying to insist that the race should be re-run.

Yaqoob and Iqbal were nervous of hanging around a volatile situation. They agreed to find out for me what was happening ordering me to stay inside the car as they were swallowed up by the crowd. They emerged sometime later. 'It's still not resolved,' said Iqbal, 'but it's starting to get nasty. I think we should leave.' As we drove away, Yaqoob reflected on his driving skills. 'I really enjoyed that,' he said as we drove off at a more sedate pace. 'But I don't even have my licence yet because I'm underage!'

They both found this hilarious, but I was glad he hadn't told me before; an inexperienced, underage driver causing a massive pile-up in the middle of the high-stakes donkey race could have caused problems.

Emma Levine



## A Game of Polo with a Headless Goat

### Content

Emma Levine is a travel writer who wrote this book as a spin-off from her TV series about strange and unusual sports in Asia. The series and book reveal insights not only into the sports but also into the cultures they belong to. This type of writing is called a travelogue.

### Audience

Aimed a range of people including those interested in travel and cultures, sports enthusiasts, those who enjoy an amusing story.

### Purpose

To inform and entertain the reader

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Contrasts		
Hyperbole		
Informal language		
Metaphor		
Appeals to the senses		



## Revising the Extract

1. She uses three **analogies** to describe the donkey race. What are they and how do they help the reader?
2. She uses humour to help entertain us. Find three examples and say what kind of appeal they have.
3. Tension is introduced at the end of the extract. Pick out words and phrases that contribute to this.

## Answering an Exam Question

1. In *A Game of Polo with a Headless Goat*, does Emma Levine interest the reader, not only in this unusual sport but also in the lives and culture of the people who play it?

**Content**

**Audience**

**Purpose**

Techniques to show how each one entertains the audience

**Conclusion:** How effective the piece is

2. Describe an event or occasion that was important to you.

You could write about a sporting event, a celebration, a religious festival, or any other memorable occasion.

**Introduction:** Think of a time when you felt really good and start by describing the feeling.

**Main body:** Go back and describe what happened in the run up to the main event. Then describe the event, then how you felt afterwards

**Conclusion:** What lasting memory do you have from this?

## From A Passage to Africa

George Alagiah writes about his experiences as a television reporter during the war in Somalia, Africa in the 1990s. He won a special award for his report on the incidents described in this passage.

I saw a thousand hungry, lean, scared and betrayed faces as I criss-crossed Somalia between the end of 1991 and December 1992, but there is one I will never forget.

I was in a little hamlet just outside Gufgaduud, a village in the back of beyond, a place the aid agencies had yet to reach. In my notebook I had jotted down instructions on how to get there. 'Take the Badale Road for a few kilometres till the end of the tarmac, turn right on to a dirt track, stay on it for about forty-five minutes — Gufgaduud. Go another fifteen minutes approx. — like a ghost village.' ...

In the ghoulish manner of journalists on the hunt for the most striking pictures, my cameraman ... and I tramped from one hut to another. What might have appalled us when we'd started our trip just a few days before no longer impressed us much. The search for the shocking is like the craving for a drug: you require heavier and more frequent doses the longer you're at it. Pictures that stun the editors one day are written off as the same old stuff the next. This sounds callous, but it is just a fact of life. It's how we collect and compile the images that so move people in the comfort of their sitting rooms back home.

There was Amina Abdirahman, who had gone out that morning in search of wild, edible roots, leaving her two young girls lying on the dirt floor of their hut. They had been sick for days, and were reaching the final, enervating stages of terminal hunger. Habiba was ten years old and her sister, Ayaan, was nine. By the time Amina returned, she had only one daughter. Habiba had died. No rage, no whimpering, just a passing away — that simple, frictionless, motionless deliverance from a state of half-life to death itself. It was, as I said at the time in my dispatch, a vision of 'famine away from the headlines, a famine of quiet suffering and lonely death'.

There was the old woman who lay in her hut, abandoned by relations who were too weak to carry her on their journey to find food. It was the smell that drew me to her doorway: the smell of decaying flesh. Where her shinbone should have been there was a festering wound the size of my hand. She'd been shot in the leg as the retreating army of the deposed dictator ... took revenge on whoever it found in its way. The shattered leg had fused into the gentle V-shape of a boomerang. It was rotting; she was rotting. You could see it in her sick, yellow eyes and smell it in the putrid air she recycled with every struggling breath she took.

And then there was the face I will never forget.

My reaction to everyone else I met that day was a mixture of pity and revulsion\*. Yes, revulsion. The degeneration of the human body, sucked of its natural vitality by the twin evils of hunger and disease, is a disgusting thing. We never say so in our TV reports. It's ataboo that has yet to be breached. To be in a feeding centre is to hear and smell the

excretion of fluids by people who are beyond controlling their bodily functions. To be in a feeding centre is surreptitiously\* to wipe your hands on the back of your trousers after you've held the clammy palm of a mother who has just cleaned vomit from her child's mouth.

There's pity, too, because even in this state of utter despair they aspire to a dignity that is almost impossible to achieve. An old woman will cover her shrivelled body with a soiled cloth as your gaze turns towards her. Or the old and dying man who keeps his hoe next to the mat with which, one day soon, they will shroud his corpse, as if he means to go out and till the soil once all this is over.

I saw that face for only a few seconds, a fleeting meeting of eyes before the face turned away, as its owner retreated into the darkness of another hut. In those brief moments there had been a smile, not from me, but from the face. It was not a smile of greeting, it was not a smile of joy — how could it be? — but it was a smile nonetheless. It touched me in a way I could not explain. It moved me in a way that went beyond pity or revulsion.

What was it about that smile? I had to find out. I urged my translator to ask the man why he had smiled. He came back with an answer. 'It's just that he was embarrassed to be found in this condition,' the translator explained. And then it clicked. That's what the smile had been about. It was the feeble smile that goes with apology, the kind of smile you might give if you felt you had done something wrong.

Normally inured\* to stories of suffering, accustomed to the evidence of deprivation, I was unsettled by this one smile in a way I had never been before. There is an unwritten code between the journalist and his subjects in these situations. The journalist observes, the subject is observed. The journalist is active, the subject is passive. But this smile had turned the tables on that tacit agreement. Without uttering a single word, the man had posed a question that cut to the heart of the relationship between me and him, between us and them, between the rich world and the poor world. If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?

I resolved there and then that I would write the story of Gufgaduud with all the power and purpose I could muster. It seemed at the time, and still does, the only adequate answer a reporter can give to the man's question.

I have one regret about that brief encounter in Gufgaduud. Having searched through my notes and studied the dispatch that the BBC broadcast, I see that I never found out what the man's name was. Yet meeting him was a seminal moment in the gradual collection of experiences we call context. Facts and figures are the easy part of journalism. Knowing where they sit in the great scheme of things is much harder. So, my nameless friend, if you are still alive, I owe you one.

George Alagiah

\*revulsion: disgust

\*surreptitiously: secretly

\*inured: hardened



## Passage to Africa

### **Content**

George Alagiah is well-known and respected news correspondent for the BBC. He is from Sri Lanka but was brought up in West Africa before moving to the UK. This extract comes from his autobiography, *A Passage to Africa*, which is about his experience as a correspondent in Africa. It tells the story of a report he made in Somalia. Somalia is in the east of Africa, east of Ethiopia, and this extract was written at a time of brutal civil war.

### **Audience**

Aimed a range of people including those interested in travel and cultures, but predominately an adult audience.

### **Purpose**

To inform and provoke a response.

### **Language Techniques**

Copy the table below onto paper or into a book and complete it:

<b>What kinds of techniques are used?</b>	<b>Evidence?</b>	<b>Effect?</b>
Rhetorical question		
Emotive language		
Repetition		
Similes		
Appeals to the senses		

## Revising the Extract

1. What do you think is the effect of single-sentence paragraphs?
2. What do you think is the impact of the final sentence?
3. There is repeated reference to “The face I will never forget” in this extract. What effect does this encounter have on George Alagiah and how does he express the extent of its impact upon him?

## Answering an Exam Question

1. In this passage, how does George Alagiah present his views about his experiences as a television reporter in Somalia?

**Content**

**Audience**

**Purpose**

**Techniques** to show how each one draws the audience into Alagiah’s experience

**Conclusion:** How effective the piece is

2. Describe a place you have visited that has made a huge impact on you.

**Introduction:** Describe the place briefly.

**Main body:** Go back and describe how you got there. Then describe the place and how it affected you – think about describing the five senses,

**Conclusion:** What lasting memory do you have from this?



### From The Explorer's Daughter

As a small child, Kari Herbert lived, with her family, among the Inughuit people (sometimes called Eskimos) in the harsh environment of the Arctic. In 2002 she revisited the area, staying near Thule, a remote settlement in the snowy wastes of north Greenland. In this passage she writes about her experience of watching a hunt for the narwhal, a toothed whale, and what she thought and felt about it.

Two hours after the last of the hunters had returned and eaten, narwhal were spotted again, this time very close. Within an hour even those of us on shore could with the naked eye see the plumes of spray from the narwhal catching the light in a spectral play of colour. Two large pods\* of narwhal circled in the fjord\*, often looking as if they were going to merge, but always slowly, methodically passing each other by. Scrambling back up to the lookout I looked across the glittering kingdom in front of me and took a sharp intake of breath. The hunters were dotted all around the fjord. The evening light was turning butter-gold, glinting off man and whale and catching the soft billows of smoke from a lone hunter's pipe. From where we sat at the lookout it looked as though the hunters were close enough to touch the narwhal with their bare hands and yet they never moved. Distances are always deceptive in the Arctic, and I fell to wondering if the narwhal existed at all or were instead mischievous tricks of the shifting light...

The narwhal rarely stray from High Arctic waters, escaping only to the slightly more temperate waters towards the Arctic Circle in the dead of winter, but never entering the warmer southern seas. In summer the hunters of Thule are fortunate to witness the annual return of the narwhal to the Inglefield Fjord, on the side of which we now sat.

The narwhal ... is an essential contributor to the survival of the hunters in the High Arctic. The mattak or blubber\* of the whale is rich in necessary minerals and vitamins, and in a place where the climate prohibits the growth of vegetables or fruit, this rich source of vitamin C was the one reason that the Eskimos have never suffered from scurvy\*. ... For centuries the blubber of the whales was also the only source of light and heat, and the dark rich meat is still a valuable part of the diet for both man and dogs (a single narwhal can feed a team of dogs for an entire month). Its single ivory tusk, which can grow up to six feet in length, was used for harpoon tips and handles for other hunting implements (although the ivory was found to be brittle and not hugely satisfactory as a weapon), for carving protective tupilaks\*, and even as a central beam for their small ancient dwellings. Strangely, the tusk seems to have little use for the narwhal itself; they do not use the tusk to break through ice as a breathing hole, nor will they use it to catch or attack prey, but rather the primary use seems to be to disturb the top of the sea bed in order to catch Arctic halibut for which they have a particular predilection\*. Often the ends of their tusks are worn down or even broken from such usage.

The women clustered on the knoll of the lookout, binoculars pointing in every direction, each woman focusing on her husband or family member, occasionally spinning round at a small gasp or jump as one of the women saw a hunter near a narwhal. ... Each wife knew her husband instinctively and watched their progress intently; it was crucial to her that her husband catch a narwhal — it was part of their staple diet, and some of the mattak and meat could be sold to other hunters who hadn't been so lucky, bringing in some much-

needed extra income. Every hunter was on the water. It was like watching a vast, waterborne game with the hunters spread like a net around the sound.

The narwhal ... are intelligent creatures, their senses are keen and they talk to one another under the water. Their hearing is particularly developed and they can hear the sound of a paddling kayak from a great distance. That ... was why the hunters had to sit so very still in the water.

One hunter was almost on top of a pair of narwhal, and they were huge. He gently picked up his harpoon and aimed — in that split second my heart leapt for both hunter and narwhal. I urged the man on in my head; he was so close, and so brave to attempt what he was about to do — he was miles from land in a flimsy kayak, and could easily be capsized and drowned. The hunter had no rifle, only one harpoon with two heads and one bladder. It was a foolhardy exercise and one that could only inspire respect. And yet at the same time my heart also urged the narwhal to dive, to leave, to survive.

This dilemma stayed with me the whole time that I was in Greenland. I understand the harshness of life in the Arctic and the needs of the hunters and their families to hunt and live on animals and sea mammals that we demand to be protected because of their beauty. And I know that one cannot afford to be sentimental in the Arctic. ‘How can you possibly eat seal?’ I have been asked over and over again. True, the images that bombarded us several years ago of men battering seals for their fur hasn’t helped the issue of polar hunting, but the Inughuit do not kill seals using this method, nor do they kill for sport. They use every part of the animals they kill, and most of the food in Thule is still brought in by the hunter-gatherers and fishermen. Imported goods can only ever account for part of the food supply; there is still only one annual supply ship that makes it through the ice to Qaanaaq, and the small twice-weekly plane from West Greenland can only carry a certain amount of goods. Hunting is still an absolute necessity in Thule.

Kari Herbert

Pods\*: small groups of whales

fjord\*: a long, narrow inlet of the sea with steep sides

mattak or blubber\*: the fatty skin of the whale

scurvy\*: a painful, weakening disease caused by lack of vitamin C

tupilaks\*: figures with magical powers, charms

predilection\*: liking



## The Explorer's Daughter

### **Content**

Kari Herbet spent some of her childhood living in northwest Greenland in the Arctic. Her father was a polar explorer. This extract is taken from her book, which is partly autobiography and partly travelogue. Her book informs the reader about Greenland and its people, culture and animals. In this extract she recounts the hunt for the Narwhal – a type of whale. She is sympathetic to the hunters, who face terrible danger in the hunt, but is also sympathetic to the views of those who believe hunting is inhumane.

### **Audience**

People with an interest in the world around them and how different cultures live.

### **Purpose**

To inform the reader about life in the arctic circle.

### **Language Techniques**

Copy the table below onto paper or into a book and complete it:

<b>What kinds of techniques are used?</b>	<b>Evidence?</b>	<b>Effect?</b>
Repeated imagery		
Use of Inughuit vocabulary		
Metaphors		
Similes		
Opinions		

## Revising the Extract

1. Clearly, Herbert **shares her innermost thoughts and personal feelings** in this passage. Find three examples of this.
2. How does the author describe the setting?
3. The author moves between factual information and an account of the hunt, give examples of both and say what affect this technique has.

## Answering an Exam Question

1. How does the writer show the conflict in her thoughts and feelings about hunting?

**Content**

**Audience**

**Purpose**

**Techniques** to show how each one draws the audience into the writer's experience

**Conclusion:** How effective the piece is

2. Your local newspaper wants to have all forms of hunting banned.

Write a letter to the newspaper giving your views.

**Introduction:** Start off by describing what hunting means to you

**Main body:** Give four reasons why it should be banned and if you agree, say why, if you don't say why you don't. Then do the same for why it shouldn't be banned.

**Conclusion:** Sum up how you feel and what you think should happen now.

## Explorers, or boys messing about? Either way, taxpayer gets rescue bill

Adapted from an article published in The Guardian newspaper, Tuesday January 28 2003

### Helicopter duo plucked from liferaft after

#### Antarctic crash

Their last expedition ended in farce when the Russians threatened to send in military planes to intercept them as they tried to cross into Siberia via the icebound Bering Strait.

Yesterday a new adventure undertaken by British explorers Steve Brooks and Quentin Smith almost led to tragedy when their helicopter plunged into the sea off Antarctica.

The men were plucked from the icy water by a Chilean naval ship after a nine-hour rescue which began when Mr Brooks contacted his wife, Jo Vestey, on his satellite phone asking for assistance. The rescue involved the Royal Navy, the RAF and British coastguards.

Last night there was resentment in some quarters that the men's adventure had cost the taxpayers of Britain and Chile tens of thousands of pounds.

Experts questioned the wisdom of taking a small helicopter — the four-seater Robinson R44 has a single engine — into such a hostile environment.

There was also confusion about what exactly the men were trying to achieve. A website set up to promote the Bering Strait expedition claims the team were planning to fly from the north to south pole in their "trustworthy helicopter".

But Ms Vestey claimed she did not know what the pair were up to, describing them as "boys messing about with a helicopter".

The drama began at around 1am British time when Mr Brooks, 42, and 40-year-old Mr Smith, also known as Q, ditched into the sea 100 miles off Antarctica, about 36 miles north of Smith Island, and scrambled into their liferaft.

Mr Brooks called his wife in London on his satellite phone. She said: "He said they were both in the liferaft but were okay and could I call the emergency people?"

Meanwhile, distress signals were being beamed from the ditched helicopter and from Mr Brooks' Breitling emergency watch, a wedding present.

The signals from the aircraft were deciphered by Falmouth\* coastguard and passed on to the rescue coordination centre at RAF Kinloss in Scotland.

The Royal Navy's ice patrol ship, HMS Endurance, which was 180 miles away surveying uncharted waters, began steaming towards the scene and dispatched its two Lynx helicopters.

One was driven back because of poor visibility but the second was on its way when the men were picked up by a Chilean naval vessel at about 10.20am British time.

Though the pair wore survival suits and the weather at the spot where they ditched was clear, one Antarctic explorer told Mr Brooks' wife it was "nothing short of a miracle" that they had survived.

Both men are experienced adventurers. Mr Brooks, a property developer from London, has taken part in expeditions to 70 countries in 15 years. He has trekked solo to Everest base camp and walked barefoot for three days in the Himalayas. He has negotiated the white water rapids of the Zambezi river by kayak and

survived a charge by a silver back gorilla in the Congo. He is also a qualified mechanical engineer and pilot.

He and his wife spent their honeymoon flying the helicopter from Alaska to Chile. The 16,000-mile trip took three months.

Mr Smith, also from London, claims to have been flying since the age of five. He has twice flown a helicopter around the globe and won the world freestyle helicopter flying championship.

Despite their experience, it is not the first time they have hit the headlines for the wrong reasons.

In April, Mr Brooks and another explorer, Graham Stratford, were poised to become the first to complete a crossing of the 56mile wide frozen Bering Strait between the US and Russia in an amphibious vehicle, Snowbird VI, which could carve its way through ice floes and float in the water in between.

But they were forced to call a halt after the Russian authorities told them they would scramble military helicopters to lift them off the ice if they crossed the border.

Ironically, one of the aims of the expedition, for which Mr Smith provided air back-up, was to demonstrate how good relations between east and west had become.

The wisdom of the team's latest adventure was questioned by, among others, Günter Endres, editor of Jane's Helicopter Markets and Systems, said: "I'm surprised they used the R44. I wouldn't use a helicopter like that to go so far over the sea. It sounds as if they were pushing it to the maximum".

A spokesman for the pair said it was not known what had gone wrong. The flying conditions had been "excellent".

The Ministry of Defence said the taxpayer would pick up the bill, as was normal in rescues in the UK and abroad. The spokesperson said it was "highly unlikely" it would recover any of the money.

Last night the men were on their way to the Chilean naval base Eduardo Frei, where HMS Endurance was to pick them up. Ms Vestey said: "They have been checked and appear to be well. I don't know what will happen to them once they have been picked up by HMS Endurance — they'll probably have their bottoms kicked and be sent home the long way".

Steven Morris Falmouth\*: coastal town in Cornwall, England



## Explorers, or boys messing about? Either way, taxpayer gets rescue bill

### Content

This article was published in the *Guardian* newspaper in 2003. It tells the story of two young men rescued at sea by the Chilean Navy when their helicopter crashed in the Antarctic.

### Audience

Readers of the newspaper, and people who share this view with the writer.

### Purpose

To inform about the news story and criticise the actions of the explorers.

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Hyperbole		
Emotive language		

### Revising the Extract

1. Find examples where the men are described as immature and irresponsible and compare them to examples where the men are described as seasoned explorers. What is the effect?

2. How does the writer suggest that the two men in the story are not really experts? Complete these statements.

- The effect of describing their expedition as a "farce" in the first line is
- After listing their experience in lines 37-48, the writer undercuts this by beginning the next paragraph with
- Their flying ability is brought into question by the writer when

3. How does the writer present the other people in the story?

- The British Navy ship was diverted from a valuable and genuinely adventurous task, "surveying uncharted waters". This is clearly a criticism of the two men.
- Unlike the men, the rescuers sound professional, "passed on to the rescue co-ordination centre".
- Ms Vestey, Mr Brooks's wife, seems passive and patient. Her role seems to be to stay at home and wait for the distress call. The fact that one of his wedding gifts was a watch with a distress signal suggests that it was expected that he would need rescuing.
- The reaction of others is always negative, "resentment", "confusion", "surprised".

### Answering an Exam Question

1. How does the writer try to persuade the reader towards his point of view, that the men were irresponsible and immature?

**Content**

**Audience**

**Purpose**

**Techniques** to show how the writer tries to persuade the audience

**Conclusion:** How effective the piece is

2. Write a newspaper story that tries to persuade the reader that the two men were heroic and admirable. Remember to include a headline and some features of news style.

**Introduction:** Describe the incident briefly (who, what, where, when, why, how)

**Main body:** Describe the events in detail but use language that makes the boys seem like heroic adventurers. Use "quotes" from experts to support your ideas.

**Conclusion:** Why they should be remembered for this action



## From Taking on the World

**Ellen MacArthur became famous in 2001 when she competed in the Vendée Globe solo round-the-world yacht race. She was the youngest (24 years old) and probably the shortest (just 5ft 2in!) competitor. She came second, despite appalling weather, exhaustion and, as she describes here, problems with her boat.**

I climbed the mast on Christmas Eve, and though I had time to get ready, it was the hardest climb to date. I had worked through the night preparing for it, making sure I had all the tools, mouse lines\* and bits I might need, and had agonized for hours over how I should prepare the halyard\* so that it would stream out easily below me and not get caught as I climbed.

When it got light I decided that the time was right. I kitted up in my middle-layer clothes as I didn't want to wear so much that I wouldn't be able to move freely up there. The most dangerous thing apart from falling off is to be thrown against the mast, and though I would be wearing a helmet it would not be difficult to break bones up there. ...

I laid out the new halyard on deck, flaking it neatly so there were no twists. As I took the mast in my hands and began to climb I felt almost as if I was stepping on to the moon — a world over which I had no control. You can't ease the sheets\* or take a reef\*, nor can you alter the settings for the autopilot. If something goes wrong you are not there to attend to it. You are a passive observer looking down at your boat some 90 feet below you. After climbing just a couple of metres I realized how hard it was going to be, I couldn't feel my fingers — I'd need gloves, despite the loss in dexterity. I climbed down, getting soaked as we ploughed into a wave — the decks around my feet were awash. I unclipped my jumar\* from the halyard and put on a pair of sailing gloves. There would be no second climb on this one — I knew that I would not have the energy.

As I climbed my hands were more comfortable, and initially progress was positive. But it got harder and harder as I was not only pulling my own weight up as I climbed but also the increasingly heavy halyard — nearly 200 feet of rope by the time I made it to the top. The physical drain came far less from the climbing than from the clinging on. The hardest thing is just to hang on as the mast slices erratically through the air. There would be the odd massive wave which I could feel us surf down, knowing we would pile into the wave in front. I would wrap my arms around the mast and press my face against its cold and slippery carbon surface, waiting for the shuddering slowdown. Eyes closed and teeth gritted, I hung on tight, wrists clenched together, and hoped. Occasionally on the smaller waves I would be thrown before I could hold on tight, and my body and the tools I carried were thrown away from the mast; I'd be hanging on by just one arm, trying to stop myself from smacking back into the rig.

By the third spreader\* I was exhausted; the halyard was heavier and the motion more violent. I held on to her spreader base and hung there, holding tight to breathe more deeply and conjure up more energy. But I realized that the halyard was tight and that it had caught on something. ... I knew that if I went down to free it I would not have the energy to climb up once again. I tugged and tugged on the rope — the frustration was unreal. It had to come, quite simply the rope had to come free. Luckily with all the pulling I managed to create enough slack to make it to the top, but now I was even more exhausted. I squinted at the grey sky above me and watched the mast-head whip across the clouds. The wind whistled past us, made visible by the snow that had begun to fall. Below the sea stretched out for ever, the size and length of the waves emphasized by this new aerial view. This is what it must look like to the albatross.

I rallied once more and left the safety of the final spreader for my last hike to the top. The motion was worse than ever, and as I climbed I thought to myself, not far now, kiddo, come on, just keep moving ... As the mast-head came within reach there was a short moment of relief; at least there was no giving up now I had made it — whatever happened now I had the whole mast to climb down. I fumbled at the top of the rig, feeding in the halyard and connecting the other end to the top of Kingfisher's mast. The job only took half an hour — then I began my descent. This was by far the most dangerous part and I had my heart in my mouth — no time for complacency now, I thought, not till you reach the deck, kiddo, it's far from over...

It was almost four hours before I called Mark back and I shook with exhaustion as we spoke. We had been surfing at well over 20 knots while I was up there. My limbs were bruised and my head was spinning, but I felt like a million dollars as I spoke on the phone. Santa had called on Kingfisher early and we had the best present ever — a new halyard.

Ellen MacArthur

mouse line\*: length of wire wrapped across the mouth of a hook, or through a shackle

pin and around the shackle, for the sake of security

halyard\*: a rope used for raising and lowering sails

sheet\*: a line to control the sails

reef\*: reduces area of sails

jumar\*: a climbing device that grips the rope so that it can be climbed

spreader\*: a bar attached to a yacht's mast



## Taking on the World

### Content

Dame Ellen MacArthur is a world-renowned yachtswoman. She broke the world records for a solo circumnavigation of the globe by a woman in 2001 and by anyone in 2005. This passage come from her autobiography. *Taking on the World* and tells the story of an attempt to repair her mast in terrible conditions during her solo voyage.

### Audience

While it's mainly aimed at yachting enthusiasts, it's also pitched for anyone who likes true life stories which are exciting, about dangerous events.

### Purpose

To inform the reader of MacArthur's struggles and to entertain them while doing so.

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Simple sentences		
Similes		
Second person address (talking directly to the reader)		
Colloquialism (slang)		
Field specific lexis (words specific to a topic) of sailing		

## Revising the Extract

1. Find three ways she shows she is in danger in the extract, using quotes to support your ideas.
2. Throughout the extract we learn about MacArthur's character. Where is the evidence to support the following observations:
  - She is physically strong.
  - She is emotionally strong.
  - She is sensible.
  - She will, however, suffer to achieve her goals.
3. What do you think motivates people like Ellen MacArthur to do what they do, despite the risk?

## Answering an Exam Question

1. What do we learn about the character of the writer as she tells her story?

**Content**

**Audience**

**Purpose**

**Techniques** to show how we learn something different about MacArthur at each point in the story

**Conclusion:** How effective the piece is

2. "It was the worst night of my life." Write a story that begins or ends with these words.

**Introduction:** Don't start with the worse night, start with the sentence and then flash back before it to how it all began.

**Main body:** Describe the journey to the worst moment. Think about describing places and feelings in detail, you want to talk about what you see, smell, taste, touch, hear and feel (physically and emotionally)

**Conclusion:** How will this or did this affect the narrator for the rest of their lives?

### From Chinese Cinderella

**Growing up in a wealthy family in 1950s Hong Kong, Adeline Yen Mah should have had an enviable childhood, but she was rejected by her dominating stepmother and despised by her brothers and sisters. She was sent to a boarding school and left there. In this extract from her autobiography she relates one of the few occasions when she went home.**

Time went by relentlessly and it was Saturday again. Eight weeks more and it would be the end of term ... in my case perhaps the end of school forever.

Four of us were playing Monopoly. My heart was not in it and I was losing steadily. Outside it was hot and there was a warm wind blowing. The radio warned of a possible typhoon the next day. It was my turn and I threw the dice. As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache.

‘Adeline!’ Ma-mien Valentino was calling.

‘You can’t go now,’ Mary protested. ‘For once I’m winning. One, two, three, four. Good! You’ve landed on my property. Thirty-five dollars, please. Oh, good afternoon, Mother Valentino!’

We all stood up and greeted her.

‘Adeline, didn’t you hear me call you? Hurry up downstairs! Your chauffeur is waiting to take you home!’

Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time. Father’s chauffeur assured me everyone was healthy.

‘Then why are you taking me home?’ I asked.

‘How should I know?’ he answered defensively, shrugging his shoulders. ‘Your guess is as good as mine. They give the orders and I carry them out.’

During the short drive home, my heart was full of dread and I wondered what I had done wrong. Our car stopped at an elegant villa at mid-level, halfway up the hill between the peak and the harbour.

‘Where are we?’ I asked foolishly.

‘Don’t you know anything?’ the chauffeur replied rudely. ‘This is your new home. Your parents moved here a few months ago.’

‘I had forgotten,’ I said as I got out.

Ah Gum opened the door. Inside, it was quiet and cool.

‘Where is everyone?’

'Your mother is out playing bridge. Your two brothers and Little Sister are sunbathing by the swimming-pool. Your father is in his room and wants to see you as soon as you get home.'

'See me in his room?' I was overwhelmed by the thought that I had been summoned by Father to enter the Holy of Holies — a place to which I had never been invited. Why? ...

Timidly, I knocked on the door. Father was alone, looking relaxed in his slippers and bathrobe, reading a newspaper. He smiled as I entered and I saw he was in a happy mood. I breathed a small sigh of relief at first but became uneasy when I wondered why he was being so nice, thinking, Is this a giant ruse on his part to trick me? Dare I let my guard down?

'Sit down! Sit down!' He pointed to a chair. 'Don't look so scared. Here, take a look at this! They're writing about someone we both know, I think.'

He handed me the day's newspaper and there, in one corner, I saw my name ADELIN YEN in capital letters prominently displayed.

'It was announced today that 14-year-old Hong Kong schoolgirl ADELIN JUN-LING YEN of Sacred Heart Canossian School, Caine Road, Hong Kong, has won first prize in the International Play-writing Competition held in London, England, for the 1951— 1952 school year. It is the first time that any local Chinese student from Hong Kong has won such a prestigious event. Besides a medal, the prize comes with a cash reward of FIFTY ENGLISH POUNDS. Our sincere congratulations, ADELIN YEN, for bringing honour to Hong Kong. We are proud of you'.

Is it possible? Am I dreaming? Me, the winner?

'I was going up the lift this morning with my friend C.Y. Tung when he showed me this article and asked me, "Is the winner Adeline Jun-ling Yen related to you? The two of you have the same uncommon last name." Now C.Y. himself has a few children about your age but so far none of them has won an international literary prize, as far as I know. So I was quite pleased to tell him you are my daughter. Well done!'

He looked radiant. For once, he was proud of me. In front of his revered colleague, C.Y. Tung, a prominent fellow businessman also from Shanghai, I had given him face. I thought, Is this the big moment I have been waiting for? My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars.

'Tell me, how did you do it?' he continued. 'How come you won?'

'Well, the rules and regulations were so very complicated. One really has to be dedicated just to understand what they want. Perhaps I was the only one determined enough to enter and there were no other competitors!'

He laughed approvingly. 'I doubt it very much but that's a good answer.'

'Please, Father,' I asked boldly, thinking it was now or never. 'May I go to university in England too, just like my brothers?'

'I do believe you have potential. Tell me, what would you study?'

My heart gave a giant lurch as it dawned on me that he was agreeing to let me go. How marvellous it was simply to be alive! Study? I thought. Going to England is like entering heaven. Does it matter what you do after you get to heaven?

But Father was expecting an answer. What about creative writing? After all, I had just won first prize in an international writing competition!

'I plan to study literature. I'll be a writer.'

'Writer!' he scoffed. 'You are going to starve! What language are you going to write in and who is going to read your writing? Though you may think you're an expert in both Chinese and English, your Chinese is actually rather elementary. As for your English, don't you think the native English speakers can write better than you?'

I waited in silence. I did not wish to contradict him.

'You will go to England with Third Brother this summer and you will go to medical school. After you graduate, you will specialise in obstetrics. Women will always be having babies. Women patients prefer women doctors. You will learn to deliver their babies. That's a foolproof profession for you. Don't you agree?'

Agree? Of course I agreed. Apparently, he had it all planned out. As long as he let me go to university in England, I would study anything he wished. How did that line go in Wordsworth's poem? Bliss was it in that dawn to be alive.

'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.'

Adeline Yen Mah



## Chinese Cinderella

### Content

Chinese Cinderella is an autobiography written by Adeline Yen Mah. In it she relates the only moment when she was ever praised by her father, for winning a play writing competition. He recognises that she has talent and agrees to her leaving China to study in England.

### Audience

Aimed a range of people including those interested in travel and cultures, but predominately an adult audience.

### Purpose

To inform the reader about Yen Mah's family and how it was growing up with them

### Language Techniques

Copy the table below onto paper or into a book and complete it:

What kinds of techniques are used?	Evidence?	Effect?
Ellipsis		
Simile		
Change from past to present tense		
Metaphors		
Rhetorical questions		



## Revising the Extract

### How does the writer present herself and her father?

- The writer has a poor relationship with her own father as she is "overwhelmed" at being summoned, but suspects him of playing some sort of "trick" on her. Clearly her expression reveals her feelings as her father tells her not to "look so scared".
- What does the fact that she had "never" been to his room indicate about the relationship between the writer and her father?
- The writer emphasises her own modesty by consecutively using three short sentences, all of them questioning her own ability, "Is it possible?"
- She is modest, putting down her success to being the only entrant for the competition.
- She is clearly educated. Not only does she win the competition, she also quotes Wordsworth (a famous English poet) when she wants to express her joy.
- Father unkindly dismisses Adeline's desire to study literature. He mocks her, "'Writer!' he scoffed", and tells her what she will study.
- The order to return home is presented as a "nightmare", the atmosphere is one of "foreboding", Adeline's heart was "full of dread" and even the chauffeur is described as "defensive". The reader is engaged by a sense of curiosity.

### Answering an Exam Question

1. How does Adeline Yen Mah present her relationship with her family?
2. Write about a time, real or imaginary, when you expected something bad to happen but things turned out right in the end.
3. Write about your ideal place to live.

# Disabled by Wilfred Owen

He sat in a wheeled chair, waiting for dark,  
 And shivered in his ghastly suit of grey,  
 Legless, sewn short at elbow. Through the park  
 Voices of boys rang saddening like a hymn,  
 Voices of play and pleasure after day,  
 Till gathering sleep had mothered them from him.

He is nameless because that way he can represent all other soldiers too.

Does this refer to the man or the suit?

About this time Town used to swing so gay  
 When glow-lamps budded in the light-blue trees  
 And girls glanced lovelier as the air grew dim,  
 — In the old times, before he threw away his knees.  
 Now he will never feel again how slim  
 Girls' waists are, or how warm their subtle hands,  
 All of them touch him like some queer disease.

Colour is a euphemism for blood – he can't bring himself to refer to it directly.

There was an artist silly for his face,  
 For it was younger than his youth, last year.  
 Now he is old; his back will never brace;  
 He's lost his colour very far from here,  
 Poured it down shell-holes till the veins ran dry,  
 And half his lifetime lapsed in the hot race,  
 And leap of purple spurted from his thigh.

'Race' implies fun or competition – why does Owen do this?

One time he liked a bloodsmear down his leg,  
 After the matches carried shoulder-high.  
 It was after football, when he'd drunk a peg,  
 He thought he'd better join. He wonders why . . .  
 Someone had said he'd look a god in kilts.

The semi colon represents his pause for thought

That's why, and maybe, too, to please his Meg,  
 Aye, that was it, to please the giddy jilts,  
 He asked to join. He didn't have to beg;  
 Smiling they wrote his lie; aged nineteen years.  
 Germans he scarcely thought of; and no fears  
 Of Fear came yet. He thought of jewelled hilts  
 For daggers in plaid socks; of smart salutes;  
 And care of arms; and leave; and pay arrears;  
 Esprit de corps; and hints for young recruits.  
 And soon, he was drafted out with drums and cheers.

This almost directly addresses the reader, involving us in his thoughts

The enjambment means that the true meaning isn't revealed until the second line – it is fear that the soldiers are actually scared of.

Some cheered him home, but not as crowds cheer Goal.  
 Only a solemn man who brought him fruits  
 Thanked him; and then inquired about his soul.

The list of short phrases separated by the semi-colons represents his excitement.

Now, he will spend a few sick years in Institutes,  
 And do what things the rules consider wise,  
 And take whatever pity they may dole.  
 To-night he noticed how the women's eyes  
 Passed from him to the strong men that were whole.  
 How cold and late it is! Why don't they come  
 And put him into bed? Why don't they come?

At the end he is left isolated and alone.

## Introduction

The poem is about a soldier who comes home from World War I with missing limbs and how this disability changes life. The poet (Wilfred Owen) was in military hospital being treated for shell shock.

Soldiers at that time would return home with missing body parts or severely wounded. There wasn't much to be done for many soldiers that were in the front-line, due to lack of medical care.

## Stanza 1

The sentence "waiting for the dark" shows that the soldier has nothing positive to look forward to—only the arrival of the end of the world. The word "shivered" in line 2 shows that he is outside and this is backed up by the line "through the park". This soldier appears to have lost his legs and forearms eg: "legless, sewn short at elbow." and also the line also describes that the sleeves of his suit have had to be cut short because of the loss of his arms.

Voices of boys made him feel sad and it reminded him of his childhood, Not long ago he was with these boys Now it seems like a distant memory. eg: "Voices of boys rang...a hymn" That shows that the soldier was robbed of his innocence and naivety. He is also jealous of the boys he left behind as their innocence hasn't been destroyed.

## Stanza 2

This Stanza 2 is about the narrator reminiscing about how things were used to be before he was injured. This time he used to go to town and party with his friends. Girls glanced at him because he was football hero. If he had not signed/joined the army girls would still have admired him. Heroes are not supposed to be injured. It would appear as if the soldier has given up on life as much as life has given up on him. He wallows in self pity. He has unfortunately believed that he is not a real man anymore. He feels pity on himself and he keeps others away from him. He is projecting his own feelings of disgust on others happiness.

## Stanza 3

Line 14 describes the boy (an artist) who was smitten "Now, he is old; his back will never brace;" The addition "last year" suggest that he did not look like that anymore. His face had lost the boyhood charm and has been replaced by a face hard and worn by the ravages of war. Despite being young he describes himself as old, "he is old..." "He's lost his colour very far from here," This implies that he has lost a lot of his blood. The injuries are causing him to realize the reality of war that is that war is not something to consider as glorious.

## Stanza 4

At one time the sign of blood in ones body was considered good and honorable thing. In this stanza the poet is reminiscing about when he was listed to join the army. It was after a football game when he was drunk that he signed to join the army which "he wonder why." he is trying to ask himself now whether he joined because he was generally interested or is

it the influence of girls pleading and effect of alcohol. He did not need to prove his worth to the recruitment officers.

## **Stanza 5**

They didn't question him of his age. He was just 19 year lad."smiling they wrote his lie: aged nineteen years.". He never knew about war politics. The only thing that worried him was what people thought about him. This may include promotion in rank, pay arrears and honorable future promotions. when men left for war they were sent off with drums and cheers and a big parade.

## **Stanza 6**

There were few people who welcomed him back home. "but not as crowds cheer goal." No one wanted to see negative aspects of the war. There was only one man who thanked him for defending in war for his country. The man maybe a former soldier.

## **Stanza 7**

The soldier will now spend a few years in war hospital. where they will probably experiment with different treatment on him until they decide that there is nothing they can do for him. He will then be discharged from hospital and begin to receive monthly disability checks from the government. Now women didn't look at him as they used to."Tonight he noticed how the women's eyes passed from him...". He seems depressed by the fact that he will never be a whole man again and he will probably never express a love for women..

## Context

- Wilfred Owen was a poet who lived from 1893 to 1918 and died just seven days before the end of World War 1.
- He fought for the British Army throughout the war but spent some time in a hospital called Craiglockhart.
- At Craiglockhart he met other soldiers who also expressed themselves through poetry – most famous of them all was Siegfried Sassoon

## Revising the Poem

1. The annotated version of the poems shows you some of the comments you may want to make about language, structure and meaning. See if you can add your own by answering the following questions about the text:

- Comment on the imagery in the poem and how this imagery is created.
- Explain the use of the following devices in the poem, giving examples:
  - Personification
  - Repetition
  - Alliteration
  - Metaphor
- Look at the structure of the poem. Why do you think there is a stanza that is shorter than the others?
- Look at the punctuation used by the poet. What do the dashes in lines 9 and 24 represent? What do the italics in line 39 mean?

2. Much of the meaning of the poem is revealed through the contrast between how the soldier saw himself before he lost his limbs and how he sees himself after. Select two quotes which show this.

3. What do you think is the impact of the final two lines of the poem?

4. Which stanza is the most important and why?

5. Why do you think Owen chose not to give his soldier a name?

## Answering the Exam Question

How does Owen try to bring out the sadness of the soldier in the poem? You must consider:

- How the soldier is presented before the war
- How the soldier is presented after the war
- How life continues on around the soldier
- The use of language

You should refer closely to the poem to support your answer. You may use brief quotations.

# Out, Out by Robert Frost (24 Marks)

The buzz **saw snarled** and rattled in the yard

Refers to a line in Macbeth that says

And made dust and dropped stove-length sticks of wood,  
Sweet-scented stuff when the breeze drew across it.

Alliteration reflects the sound of the saw and the verb snarled is quite nasty, foreshadowing the accident.

And from there those that lifted eyes could count  
Five mountain ranges one behind the other  
Under the sunset far into Vermont.

And the saw snarled and rattled, snarled and rattled,  
As it ran light, or had to bear a load.

And nothing **happened**, day was all but done.

The colon reflects the end of the day coming.

Call it a day, **I wish** they might have said

To please the boy by giving him the half hour

That a boy counts so much when saved from work.

The narrator remains unknown, it could be the poet.

His sister stood beside him in her apron

To tell them 'Supper.' At the word, the saw,

As if to prove saws know what supper meant,

Leaped out at the boy's hand, or seemed to leap—

He must have given the hand. However it was,

Neither refused the meeting. **But the hand!**

Simple sentence, plus the exclamation mark shows the shock of the accident.

The boy's first outcry was a rueful laugh,

As he swung toward them holding up the hand

Half in appeal, but half as if to keep

The life from spilling. Then the boy saw all—

Since he was old enough to know, big boy

Doing a man's work, though a child at heart—

He saw all was spoiled. **'Don't let him cut my hand off—**

The doctor, when he comes. Don't let him, sister!'

So. But the hand was gone already.

A childish response when he has already lost the hand because he really means don't let him die.

The doctor put him in the dark of ether.

He lay and puffed his lips out with his breath.

And then—the watcher at his pulse took fright.

No one believed. They listened to his heart.

Little—less—nothing!—and that ended it.

No more to build on there. **And they, since they**

**Were not the one dead, turned to their affairs.**

Everyone else immediately returned to work, they are not shocked by the events.

## Tone

The tone at the start is maddened, sinister and threatening, 'The buzz-saw snarled and rattled in the yard'. Then the tone becomes factual, 'And made dust and dropped stove-length sticks of wood'.

Sometimes the tone is sarcastic: 'those that lifted eyes could count/ five mountain ranges'. While sometimes the tone is admiring and full of delight, 'five mountain ranges one behind the other under the sunset far into Vermont'.

Sometimes the tone is on edge or tense, 'And nothing happened: day was all but done. Call it a day, I wish they might have said' As well as eerie or frightening, 'Leaped out at the boy's hand, or seemed

Finally the tone is indifferent, unconcerned or blasé, ' And they, since they were not the one dead, turned to their affairs'.

However, in many of the quotes, there is a strong sympathy for the boy. Sympathy is the dominant tone in the poem.

## Imagery

There are three comparison images of the sawing machine. These comparison images are metaphors. These metaphors all compare the saw to a living being. This type of comparison is also called personification.

'The buzz-saw snarled ...' The cutting noise of the saw is compared to a wild animal, like a lion or bear. To compare a thing to a living being is known as personification

'As if to prove saws knew what supper meant...' This image assumes the saw had an appetite and is hungry and wants to eat the boy. Shown again when it "Leaped out at the boy's hand, or seemed to leap." Here the saw jumped at its prey like a wild animal. To compare a thing to a living being is known as personification.

## Alliteration

'Sweet-scented stuff'. This sound helps to emphasise the 'scent' of the timber being cut and create a pleasant lyrical tone to reflect the way things are fine at the start.

'there those that' (alliteration of the 't' sound) and 'and from there those that lifted eyes could count five mountain ranges'. alliteration of 'c' sounds

## Context

- Robert Frost is regarded as one of the most important poets of the 20<sup>th</sup> century.
- His poems often focus on life in New England.

## Revising the Poem

1. The annotated version of the poems shows you some of the comments you may want to make about language, structure and meaning. See if you can add your own by answering the following questions about the text:

- Find an example of each of the following and comment on the effect the poet creates by using them:

- Personification
- Onomatopoeia
- Metaphor

- Why do you think sentences and phrases get shorter towards the end of the poem?

- What effect does “the saw snarled and rattled” create?

2. What do you think is the read that Frost told this story? What was his motive?

3. Why do you think Frost made this a single stanza poem?

4. Why does Frost mention the “Five mountain ranges one behind the other”?

## Answering the Exam Question

How does Frost create a sense of drama about the incident? You must consider:

- How the scene is presented before the accident
- How the accident is described
- How the events after the accident are described
- The use of language

You should refer closely to the poem to support your answer. You may use brief quotations.

(24 Marks)



# Refugee Blues - Auden

Say this city has ten million souls,  
Some are living in mansions, **some are living in holes:**  
Yet there's no place for us, my dear, **yet there's no place for us.**

They can't even find a 'hole' to live in – life is that desperate.

Once we had a country and **we thought it fair,**  
Look in the atlas and you'll find it there:  
We cannot go there now, my dear, we cannot go there now.

'Fair' refers to both equal and beautiful showing it is now neither.

In the village churchyard there grows an old yew,  
Every spring it blossoms anew:  
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said,  
"If you've got no passport you're officially dead":  
But we are still alive, my dear, but we are still alive.

Colon represents the finality of the consul's decision.

Went to a committee; they offered me a chair;  
Asked me politely **to return next year:**  
But where shall we go to-day, my dear, but where shall we go to-day?

Came to a public meeting; the speaker got up and said;  
"If we let them in, they will steal our daily bread":  
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;  
It was Hitler over Europe, saying, "They must die":  
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,  
Saw a door opened and a cat let in:  
But they weren't German Jews, my dear, but they weren't German Jews.

Went down the harbour and stood upon the quay,  
Saw the fish swimming as if they were free:  
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;  
They had no politicians and sang at their ease:  
They weren't the human race, my dear, they weren't the human race.

**Dreamed** I saw a building with a thousand floors,  
A thousand windows and a thousand doors:  
Not one of them was ours, my dear, not one of them was ours.

'Dreamed' makes us think of the positive side but also reminds us of nightmares which is what he is living through now as a refugee surviving the horrors of war.

Stood on a great plain in the falling snow;  
Ten thousand soldiers marched to and fro:  
Looking for you and me, my dear, looking for you and me.

## Language

The speaker is talking to someone “My dear” (perhaps his wife), The language and tone is very conversational. Each stanza intensifies the situation in the poem. The first stanza brings out that the refugees are homeless. Though there are millions in the city all of whom have some kind of home but the refugees have nowhere to go.

In stanza 2, the couple cannot stay in their country. It compares two living people with the old yew tree. “officially dead” means you cannot make passport. This section tells us how the refugees are trying to get help. The refugees cannot leave the country due to lack of passport and hence they are described as officially dead, though they are indeed alive. The refugees are treated coldly by the committee and council. They are politely pushed aside but no real help is offered.

At the public meeting the speaker demonises the refugees as thieves so that ordinary people will hate Jews. A metaphorical storm breaks over the whole of Europe continent as Hitler sentences them to death. The tone of the final stanza is very bitter as he says that pet animals are treated better than Jews. eg: “saw a Door opened and a cat let in;...”

Fish are free and Birds are free, Poet blames Nazi regime for creating a environment in which natural things act far more better than humans. The poet further uses cruel contrast. For eg: he has a dream of a huge building with many room for everybody except Jews.

In the final stanza the poet enlightens a brightening future for the Jews but now Jews are hunted down by 1000’s of people. That practically means that even though that the Jews are killed right now however this killing of Jews will somewhat end in the Future.

## The Setting of the poem

The Refugees are in a vast city which still has no accommodation for the Jews. eg: “not one of them was ours...”

The freedom and comfort of animals is contrasted unfavourably with the Jews situation. eg: “saw fish swimming as if they were free...”

Jews are presented as isolated in a vast winter landscape. “stood at a great plain in the falling snow”

## The use of Language

- The Poet has used direct conversational language. eg “say this city ...”, “my dear...”
- Use of contrasts. eg: “Ten million souls”, “Ten thousand soldiers”
- Repetition of some lines in each stanza for emphasis “we cannot go there now, my dear, we cannot go there now”
- symbolism for example of storms. eg: “thunder rumbling in the sky”

- Use of ironic natural images. eg: “The birds in the trees sang at their ease”
- Language with religious connotations. eg: “Ten thousand soldiers marched to and fro;...”

### Context

- Robert Frost is regarded as one of the most important poets of the 20<sup>th</sup> century.
- His poems often focus on life in New England.

### Revising the Poem

1. The annotated version of the poems shows you some of the comments you may want to make about language, structure and meaning. See if you can add your own by answering the following questions about the text:

- What do you think the simple structure and rhyme of this poem implies?
- Explain the use of juxtaposition in this poem using examples.
- Comment on the use of metaphor and analogy in this poem using examples.
- How is the state portrayed in the poem? Give examples

2. Who do you think is the speaker and who do you think is being spoken to? Why?

3. Why do you think Auden chose to structure the poem as a blues song?

4. The poem uses quite informal phrasing and often leaves out the pronoun “I” – why do you think the poet chooses to write like this?

### Answering the Exam Question

How does the poem bring out strong feelings of being lonely and badly treated?

In your answer you should write about:

- the problems the couple face at the start of the poem
- the way people react to the couple
- the settings, including the use of nature
- the use of language

You should refer closely to the poem to support your answer. You may use brief quotations.

(24 Marks)

# An Unknown Girl - Moniza Alvi

'Neon' reflects how the modern Western culture is creeping into an ancient place.

In the evening bazaar  
 Studded with **neon**  
 An unknown girl  
 Is hennaing my hand  
 She squeezes a wet brown line  
 Form a nozzle  
 She is **icing** my hand,  
 Which she steadies with her  
 On her satin peach knee.

'Icing' reminds us of decoration and lets us understand the process.

In the evening bazaar  
 For a few rupees  
 An **unknown** girl is hennaing my hand  
 As a little air catches  
 My shadow stitched kameez  
 A peacock spreads its lines  
 Across my palm.

'Unknown' shows not only that she didn't get to know the girl who did it, but also that she is struggling to know who she is herself.

Metaphor for darkness coming and may suggest she is growing more confused over her own cultural identity.

Colours leave the street  
 Float up in balloons.  
**Dummies in shop-fronts**  
**Tilt and stare**  
 With their western perms.  
 Banners for Miss India 1993  
**For curtain cloth**  
**And sofa cloth**  
**Canopy me.**

The dummies seem ridiculous and therefore show she thinks Western culture seems ridiculous to her now too.

'Furious' suggests noise, riot and spectacle but also anger, perhaps because she was so confused and is less so

I have **new brown veins.**  
 In the evening bazaar  
 Very deftly  
 An unknown girl  
 is hennaing my hand  
 I am **clinging**  
 To these firm peacock lines  
 Like people who cling  
 to sides of a train.

Metaphor for India becoming part of her.  
 'Clinging' shows she is desperate for this to happen.

The change from snail to bird shows how she feels beautiful now she is figuring out who she really is.

Now the **furious streets**  
 Are hushed.  
 I'll scrape off  
 The dry brown lines  
 Before I sleep,  
**Reveal soft as a snail trail**  
**The amber bird beneath.**  
 It will **fade in a week.**  
 When India appears and reappears  
 I'll lean across a country  
 With my hands outstretched  
 Longing for the unknown girl  
 In the neon bazaar.

The henna may find but she will always remember the experience and it has become very important to her.

### Context

Moniza Alvi was born in Pakistan (Her father was a Pakistani and her mother was British.). She left Pakistan when she was a few months old and she moved on to live in England.

The poet has used this poem as a tool to explore her cultural identity. The poem is apparently set in India and it is autobiographical in tone. The narrator feels her cultural roots and traditions have been re-affirmed and re-awakened in the bazaar by the unknown girls simple act of hennaing hands.

This new lease of life filters through into her descriptions of the market as she brings it alive with her new found energy and confidence.

### Structure and Form

It is a free verse, which suits the narrators exploration of thought. As one long verse it flows like a stream, like consciousness as she describes what is happening in and around her.

The poem is visually pleasing and its centered layout is reminiscent of her newly decorated henna hand.

### Language

The Poems vocabulary places it into the poems exotic, foreign location. Which are brought to life in several ways by the narrator. Eg: "bazaar, rupees, henna, Kameez" although the girl herself "unknown" She nevertheless shows great skill and precision in her work and is therefore greatly respected. Eg: "she steadies with her", "Very deftly".

Textures are often described appealing to the sense of touch. Eg: "wet brown line", "satin peach knee" many others...

Sounds are contrasted for Eg: "now the furious streets are hushed"

Colourful images come alive Eg: "peacock", "brown line", "the amber bird beneath"

The narrator initially applies her existing cultural references to the girls Artwork. "She is icing my hand". Her traditional cultural roots seem to be established. "I have new brown veins", "I am Clinging to these firm peacock lines" as if she now has a new force flowing through veins.

The personal inner conflict between cultures that the narrator experiences is also demonstrated publicly by the shop dummies. Whose sport "western perms" and other likewise posters for 'Miss India'. A competition for western origin perhaps require a modern or less modest presentation. Then the Indian culture traditionally advocates

The simple act of hennaing the hand has initiated a powerful sense of yearning by the narrator of her roots. This is communicated by the repetition of what "clinging" and the subsequent of longing. Although the henna might physically attract, we feel certain and convinced that the feelings have been reawakened by this experience and this experience will continue to flourish.

## Context

- Moniza Alvi is a poet and writer of Pakistani and English descent.
- She was born in Pakistan but brought up in England and her writing is often concerned with the relationship between Eastern and Western cultures.

## Revising the Poem

1. The annotated version of the poems shows you some of the comments you may want to make about language, structure and meaning. See if you can add your own by answering the following questions about the text:

- The poem is written in free verse – what do you think this form might represent?
- Comment on the imagery in the poem and how this imagery is created.
- What effect is created by the repetition of the line “in the evening bazaar”?
- Comment on the use of the simile in lines 32-35
- What do you think the metaphor in the last five lines of the poem represents?

2. try to create a list of words in the poem that might represent Eastern culture to the speaker and those that might represent Western culture.

3. What is the importance of the girl being unknown?

4. Consider the use of colour imagery in the poem – what impact do you think it might have on the reader?

## Answering the Exam Question

How does the poem highlight how the poet feels conflicted between her Eastern origins and her Western upbringing?

In your answer you should write about:

- How she feels about India
- How she describes the Western world
- The setting of the poem
- the use of language

You should refer closely to the poem to support your answer. You may use brief quotations.

(24 Marks)



# Electricity Comes to Cocoa Bottom - Douglas

Then all the children of Cocoa Bottom  
 went to see Mr. Samuel's electric lights.  
 They camped on the grass bank outside his house,  
 their lamps filled with oil,  
 waiting for sunset,  
 watching the sky turn yellow, orange.  
 Grannie Patterson across the road  
 peeped through the crack in her porch door.  
 The cable was drawn like a pencil line across the sun.  
 The fireflies waited in the shadows,  
 their lanterns off.  
 The kling-klings swooped in from the hills,  
 congregating in the orange trees.  
 A breeze coming home from sea held its breath;  
 bamboo lining the dirt road stopped its swaying,  
 and evening came as soft as chiffon curtains:  
 Closing. Closing.

The colours of traditional oil lighting and colours we associate with warm climates.

Imagery makes Mr. Samuel sound God-like as he commands the electricity.

Light!  
 Mr. Samuel smiling on the verandah –  
 a silhouette against the yellow shimmer behind him –  
 and there arising such a gasp,  
 such a fluttering of wings,  
 tweet-a-whit,  
 such a swaying, swaying.  
 Light! Marvellous light!  
 And then the breeze rose up from above the trees,  
 swelling and swelling into a wind  
 such that the long grass bent forward  
 stretching across the bank like so many bowed heads.  
 And a voice in the wind whispered:  
 Is there one among us to record this moment?  
 But there was none –  
 no one (except for a few warm rocks  
 hidden among mongoose ferns) even heard a sound.  
 Already the children of Cocoa Bottom  
 had lit their lamps for the dark journey home,  
 and it was too late –  
 the moment had passed.

Repetition suggests the rhythms of nature as untouched by the coming developments of electricity.

The simile, however, suggests nature must give away to progress.

Short final stanza may suggest the anti-climax as everyone has already left the scene.

## Summary

This poem conveys the phenomenon of electricity coming to a house in a village in the Caribbean. Both the humans, especially children, and the animals are drawn to witness the experience, pulled towards it like magnets. The poem is clearly intended as one that celebrates progress and development, but it does so with a particularly Caribbean flavour.

### Structure and form

The first two stanzas of free verse are of similar length (detailing the audience settling and then reacting to this event), whilst the third is noticeably shorter (commiserating with their failure to record it). The line lengths also vary which is particularly significant between stanzas one and two, since the poem appears to come to a close as the natural light fades: 'Closing. Closing', then bursts into life as the electricity is switched on 'Light!'

### Language/comments

- Much of the language used is familiar, yet poetic and descriptive with rhythmic variations. It is a nostalgic and celebratory poem.
- This poem uses a fictional style as if telling a children's story and begins mid-tale, "Then all the children" The proper nouns sound fictional "Cocoa Bottom" and "Granny Patterson" which draws us into the magical moment which is described. We sense a young audience for this poem and can imagine it being read in an excited and dramatic voice, brought to life via the many verbs of movement, "swooped... fluttering...swaying"
- The event is clearly an important one since the children 'camped' and the lamps are "filled with oil" – expectation is high. Tension and suspense are created: "waiting... watching... waited" reinforced by the alliteration.
- Descriptions are vividly colourful: *yellow, orange*, and there are many references to light, natural or man-made *lamps...sunset...sun...fireflies...lanterns*. The fact that one of the older generation, Grannie Patterson, tries to view the event surreptitiously enhances its importance, since it unites all ages.
- Language is exotic: *klings...orange trees...bamboo lining...mongoose ferns*.
- The rhythm of the lines and pace slow down at the end of stanza one almost to a standstill, but then increase as soon as the electricity comes on: Light! Mr. Samuel smiling on the verandah as the line lengths begin to build again, thus raising their momentum to match the excitement and enthusiasm felt by the crowd.
- Douglas successfully uses a pattern of three: such a gasp, such a fluttering of wings...such a swaying, as if, like humans, nature too celebrates this moment by its own natural movements.
- The poem ends, however, on a regretful note that not one who witnessed the event could record it (possibly because of lack of literacy or equipment to do so)and thus a sad element is introduced to this joyous occasion. There is a great sense of disappointment and loss: the moment had passed.

### Context

- Marcia Douglas was born in the UK to Jamaican parents in 1961.
- She moved to Jamaica as a child and grew up in a rural area there.
- She left Jamaica to study for her Masters degree and her PHD in 1990.
- Her work has received many awards and nominations.

### Revising the Poem

1. The annotated version of the poems shows you some of the comments you may want to make about language, structure and meaning. See if you can add your own by answering the following questions about the text:

- What effect does the repetition in line 17 create?
- What effect does the repetition of “light” create?
- What do you think the simile in line 9 represents?
- What tense is used in line 36 and what effect does it create?

2. Why do you think the poet chose to start the poem with the word “Then”?

3. Create a list of all the natural imagery in the poem – what is the significance of this imagery?

4. The use of many close-packed verbs in this poem gives the text a sense of movement – see if you can highlight all the verbs.

### Answering the Exam Question

How does the writer try to bring out the importance of the coming of electricity in *Electricity Comes to Cocoa Bottom*?

In your answer you should write about:

- How the people in the poem are presented
- How nature reacts to the event
- How the event itself is described
- the use of language

You should refer closely to the poem to support your answer. You may use brief quotations.

(24 Marks)

### Preparation

Before you start to read any passage, consider the title very carefully and how it suggests what the passage may be about.

If there are a few lines introduction, consider those carefully

Read the passage through in full, to gain a sense of the passage and an understanding of the content.

Read the passage again; while you read, use your pen or a highlighter to underline, circle or briefly note things of interest in the passage. The idea here is to make key words and phrases stand out so as to help you in your answers. Try to be selective – it is no good if you highlight everything.

## What sort of things should I highlight?

There are THREE key things to look for as you read:

1. audience
2. purpose
3. writer's techniques

### Audience

A writer will always have a particular sort of person in mind when they write. Look for any clues that may tell you anything about the intended reader, such as:

- Age – is the subject aimed at a particular age group? Does the complexity of the language suggest a certain things, or does he or she explain them to you?
- Knowledge – what do you need to know in order to make sense of the passage? Does writer assume that you know certain things, or does he or she explain them to you?
- Opinions – Is the reader expected to share the same view and opinions as the writer?

### Purpose

All writer write for a purpose, with an intention in mind. You will need to figure out what the writer is trying to achieve. It may help you think of the “writing triplets” in order to give you a way to think about purpose.

- **Inform, explain, describe** – writing to make something clear to give information
- **Argue, persuade, advise** – writing to discuss an issue or persuade someone to share your views
- **Explore, imagine, entertain**- writing intended just to be fun or interesting to read

**Have a Go!****Get into IT**

The audience is clearly a graduate or older adult looking for their lifetime job.

If you want a career in where you can be out in front of the rest and set the pace, step up for a career in IT. Information technology and systems are at the centre of modern business strategies. What's more, jobs in IT aren't just for the technological elite. This sector is for all graduates.

The writer assumes that the reader knows that IT stands for and doesn't bother to explain it.

Some of the vocabulary is complex and suggests an educated adult readership as the intended audience.

**For each of the following say who you think the audience is and what the purpose is.**

1. Since last Sunday's dreadful news we have seen, throughout Britain and around the world, an overwhelming expression of sadness at Diana's death. We have all been trying in our different ways to cope. It is not easy to express a sense of loss, since the initial shock is often succeeded by a mixture of other feelings: disbelief, incomprehension, anger – and concern for those who remain. We have all felt those emotions in these last few days. So what I say to you now, as your Queen and as a grandmother, I say from my heart.

2. This day is one of the greatest and most glorious days of our lives, with which, to my pride and joy, the name of my dearly beloved Albert is forever associated! It is a day which makes my heart swell with thankfulness ...

The Park presented a wonderful spectacle, crowds streaming through it – carriages and troops passing, quite like the Coronation Day, and for me, the same anxiety. A little rain fell, just as we started; but before we neared the Crystal Palace, the sun shone and gleamed upon the gigantic edifice, upon which the flags of every nation were flying.

God bless my dearest Albert, and my dear Country which has shown itself so great today.

3. To replace a broken guitar string simply remove the broken string from the tuning machine. Ease a string-winding tool under the head of the bridge pin and use a gentle downward pressure to lever the pin up and out of the bridge. Push the ball end of the fresh string into the empty hole and replace the pin. Note that the bridge pin has a groove in it to allow the string to pass by. The groove should face towards the sound hole. Give the strings a quick tug to ensure the ball end is seated against the bottom of the pin then pass the string through the capstan.

One you have audience and purpose you need to look at writing techniques.

Below is a series of techniques with examples from the anthology, copy the table, read through them and then find some of your own.

Word Level Feature	Example	Intended Effect	Your Example
Emotive language	<i>I saw a thousand hungry, lean, scared and betrayed faces as I criss-crossed Somalia.</i>	The piling up of powerful adjectives tells us how the people feel, rather than what they look like. The use of the significant number of adjectives adds to the impact of the sentence.	
Technical language	<i>The maddock or blubber of the whale is rich in necessary minerals and vitamins.</i>	By using terms the reader does not know, we appreciate the writer's expertise. We may be impressed or comforted by such expertise.	
Informal language	<i>As I climbed I thought to myself, not far now, kiddo, come on.</i>	This is used to be chatty, approachable or informal. In this instance we hear Ellen MacArthur urging herself on in a friendly manner, like a fellow sailor.	
Simple language	<i>He would leave me. He had no choice.</i>	Joe's simple language portrays the starkness of the choices available to Simon and how life-threatening Joe's injury really is.	
Figurative language	<i>As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache.</i>	The use of similes conveys the nagging worry that Adeline suffers when she pictures herself away from the sanctuary that school affords her.	
Formal language	<i>Bubbles of gas from ice cores and the chemical composition of fossil shells provide us with a record of atmospheric carbon dioxide going back millions of years.</i>	The language here is precise and formal, and conveys very exact information in a literal and accurate manner than can be understood by all readers.	

Once you have mastered word level you can have a go at moving up to sentence level, which is where we look at how the writer combines words and phrases. Again, copy the table below and find your own examples too.

Sentence level feature	Example	Intended effect	Your example
Simple sentences	<i>Bone grated...I screamed.</i>	Joe's account uses a number of short, simple, blunt statements such as these to show the harsh reality of the situation	
Sentence variety	<i>Habiba had died. No rage, no whimpering, just a passing away - that simple, frictionless, motionless deliverance from a state of halflife to death itself.</i>	The simple sentence shows the harsh reality, while the complex one that follows shows the more emotional reaction to death and how it affects humans.	
Tense	<i>He handed me the day's newspaper and there, in one corner, I saw my name ADELIN YEN in capital letters prominently displayed. Is it possible? Am I dreaming? Me, the winner?</i>	Most of the passage is in the past tense but then these three rhetorical questions are in the present, bringing home the immediacy of the impact on her of the news.	
First person	<i>It was our last day and I was relaxing on the beach with my daughter and friend Mark.</i>	In the middle of the leaflet – which is formal and factual – the first person story helps to convince the reader the information is true. Also we can share and understand how horrific it is to have a child swept to sea.	
Second person	<i>Swimming is one of the best all-round activities you can do, but the sea is very different from being in a pool – even small waves can take you by surprise and disorientate you.</i>	This addresses the reader directly and is a powerful way of encouraging the reader to engage with the text.	
Third person	<i>Each wife knew her husband instinctively and watched their progress intently; it was crucial to her that her husband catch a narwhal – it was part of their staple diet.</i>	Though this may lack the intimacy of first person, it does allow the writer to be informative and knowledgeable, giving us insight into what each of the women is thinking.	



Sometimes it's not just about what's written but how it appears on the page – for example though the use of illustrations or paragraphing or images. Again, copy the table below and find your own examples too.

Text level feature	Example	Intended effect	Your example
Illustrations	'Your Guide to Beach Safety'	The writer has chosen to use a wide variety of illustrations, including photographs and drawings. These are used to engage the reader, to bring to life a sometimes complex visual subject (e.g. warning flags) and to help the reader understand a range of issues relating to beach safety.	
Layout features	<b><i>Is it just Carbon Dioxide we have to worry about?</i></b> <i>No, Carbon Dioxide is just one...</i>	The use of sub-headings in bold type splits the piece up and makes it easier to read and digest the information. Each subheading is a question and the paragraph below is the response. This gives the appearance of an FAQ (Frequently Asked Questions) which is a familiar structural device used on many websites.	
Signpost words and phrases	<i>I climbed the mast on Christmas Eve... When it got light.. As I took the mast in my hands and began to climb... As I climbed... By the third spreader for my last hike to the top... It was almost four hours before...</i>	Each of these phrases from the start of the paragraphs in the passage. You can see how they used time markers to move the story forward, to indicate the passing of time and the progress up the mast.	

*Read the passage below and answer the questions. They are styled in the same way as you would find on Section A of the exam paper.*

### **Plunging into a Bottomless Crevasse**

Douglas Mawson had already lost his one other companion down a deep crack in the ice, known as a crevasse. He was slowly starving to death. Over 100 miles from help. Desperately alone.

He toiled up a long, rising slope, heavily covered with snow. The sun was hidden, but its light and warmth filtered through the low cloud. He was hot. HE took off his jacket and gloves for easier movement and tied them on the back of the sledge. He strained his eyes to find the safest path in the horrible, deceptive glare. The ice was out to trick him. Several times he stopped short of open-mouthed crevasses: twice he actually scraped past gaping cracks he had not seen. Thankfully he soon came on smooth snow, and the sledge was running well when without warning – he felt himself falling, falling... his stomach a plummeting lead weight. Then the rope yanked viciously, cutting the harness into his body bringing a sea of bright-coloured pain to his eyes. He was suspended over a black, bottomless chasm. He waited. Nothing happened.

But now he could feel the sledge, pulled by his weight, slowly sliding across the snow toward the edge of this icy pit – nearer and nearer. In seconds the bulk of the sledge would rush over the edge, and then he would fall into the abyss. The thought flashing into his mind: 'So - this is the end!'

Suddenly, the movement stopped. Against some unseen ridge or roll of snowdrift, the sledge halted: and now he swung 14 feet down between sheer walls of steely-blue ice, six feet apart.

Slowly he spun in the crevasse, dropping with despair, at the end of the rope. Above, the lowering sky was a narrow band of light: below him were unseen black depths. Cautiously lifting his arms, he could just touch the crevasse walls. Smooth and cold, they offered no fingerhold. He was fearful that sudden movement could again start the sledge sliding toward the edge. He held his position. Yet, how could he haul his weight directly upward on 14 feet of rope with his bare hands, his clothing full of snow, his body weak from starvation? Despairing, he turned his mind to the sledge propped in the snow above. How much did it weigh? Would it hold his weight if he tried to climb? He pictured his possessions on the sledge, and instantly he saw the bag of food stacked on the sledge, and he knew that he must make every effort to reach the bag.

This thought of wasted food galvanised him to action. He reached an arm above his head, closing his fingers around the first knot on the rope. Shutting his mind against the pain and stress, he lunged upward with his other hand and pulled his chin level. Again the reach – and he was six feet nearer the ledge: once more and then again, holding the rope between his knees, feeling for the knots with his feet now – and he was level with the edge. Almost there... but the treacherous, compacted snow was crumbling. Several times he tried to crawl over the edge to safety. Almost there! He was halfway to the solid ice when the whole edge fragmented under him. Again he crashed into the crevasse to the full length of the rope.

Once more he dangled, limp, drained, suspended in the chill half-light. His hands were bleeding, all the skin of his palms had gone, his fingertips were black, and his body was freezing fast from the suffocating snow clogging his clothing. The deep cold of the ice walls entombed him. He asked himself – why just hang here waiting for a frozen death? Why not end it all quickly, be done with the pain, the suffering, the struggle? In his mind he could see the sorrowing face of his beloved wife, the faces of his comrades – he pictured again the food waiting on the surface. He knew he must... fight, fight, fight! Try again!

His strength was draining fast, he was growing deadly cold. Soon it would be all over and done with. But he was still at the end of the rope and that was the only way back to the surface. By what he later called a ‘supreme effort’, he scaled the rope, knot after knot, and, with a wild flailing kick, thrust himself into the snow above the solid ice. He fell into a faint and lay unconscious, his face toward the sky, his bleeding hands staining the snow. Alive! Alive!

## Questions

1. What did Douglas Mawson do with his jacket and his gloves after he had taken them off?

(1 mark)

2. Give two examples of how he avoids dangers in the ice.

(2 marks)

3. How does the writer help us share the thoughts and feelings of Douglas Mawson? In your answer you would write about:

- The dramatic nature of the events in the passage
- His emotional reaction to the events
- His physical response to the events
- Interesting uses of language

(12 marks)

## Writing to Persuade

Writing to persuade is the one of the easiest forms of writing to do well in because there are a variety of simple techniques you can use to make your answer stand out. Make sure you learn these techniques so that you can take full advantage if you happen to get a persuasive question in the exam. Be sure to distinguish between writing to persuade and writing to discuss because, although similar, writing to discuss is a balanced account of the strengths and weaknesses of both sides of a debate ending in a final personal opinion, whereas writing to persuade more strongly argues for your personal opinion throughout the essay.

Note! It is important that you read the question carefully and make sure you use the correct GAP:

**Genre:** make sure that your answer looks like the right kind of writing: if you're meant to be writing a letter then make sure that it starts with 'Dear ...' and ends correctly, if you're meant to be writing an article for a school newspaper then make sure that it reads like a teen news article, which will be different to the essay you would write if you were asked to write a news report for the Bangkok Post;

**Audience:** this will influence two things: firstly, the level of formality that you use, a letter written to your friends will be very different to a letter written to your headmaster; more importantly the audience will also determine the kinds of shared information you can include, a letter written to your cousins might refer back to an amazing family holiday you went on or the embarrassing habits of your uncles whereas a letter written to your Head of Year might refer to things from your Residential, references to the school uniform, the size of the queue at the noodle bar, etc – things that your Head of Year will be expected to know about;

**Purpose:** make sure that your answer does the right kind of thing: if you are asked to explain to me how a mobile phone works then make sure that you explain how to use it rather than persuade me that using it is good. Be careful also of the difference between persuasive writing, which argues strongly for one side, and discursive writing, which is more balance, examines both sides of the argument and only offers a personal opinion in the final paragraph.

### What's the point of writing to Persuade?

- To make the readers believe what you want them to believe / to make them agree with you
- To attack the arguments against your position and show that they are weak / unconvincing

### What conventions should I use?

- Rhetorical questions, alliteration, triads, repetition, emotive words and imagery, hyperbole
- References to 'you' or 'we', 'us' and 'our' to draw the reader in and make them feel you are on their side
- References to 'they' or 'them' to make it seem like the opposition are a faceless enemy

- Use of facts and figures / real life anecdotes as evidence to support your position and make it convincing
- Use of expert opinions / quotations from well known sources to reinforce the reliability of your position
- Real names, real places and real examples (even if made up) to make your point seem real
- Depending on the audience, informal / easily accessible language might be appropriate
- Appeals to the audience's sense of logic and 'common sense'
- Emotional appeals / blackmail and the use of emotive words / imagery
- Simple comparisons that make your point clear / ridicule your opponent
- Confident tone of voice
- Flattery to make the reader / audience feel good about themselves and thus more likely to agree
- Gentle emotional blackmail to make it difficult to refuse to do what you are suggesting
- Make it seem that the changes you are suggesting would be easy to achieve

## How should I structure my answer?

### Introduction

You need a clear opening that grabs the readers' attention and makes it clear what this essay is going to be about. However, avoid using "this essay is going to be about..." and get straight to the point possibly with a rhetorical question or by painting a horrific image of what the world would be like if things don't go the way you want them to - e.g. if you are writing to argue against the banning of mobile ipods in school you might start in the following way:

*'Can you imagine a world where creativity is viewed as a shameful activity only to be indulged in behind closed doors? Can you imagine a world where self expression is not as important as copying down notes from a board? Can you imagine a world accompanied only by the monotonous sounds of everyday life instead of one energized by the latest beats and lyrics. This is the world that the school wants to create by banning iPods and this is the world that we must fight against with all our might.'*

This opening incorporates many persuasive features: rhetorical questions, references to you to involve the reader, repetition, a confident tone of voice and most importantly the painting of an image of the awful world that would exist if the school had their way.

### Main body:

The main body should be structured in a 'tennis match' style where you start with a point against you and then go on to attack it in the next paragraph. Before you start you need to have planned out a clear series of different arguments for and against your position: these form the basis of your paragraphs and each point is dealt with in a separate paragraph. Save your two strongest points for the beginning and end of the main body.

Each paragraph (or pair of paragraphs) should concentrate on just one main argument for / against your position. It is best to start a paragraph with a point against you introduced with a phrase like *'Some people may believe that ... because*

...' However, after briefly considering the evidence against you, you should argue back and defeat that point with a point of your own, often introduce with a phrase like 'However'. In cases where you are using a pair of paragraphs, paragraph one should be against you and paragraph two for you, so that you always end on a point in your favour.

It is important that you always support each point for or against you with at least some evidence / reasoning - even if it is a made up anecdote - so that there is some validity to your argument and it is not just assertion.

Use discourse markers at the beginning of each paragraph to show how one idea follows from, develops or contradicts the previous one.

## Conclusion

You can summarize your overall points but it is often far more powerful if you end with a triad, catchphrase, short sentence, powerful image or rhetorical question to really drive your point home.

## Useful Discourse Markers

### *When introducing a point you do not agree with:*

- "Some people believe/ think/ feel that..."
- "Some people may argue"
- "Others are of the opinion that..."
- "While some people may claim"
- "Furthermore some people may insist"
- "Although some people would have us believe"

### *When counter arguing and introducing the point that you really do agree with:*

- "However," "In contrast," "On the other hand," "Nevertheless,"
- "While in the case that..."
- "Further consideration, however, suggests..."
- "Despite the fact that there is some truth in this position, ..."
- "Although there is some evidence to support this view, it is more likely that..."
- "It can also be argued that..."
- "However there are also strong arguments against this point of view..."

## Hints & Tips:

### **Do:**

- plan by making a table of ideas both for/against that you will use in your essay
- include points that both agree and disagree with your position
- start with a point against you and then go on to attack it to create the impression that there are no strong arguments against you
- end with the most effective point that agrees with you.
- include evidence to support your point, in order to make it realistic and convince your audience.
- remember to write in paragraphs
- remember to distinguish persuasive writing from discursive writing – many of the techniques overlap but discursive writing is more balanced and considers both sides of the argument while persuasive writing argues strongly for just your opinion, often dismissing the opposition as wrong

- there are other, perhaps more interesting ways to write persuasively, but this is at least one structure that will work

## Example Questions

- Your school has raised £5000.00. How should it spend this money? On better PE facilities? On better computer facilities? Donating it to a local children's charity. Write a letter to your principal **persuading** him or her to your point of view.
- Your local newspaper has launched a competition in which you are to write an article to try to **persuade** its readers to donate money towards new youth facilities in your area. Write an article in which you try to do this.
- Your town needs tourists. Write an article for a magazine in which you promote your town and **persuade** people to come along and visit.
- We have all seen 'disaster' holidays on the TV. Write a letter to a travel company in which you try to **persuade** them that your holiday was not up to standard and that you deserve compensation.

**Example: Write a letter to your Local Education Authority arguing for or against compulsory school uniforms for all pupils.**

Dear Mrs Andrews,

I am writing because you chair a committee in charge of the compulsory wearing of school uniforms. I am a student at Brinsley High School, a friendly and successful school where uniforms are not worn.

I believe that there is good evidence that wearing school uniform is now outdated. I fully understand that uniform looks smarter than casual clothes and that this might attract parents on Open Day. However uniforms are expensive and forever need replacing as students grow. This poses a real worry to financially stressed families. This is made worse by the fact that the uniform is only available from an expensive school shop rather than from inexpensive high street shops.

It's true that wearing uniform means students don't spend all morning choosing what to wear or beg parents for clothes that will impress their friends. However there is another side to this argument: uniforms breed uniformity. At Brinsley High, we are encouraged to express our individuality, yet this seems to be in conflict with the message enforced uniform sends to us.

A big argument in favour of uniform is one of safety. We are easily identifiable and this can be very useful if there is an accident. This appeals to parents who are always worried about new dangers facing us. But could it also be that wearing uniform can bring potential problems? Two friends of mine have been bullied while walking home just because their school uniform identified them as being from a "rival" school. Surely, you wouldn't want this to happen to one of your own children?

In conclusion, I can fully understand the motivation for making students wear uniform to look smart, to worry less about wearing the right clothes and also for



safety. However, I hope I have shown that there is another case to be made. School uniforms can be a burden to parents with less money and to students identified as being different. They also stifle a sense of freedom and self-expression. I believe this rule is outdated and is in many ways illogical. It needs to change.

Yours sincerely,

### Writing to Describe

Writing to describe is a deceptively simple type of writing that often causes students many problems in the exam because it seems like an easy task to ‘describe your first day at school’. However, these straightforward recounts of everything you did often become boring and pedestrian: the trick to doing this kind of task well is to realise that you don’t actually have to describe your real first day at school – exaggerate (within reason), make it up (again within reason, your first day in school wasn’t on the Moon), focus on small details and really bring the feelings, impressions and emotions of the day to life.

Note! It is important that you read the question carefully and make sure you use the correct GAP:

**Genre:** make sure that your answer looks like the right kind of writing: if you’re meant to be writing a letter then make sure that it starts with ‘Dear ...’ and ends correctly, if you’re meant to be writing an article for a school newspaper then make sure that it reads like a teen news article, which will be different to the essay you would write if you were asked to write a news report for the Bangkok Post;

**Audience:** this will influence two things: firstly, the level of formality that you use, a letter written to your friends will be very different to a letter written to your headmaster; more importantly the audience will also determine the kinds of shared information you can include, a letter written to your cousins might refer back to an amazing family holiday you went on or the embarrassing habits of your uncles whereas a letter written to your Head of Year might refer to things from your Residential, references to the school uniform, the size of the queue at the noodle bar, etc – things that your Head of Year will be expected to know about;

**Purpose:** make sure that your answer does the right kind of thing: if you are asked to explain to me how a mobile phone works then make sure that you explain how to use it rather than persuade me that using it is good. Be careful also of the difference between persuasive writing, which argues strongly for one side, and discursive writing, which is more balance, examines both sides of the argument and only offers a personal opinion in the final paragraph.

### What’s the point of writing to Describe?

To describe something (a place, person, object, emotion, situation, event) so that you create an image, or a picture in the reader’s mind, of what you are writing about.

To ‘bring to life’ an image inside the head of your reader rather than give them a cold factual account of the thing being described. So, for example, instead of saying that something is beautiful you need to manipulate language in order to create the impression that the thing you are describing is beautiful.



## What conventions should I use?

- use adjectives, similes, metaphors, personification to create imagery
- use alliteration, sibilance, assonance, harsh consonants, hyperbole or any other technique you have learned in lessons
- use words relating to senses (sight/touch/hearing/smell)
- these senses can be mixed up so that you pretend to taste something that you can actually really only see in order to really bring the scene to life e.g. 'the warm buttery taste of sunlight on a Summer's evening'
- showing rather than telling - e.g. 'My heart was close to bursting' rather than 'I was scared'
- sophisticated vocabulary
- varied sentence lengths - short sentences followed by long sentences. Short sentences work well at the start of a descriptive writing piece to grab attention or they can be used when you want to change tone, change pace of create a sudden shock
- repetition to emphasis key moments, elements or ideas
- structure - descriptive writing usually has an element of organisation either chronologically or in order of importance, although this can be disrupted if you wish and your description may be circular ending back where it started. A circular narrative can be used to create an effect of inescapability, monotony or routine. An alternative structure is to start right in the middle of the action to grab the attention of the audience and then 'flash back' to an earlier point in time in order to explain the events leading up to the point where you started
- punctuation – one correctly used colon, semi-colon or pair of commas can create a very good impression as many students do not use these punctuation marks successfully. Be wary of using too many question marks and exclamation marks as students tend to do this too often

## How should I structure my answer?

### Introduction

Begin strongly by trying to create an impression or feeling rather than worrying about explaining exactly what is going on e.g. 'It was my first day at school and I woke up excited' is a fairly predictable way to start an essay about your first day at school but you might start with a short sentence and image from right in the middle of the day and then only later 'flash back' to make it clear that this is your first day of school, for example:

*'Giants! Giants everywhere. Stalking the halls like ruthless predatory dinosaurs waiting to pounce on any poor unfortunate soul who, isolated, happens to have strayed from the pack and lost their way. I cowered in a doorway seeking refuge, desperate for shelter, terrified by the beasts that hulked their way past me grunting in time to the music on their adolescently angry iPods. It was my first day at school.'*

This opening is far more gripping and uses a range of descriptive writing techniques to impress the examiner such as short sentences, varied sentence structure, repetition, extended imagery, personification, a triad, a pair of commas and interesting verbs such as 'hulked'.

### Main body

The main body should be split into paragraphs each of which will deal either with a different element of the thing being described (if you are asked to just describe a

place or an object) or with different things that have happened as you progress chronologically through time (if you are asked to describe an event or situation). Be aware, however, that you can disrupt this very linear structure if you wish to in order to create an effect.

Do not feel that you have to cover everything: you do not have to write about the whole of your first day. A brilliantly detailed description of your first 5 minutes at school will score more highly than a mundane and plodding account of exactly what you did on your first day.

### **Conclusion**

Your conclusion need not sum up everything but there is usually a sense of conclusion, resolution or completeness. So for example, the lost and terrified student mentioned in the introduction might end by finally finding the way to his / her class in time for registration.

### **Hints & Tips:**

#### **Do:**

- make up facts to your work more interesting - e.g. if asked to write about your first day at school then you don't have to write about your actual first day, which may have been quite boring and ordinary or perhaps you can't even remember it. Instead write about the first day in school from hell - complete with monstrous senior studies students stalking the corridors and slime oozing from the cockroach infested salad in the canteen
- use every opportunity to display your writing skills - exams are about showing off - so don't feel you have to stick to the truth if you feel you can write more interesting lies: however, your lies must be sane and believable, ridiculous descriptions will not gain you any marks
- do focus on small details: these give you more to write about and more opportunities to use a variety of descriptive techniques
- think like an examiner: include points that you would give marks for if you were an examiner

#### **Don't:**

- forget to answer the question: if you focus too much on the fine detail you can lose sight of what you're actually trying to write about
- sacrifice detail for quantity
- feel like you have to describe everything, or to use the example above, your whole first day. A brilliant account of your first 5 minutes in the sandpit will probably score more marks than a routine plodding through of everything that happened on your first day in school.

## Example Questions

- Think of a place, either from your imagination, or which you know already. Describe this place at two different times. It might be somewhere you know or somewhere from your imagination.
- Describe somewhere so that what you saw or felt at the time is communicated to your reader. You might choose one of the following:
  - a town at night
  - a bustling city centre
  - a busy or quiet beach scene
- Focusing on the people, the atmosphere and your emotions, describe how you felt during a visit to one of the following:
  - a pop concert
  - a sport's match
  - the doctor's or dentist's
  - a school play
- Thinking about a visit or place from your past that has a special place in your memory (or an imaginary place) describe the scene so clearly that your reader will feel as if he or she were there.

## Example

***Describe somewhere so that what you saw or felt at the time is communicated to your reader. You might choose one of the following:***

- ***a town at night OR a bustling city centre OR a busy or a quiet beach scene***

### **A Day to Remember**

Cities on a Saturday can be such interesting places. They are full of people, full of cars, full of the hustle and bustle of life. And Leicester is no exception. I was born there so I can speak from personal experience. But something was different last Saturday. There were more people, more cars and much more hustle and bustle than I had ever seen or heard before.

I'd gone into town with my mates that Saturday - as you do. We caught the same No. 19 bus from off the London Road. Nothing unusual in that. The journey was as predictable as ever - I'm so used to it. I can't even remember getting on the bus; but, I can certainly remember getting off.

By the time we did get off we were all pretty fed up. We were as hot as the proverbial Sahara Desert and as bothered as a bumble bee trapped in a beer bottle. The usual breezy fifteen minutes' journey had taken us over an hour. We hadn't noticed to start with. You know what it's like when you're chatting about this and that. And 'Big Brother' had been pretty crazy last night, so chatting about that had kept us more than a little occupied. Time flies by. But you also probably know what it's like on a hot, packed bus crawling through the kind of traffic that the word 'jam'

just doesn't adequately describe - thick porridge more like! Pretty awful once you realise what's happening. And what was happening? Not a lot.

Looking out onto the London Road to see what was going on - that was after wiping away mist as thick as a cotton sheet from the steamed up window - it looked as if someone had said to the whole of Leicestershire: 'Get yourself to Leicester today. There's a million quid going free under the Clock Tower.' The road looked more like the packed car park at an NEC pop concert than a city road; and as for the numbers of people, well...

Anyway to cut a long story short, we did eventually climb - well tumble - off the bus. We'd have headed straight for our usual glass of cool Coke at the new McD's in the new shopping centre but we were more interested to know just what was going on. The crowds were huge. It was as if every nation, every age, every... body was there! The noise hit us next - shouting, screaming, oohing and aahing. Then something else struck me. Was it my imagination, or was it darker than usual? There was something odd about the quality of the light that made us all stop and look at each other frowning. We didn't have to ask the question, for we knew we all had the same thought in our minds. There was something odd about the sky... You know that feeling you have just before a really bad thunder storm, when the sky turns inky and the air feels oddly cool and fresh? Well the sky had certainly turned inky, but there was no freshness. It was weird.

It was then that we noticed that what we had thought was an innocent grey cloud was, in fact, a moving swirling mass that swirled more quickly than any cloud we had ever seen move before. As if as one, we suddenly realised that it wasn't a cloud at all: it was smoke - thick, dark, haunting smoke. There was a fire somewhere - surely a huge fire! And everyone was pushing and shoving to get a closer look at what was going on.

As we managed to push further through the crowd, the air began to feel electric. Ahead, the piercing 'flick', 'flick', 'flick' of blue lights were visible all around and we felt that strange mixture of wanting to see and yet being too frightened to look. And there it was - the new shopping centre. Ablaze. The smoke was like a wall of solid black, and the action unbelievable - fire-fighters, hoses, water jets and a crowd of faces looking on just like they would at a fireworks display, just looking and wondering.

If you saw the news last night, you'll know the rest. Not a lot to tell you, though, if you missed it. Unbelievably, no one was badly hurt and the fire-fighters had it all under control pretty quickly. By the time I got that Coke, I can tell you it was cooler and longer than any Coke I'd had before or I've had since. But we didn't get it from the new McD's. That branch wasn't selling Coke any longer... and no chance of any ice!

## Writing to Explain

Writing to explain is the only writing genre that is guaranteed to come up in the language exam, so it is very important that you revise this type of writing.

Note! It is important that you read the question carefully and make sure you use the correct GAP:

**Genre:** make sure that your answer looks like the right kind of writing: if you're meant to be writing a letter then make sure that it starts with 'Dear ...' and ends correctly, if you're meant to be writing an article for a school newspaper then make sure that it reads like a teen news article, which will be different to the essay you would write if you were asked to write a news report for the Bangkok Post;

**Audience:** this will influence two things: firstly, the level of formality that you use, a letter written to your friends will be very different to a letter written to your headmaster; more importantly the audience will also determine the kinds of shared information you can include, a letter written to your cousins might refer back to an amazing family holiday you went on or the embarrassing habits of your uncles whereas a letter written to your Head of Year might refer to things from your Residential, references to the school uniform, the size of the queue at the noodle bar, etc – things that your Head of Year will be expected to know about;

**Purpose:** make sure that your answer does the right kind of thing: if you are asked to explain to me how a mobile phone works then make sure that you explain how to use it rather than persuade me that using it is good. Be careful also of the difference between persuasive writing, which argues strongly for one side, and discursive writing, which is more balance, examines both sides of the argument and only offers a personal opinion in the final paragraph.

### What's the point of writing to Explain?

- To inform readers by providing facts that were previously unknown
- Do this by making clear, factually accurate statements
- Give straight-forward unbiased detailed information

### What conventions should I use?

- Present tense (because usually you are explaining about something that is currently the case)
  - First or third person (an explanation could be quite informal, depending on genre and audience)
  - Connectives such as 'Moreover,' 'Furthermore,' 'However,' 'On the other hand,' to join ideas together
  - Specific examples and sources, even if these are just personal anecdotes / common examples that you can expect your audience to understand
  - Use of facts and figures (if you make them up, then make sure they are plausible)
  - Confident tone (to make the essay sounds more reliable)
  - Similes and metaphors to explain using simple clear comparisons
- Rhetorical question (to get the reader involved at the start, although not as a persuasive tool)

- Unbiased, no opinion
- Explanations of jargon or other technical terms

## How should I structure my answer?

### Introduction

Clear opening that grabs the reader's attention and makes it apparent why this explanation is relevant to them. For example, if, you have been asked to explain the importance of mobile phones to a group of senior citizens then you might start with a rhetorical question that raises an issue they have often wondered about: 'Do you ever wonder why your grandchildren spend half of their time heads down, furiously pounding away at the keys of their mobile phone? Are you frustrated when they write '2U' instead of 'to you' or CU L8R?

### Main body

Plan out 3 - 5 different points about your topic that you think are **most relevant** to your audience and will need to be explained. Don't feel you have to explain everything: just pick the most important bits. Each point should be dealt with in a separate paragraph and a detailed explanation is needed so that the audience understands each one – here is where you should explain technical terms, use similes and metaphors to help readers understand new things by comparing them to old things that they have already grasped, use anecdotes, examples and evidence to add depth

### Conclusion

you can either summarise the information you have provided so far or end more strongly on the various things your audience can do now that they understand the thing that you have just explained to them – e.g. the senior citizens can now text their grandchildren as a better way of keeping in touch or challenge them to a game of Snake, rather than just worrying about how they can't communicate with them anymore.

### Hints & Tips:

#### Do:

- remember to read the question properly and tailor your text to the given audience
- remember that your audience will already know something about this topic – you can use this as a starting point / way in to your explanation but you should be careful not to explain things that your audience will already know about
- be direct and concise and focus clearly on the topic you have been asked to write about
- give specific information – avoid being vague or overly general
- use transitions to connect ideas and main points (e.g. however, therefore, etc)
- indentify a key word or a phrase in the previous paragraph and repeat it in transition sentences at the beginning of you next paragraph so points are developed
- include background data about the topic
- mention possible arguments / key issues in this topic
- answer questions like what/who? why? what for? when? how?
- remember to explain rather than persuade all throughout

#### Don't:

- use too complicated sentence structures or overly formal words – the point is to make things clear. However, don't make it too simple because this is a Language exam and you are trying to show off how good your language skills are
- repeat ideas

- be too persuasive / biased – the point is to explain how mobile phones work, not persuade me to buy one. Although your explanation can be enthusiastic in tone and in that sense persuade people that mobile phones are a good thing
- forget the title - often this will be bold and clearly outline the subject your text will be about

## Example Questions

- Explain how an incident from your life affected you in an important way.
- Teenage life can be fun but can be difficult, too write an article for a school magazine in which you explain what it is like to be a teenager.
- People's views often change as they get older. Write an essay in which you show how some of your views have changed. Make sure you explain how and why such change occurred.
- Many people have hobbies. Write about one of your hobbies explaining what it involves and what it means to you.
- Write an article for a teenage magazine in which you explain one of the following: What Friendship Means... Bullying Means... Success Means... Growing up Means... .
- Many people have memories of things that happened to them when they were young. Write an essay in which you explain the effects of such an early memory on your own life.
- Write a review of a book, film or TV show you have read or seen recently.

## Example

***Write an article for a teenage magazine in which you explain what friendship means to you.***

### **FRIENDSHIP IS GREAT! ...ISN'T IT?**

We all enjoy having friends - and few of us are without at least one friend we would call 'special'. But just what is this thing called friendship?

Well, for a start, friends come in all shapes and sizes - young and old, tall and short, dishy-looking and plain. Of course, it's not really what a friend looks like on the outside that counts at all it's what a friend is like on the inside. And I don't mean their hearts, lungs and stomachy bits, either. Friendship is about feelings. A friend is someone that you know really well and who knows you really well, too. A friend is someone who you can trust and a friend is someone who can trust you, too. A friend is someone who knows about your good bits, and about your not so good bits and a friend is someone whose good bits and not-so-good bits you know just as well.

Are you beginning to see a common thread here? Yes - friendship is a two-way game. You can't have a special friend unless that friend also has a special friend. You. And that is where things sometimes begin to go wrong. For your friend might not see you as quite as special as you see him or her. So how can you know if both you and your friend are playing a singles or a doubles match...?



## Paper 1: Exam Timings

The language exam will last for 2 hours and it is split into 4 main sections. Each section has a different number of marks allocated to it and you should be careful not to spend too long on questions that are not worth a lot of marks.

### Section A: 20 Marks: 45 mins

- This is always a question that will give you an unseen extract and ask you to write about it. It is testing your ability to read a new text and understand it without the help of your teacher.
- There will be 3 or 4 questions in this section with the last question always being worth the most marks.
- Questions 1 and 2 are usually worth very few marks so race through those by keeping your answers very short and spend the majority of your time on the last question.
- Make sure you check the marks allocated to each question very closely here so you do not write a big answer for a question that is only worth one mark.
- If a question is worth one mark it is likely that you should only write one point and if there are three marks then you should make three points. If there are twelve marks available for a question and you are asked to write about three bullet points then you should have three paragraphs in your essay and make 4 points about each bullet point.
- Some questions ask you to write in your own words in this case it is important that you do not quote as then you will not be writing in your own words and will get no marks.

### Section B(i): 10 Marks : 20 mins

- This is always a question based on one of the Language Anthology Section A extracts that we have studied in class.
- You will be asked to write an analytical essay about these extracts in exactly the same way that you would usually write an essay about your literature texts.
- So remember to write PELE paragraphs and include quotations from the text to support your points.
- This question is testing your ability to read and so spelling and grammar are not awarded but they are still important in creating a good impression.

### Section B (ii): 10 Marks: 20 mins

- This is always a question which asks you to write in a certain style, it can be persuasive, explanatory, informative, descriptive or any other style When you answer this question you should remember the following:
  - Work out the GAP before you start writing
  - Make sure you write in the correct Genre
  - Make sure you appeal to the correct Audience
  - Make sure you write to achieve the correct Purpose
  - Plan 3-4 main points that you want to make
  - Use these 3-4 main points as the basis for your paragraphs
  - Use sophisticated vocabulary
  - Vary your sentence length and structure
  - Use colons, semi-colons and pairs of commas
  - Don't stick to the truth make up interesting but realistic things



## Section C: 20 Marks: 45 mins

- This is always a question that asks you to write to **inform, explain or describe**.
- This question is worth one third of the total marks for the paper so make sure that you leave yourself enough time on it to do it justice. Spend a few minutes at the start planning your answer. Remember the following:
  - Work out the GAP before you start writing
  - Make sure you write in the correct Genre
  - Make sure you appeal to the correct Audience
  - Make sure you write to explain and not persuade or describe, although your answer may have an element of these other Purposes
    - Plan 5-6 main points that you want to make
    - Use these 5-6 main points as the basis for your paragraphs
    - Use sophisticated vocabulary
    - Vary your sentence length and structure
    - Use colons, semi-colons and pairs of commas
    - Don't stick to the truth make up interesting but realistic things

## Paper 2: Exam Timings

The language exam will last for 1 hour and 30 minutes, and it is split into 2 main sections. Each section has a different number of marks allocated to it and you should be careful not to spend too long on questions that are not worth a lot of marks.

### Question 1: 24 Marks: 45 minutes

- This question will be on one of the four poems that you will have had a chance to look at you understanding of texts, your interpretation of the ideas and perspectives of the writer as well as your ability to comment on the writer's use of language, structure and form.
- You will be given three or four bullet points to guide your writing and you should therefore aim to write no less than two paragraphs per bullet point.
- Don't forget to follow the PELE structure in your writing, quoting is very important.

### Question 2: 24 Marks: 45 minutes

This question is split into **two** parts –don't forget this!

#### Question 2 (a): 12 Marks: 20 mins

- This is always a question which asks you to write using the argue, persuade, advice triplet.
- When you answer this question you should remember the following:
  - Work out the GAP before you start writing
  - Make sure you write in the correct Genre
  - Make sure you appeal to the correct Audience
  - Make sure you write to achieve the correct Purpose
  - Plan 3-4 main points that you want to make
  - Use these 3-4 main points as the basis for your paragraphs
  - Use sophisticated vocabulary
  - Vary your sentence length and structure
  - Use colons, semi-colons and pairs of commas
  - Don't stick to the truth make up interesting but realistic things

#### Question 2 (b) : 12 Marks: 20 minutes

- This is always a question which asks you write a short story, following the explore, imagine and entertain triple. This is where you get to have a little fun and write a story.
- When you answer this question try to remember the following:
  - Plan your ideas carefully, use a brainstorm or mindmapping technique to make sure you have enough to say
  - Make sure you refer to the five senses, this will help include the reader in your work
  - Choose your setting carefully, and build up the description so you set the atmosphere
  - Use techniques like metaphors and similes to create vivid characters
  - Try using more effective verbs, adverbs and adjectives (avoid bland words like nice and bad)
  - Vary your sentence lengths
  - Build interest in the story – don't tell the reader everything at once.