



Cardinal Newman
CATHOLIC SCHOOL

English
Paper 1 and Paper 2
Writing Skills
Knowledge Book
2017-2018

Instructions:



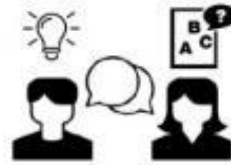
Plan ahead



Use technology wisely



Use post-its



Test each other



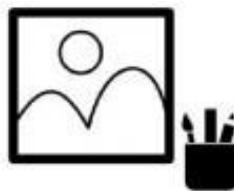
Draw mind maps



Draw pictures and diagrams



Use colours and highlighters



Make posters



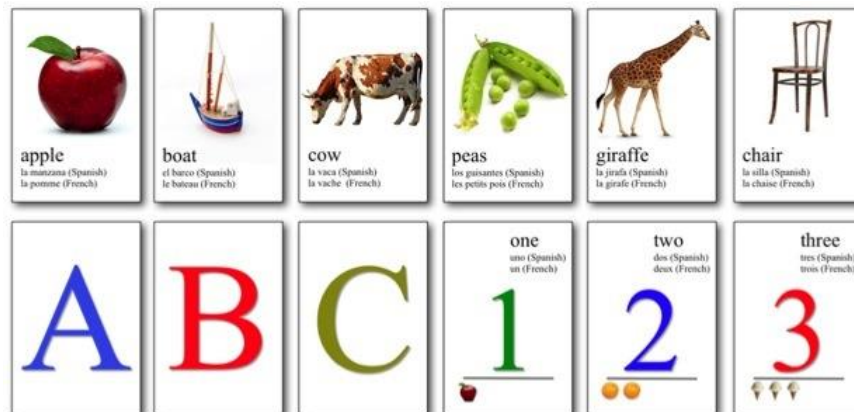
Focus on keywords



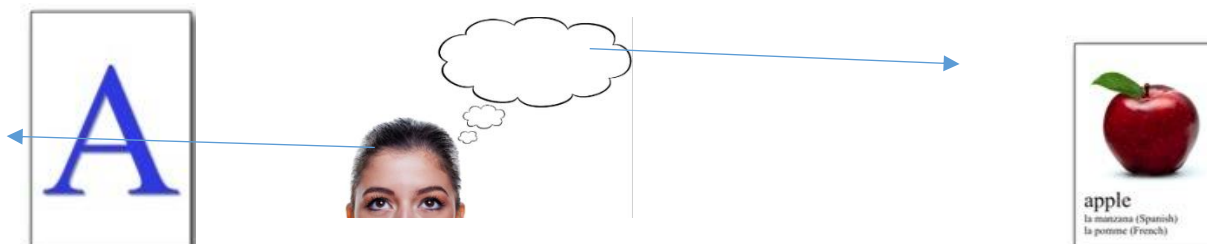
Create index cards

Use the support information in this booklet and your exercise books to make revision materials. Below are some more detailed explanations of how to create effective revision cards and mind maps...

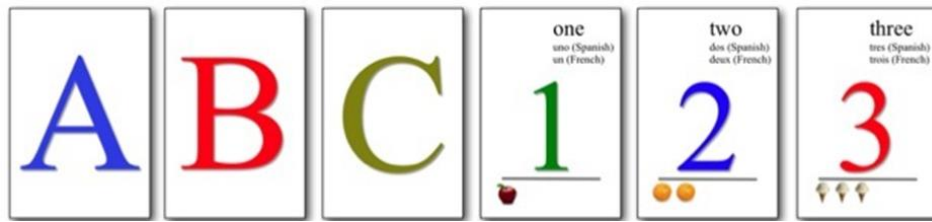
Revision Cards: If you are making cards put a heading for the card on one side and the information that you want to remember on the other side.



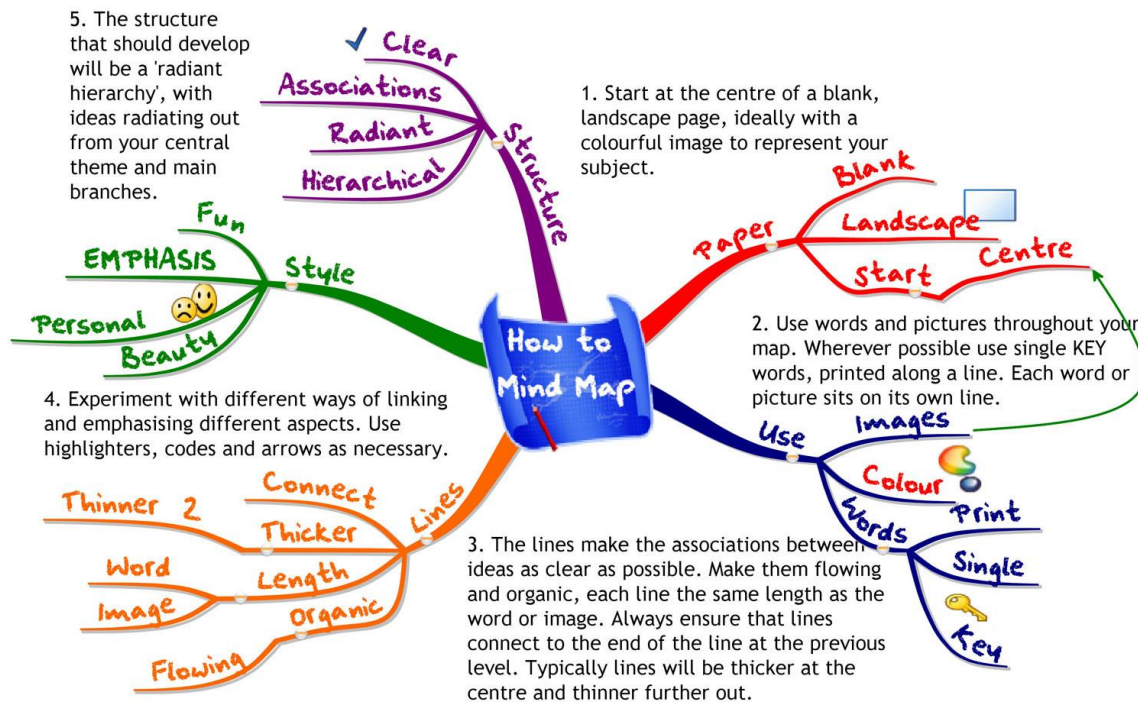
Once you have read through a card, turn it over and try to remember the information from memory.



Eventually revise by just looking at the card titles and trying to recall the information without looking!



Mind-map: Make a mind-map for the topic that breaks the topic down into “spurs” and “sub-spurs” working out from the middle. You could focus on a specific character or theme, or look at a specific Act or chapter.



1. Once you have studied the mind map put it away and try to draw it again from memory.
2. Once you have drawn all that you can take the original mind map out again and add any details that you missed out on the map that you drew from memory.
3. Repeat this process until you can produce it perfectly from memory.

Key Skills

The assessments in English are broken into 3 and each one requires different reading and writing skills.

Romeo and Juliet will be used for Assessment 3 - Informal Assessment – key piece of work for last half term

Extract question comparing to text as a whole based on key character or theme - allowing texts in assessment (Based on skills needed for Literature: Paper I, Section A)

Glossary of Literary Terms

You should be familiar with most of these terms and be able to use them in your discussions about English language or literature.

Make sure you note down any new terms that you come across during your study. It would be useful to create your own glossary. One way of doing this is by buying an address book with A-Z sections, then you can record the terms alphabetically to make referencing them easy!

Alliteration	The repetition of the same consonant sound, especially at the beginning of words
Allusion	A reference to another event, person, place or work of literature. The allusion is usually implied rather than explicit and provides another layer of meaning to what is being said
Ambiguity	Use of language where the meaning is unclear or has two or more possible meanings or interpretations. It could be created by a weakness in the writer's expression, but it is more likely it is a deliberate device used by the writer to create layers of meaning
Anthropomorphism	The endowment of human characteristics to something that is not human
Assonance	The repetition of similar vowel sounds
Atmosphere	The prevailing mood created by a piece of writing
Colloquial	Ordinary, everyday speech and language
Connotation	An implication or association attached to a word or phrase. It is suggested or felt rather than being explicit
Figurative language	Language that is symbolic or metaphorical and not meant to be taken literally
Genre	A particular type of writing – e.g. prose, poetry, drama
Imagery	The use of words to create a picture or "image" in the mind of the reader. Images can relate to any of the senses, not just sight
Irony	At its simplest level, it means saying one thing while meaning another. It occurs where a word or phrase has one surface meaning but another contradictory, possibly opposite meaning is implied. Irony is often confused with sarcasm. Sarcasm is spoken, relying on the tone of voice and is much more blunt than irony
Metaphor	A comparison of one thing to another to make the description more vivid. The metaphor actually states that one thing is another.

Narrative	A piece of writing that tells a story
Onomatopoeia	The use of words whose sounds copies the thing or process they describe
Pathos	The effect in literature which makes the reader feel sadness or pity
Personification	The attribution of human feelings, emotions, or sensations to an inanimate object. Personification is a type of metaphor where human qualities are given to things or abstract ideas
Plot	The sequence of events in a poem, play, novel or short story that make up the main storyline
Point of View	A story can be told by one of the characters or from another point of view. The point of view can change from one part of the story to another when events are viewed through the minds of two or more characters.
Protagonist	The main character or speaker in a poem, monologue, play or story
Pun	A play on words that have similar sounds but quite different meanings
Rhyme	Corresponding sounds in words, usually at the end of each line, but not always
Satire	The highlighting or exposing of human failings or foolishness through ridiculing them. Satire can range from being gentle and light to extremely biting and bitter in tone
Simile	The comparison of one thing to another in order to make the description more vivid
Structure	The way a poem or play or other piece of writing has been put together
Style	The individual way in which the writer has used language to express his or her ideas
Symbol	Like the use of images, symbols present things which represent something else. In very simple terms, a red rose can be used to symbolise love; distant thunder can symbolise approaching trouble. Symbols can be very subtle and multi-layered in their significance
Syntax	The way in which sentences are structured. Sentences can be structured in different ways to achieve different effects
Theme	The central idea or ideas that a writer explores through a text

Mark Scheme

Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<p>Content</p> <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4</p>
	Lower Level 4 19-21 marks	<p>Content</p> <ul style="list-style-type: none"> Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Varied and effective structural features Writing is highly engaging with a range of developed complex ideas Consistently coherent use of paragraphs with integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4</p>
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	<p>Content</p> <ul style="list-style-type: none"> Register is consistently matched to audience Consistently matched to purpose Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Effective use of structural features Writing is engaging, using a range of clear connected ideas Coherent paragraphs with integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3</p>
	Lower Level 3 13-15 marks	<p>Content</p> <ul style="list-style-type: none"> Register is generally matched to audience Generally matched to purpose Vocabulary clearly chosen for effect and appropriate use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Usually effective use of structural features Writing is engaging, with a range of connected ideas Usually coherent paragraphs with 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 2 and at least one of the skills descriptors for Content and</p>

<p>Level 2</p> <p>7-12 marks</p> <p>Some success</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Some sustained attempt to match register to audience • Some sustained attempt to match purpose • Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2</p>
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Attempts to match register to audience • Attempts to match purpose • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2</p>
<p>Level 1</p> <p>1-6 marks</p> <p>Simple, Limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple awareness of register/audience • Simple awareness of purpose • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Evidence of simple structural features • One or two relevant ideas, simply 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower</p>

		<p>linked</p> <ul style="list-style-type: none"> • Random paragraph structure 	<p>range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1</p>
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AO6 Technical Accuracy		
Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)		
Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	<ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
Level 3 9-12 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors</p>
Level 2 5-8 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>

Level 1 1-4 marks	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
Level 0 No marks	Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.	

PAPER I – CREATIVE WRITING

Paper 1; Section B

Q5. Descriptive Task

Describe

40 Marks; 24 Content, 16 Accuracy

5 Minutes to Plan; 40 Minutes Writing

You will be given a written prompt, scenario or visual image.

Use structural features creatively and effectively. Some suggestions:

- Opening with dialogue rather than description or action (do NOT do all your story in dialogue; examiners are looking to see that you set this out correctly but are also looking for other narrative techniques).
- Switching narrative perspective (possibly presenting two contrasting perspectives of the same event)
- Shifts in time, location or focus (for example, moving closer into the action)
- Varying the narrative pace of the section, that is, how quickly or slowing you take the reader through the action.
- Flashback (for example, the narrator or main character recalls a past event which is then described as if it is happening now before the narrative returns to the present)

Rules of dialogue: new line for new speaker, punctuation inside the speech marks, speech marks around the actual words spoken, use of reporting verbs to show the speaker's tone or actions.

To practice use a thesaurus effectively. Adopt new words as you encounter them in your reading. Make more ambitious choices of vocabulary.

What to include:

- Linguistic techniques e.g. similes
- Ambitious vocabulary
- Standard English
- Range of punctuation
- Vivid setting; colours, atmosphere, sense

Advice:

- Match the writing to the purpose e.g. if you are writing something spooky which vocabulary can you use to create the correct atmosphere?
- Restrict yourself to ONE main character and no more than two supporting characters.
- The writing task includes the word 'suggested' (or something similar) which tells you that the image is only a STIMULUS for your writing. You do not have to describe everything in the image or restrict your writing only to what is in it.

New paragraph for: change of topic, change of speaker, change of time, change of location.

LEVEL	AF1 imagination and thoughtfulness	AF3 organization of the text	AF6 technical accuracy
3-4	<ul style="list-style-type: none"> -I've included some good ideas, and use some adjectives when writing. - I keep a clear viewpoint. 	<ul style="list-style-type: none"> -I try to organize my ideas. -I write simply, and show some attempts to follow format. 	<ul style="list-style-type: none"> -I usually use full stops, capital letters and punctuation correctly. -I'm learning to use speech marks. -I am learning to use commas.
5-6	<ul style="list-style-type: none"> -I include relevant and imaginative details. -I make use of interesting adjectives. -I can express myself convincingly. 	<ul style="list-style-type: none"> -My sentences are clearly organized into paragraphs. -To keep the reader interested, I use paragraphs and link between them. 	<ul style="list-style-type: none"> -I use a range of punctuation, accurately, including speech marks. - I show a willingness to experiment with different types of punctuation, including semi colons.
7	<ul style="list-style-type: none"> -My writing is imaginative, distinctive and well judged. -My use of adjectives is unique and shows flair. 	<ul style="list-style-type: none"> - I have used a range of techniques to control how my writing unfolds. 	<ul style="list-style-type: none"> - I use a range of different sentences and punctuation to create sophisticated effects.

Prompts:

- You're digging in your garden and find a fist-sized nugget of gold.
- Write about something ugly — war, fear, hate, or cruelty—but find the beauty (silver lining) in it.
- The asteroid was hurtling straight for Earth...
- A kid comes out of the school bathroom with toilet paper dangling from his or her waistband.
- Write about your early memories of faith, religion, or spirituality; yours or someone else's.
- There's a guy sitting on a park bench reading a newspaper...
- Write a poem about a first romantic (dare I say: sexual) experience or encounter.
- He turned the key in the lock and opened the door. To his horror, he saw...
- Silvery flakes drifted down, glittering in the bright light of the harvest moon. The blackbird swooped down...
- The detective saw his opportunity. He grabbed the waitress's arm and said...
- There are three children sitting on a log near a stream. One of them looks up at the sky and says...
- There is a magic talisman that allows its keeper to read minds. It falls into the hands of a young politician...
- And you thought dragons didn't exist...
- Write about nature. Include the following words: hard drive, stapler, phone, car, billboard.
- The doctor put his hand on her arm and said gently, "You or the baby will survive. Not both. I'm sorry."
- The nation is controlled by...
- You walk into your house and it's completely different — furniture, decor, all changed. And nobody's home.
- Write about one (or both) of your parents. Start with "I was born..."
- The most beautiful smile I ever saw...
- I believe that animals exist to...
- A twinkling eye can mean many things. Start with a twinkle in someone's eye and see where it takes you.
- Good versus evil. Do they truly exist? Are there grey areas? Do good people do bad things?
- Write about your body.
- Have you ever been just about to drift off to sleep only to be roused because you spontaneously remembered an embarrassing moment from your past?

1. Write in an **appropriate manner** for the genre or purpose of your story.
2. Use a **varied range of sentences and vocabulary** to keep your audience's interest.
3. Keep **punctuation accurate** and produce logical paragraphs to make your meaning clear.
4. **Develop characters and settings within your narrative.**
5. **Use literary devices** such as similes and metaphors effectively.
6. Show an **awareness of tone in words and sentences.**
7. Write with **flair and originality.**

Sensory Language

Language that uses words from the five senses

Sight



Smell



Sound



Touch



Taste



5 minutes

Consider:

- The colour
- The condition
- The style
- The brand

Who do these shoes belong to?
Where have they been? What have they seen? Write about the shoes or the person who wears them.

[Back to Whose is this?](#)

7 minutes

Consider:

- The colour
- The condition
- The style
- The accessories



Who does this bag belong to?
Where has it been? What has it seen? Write about the bag or the person who owns it.

[Back to Whose is this?](#)



7 minutes

Consider:

- The colour
- The condition
- The style
- The game being played

Who does this console belong to?
Where has it been? What has it seen? Write about the console or the person who owns it.

[Back to Whose is this?](#)

7 minutes

Consider:

- The colour
- The condition
- The style



Who does this car belong to?
Where has it been? What has it
seen? Write about the car or the
person who owns it.

[Back to Whose is this?](#)

5 minutes



Consider:

- The colour
- The condition
- The style
- The event

Who does this cake belong to?
Where has it been? What has it
seen? Write about the cake or the
person who created it or is about to
eat it.

[Back to Whose is this?](#)

5 minutes

Consider:

- The colour
- The condition
- The style
- The brand



Who does this coat belong to?
Where has it been? What has it
seen? Write about the coat or the
person who owns it.

[Back to Whose is this?](#)



6
minutes

Write a description of what you would see while walking down this path. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location



7
minutes

Write a description of what you would do and see in this city centre. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location



5
minutes

Write a description of what you would do and see on this farm. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location



6
minutes

Write a description of what you would do in this shop and who you might see. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location



7
minutes

Write a description of what you would do and see in this stadium. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location



8
minutes

Write a description of what you would see in this terminal. Don't forget to use the five senses to describe what's around you.

Back to Location,
location, location

+ EMOTIVE LANGUAGE:

affectionate	compassionate	warm
sympathetic	tender	fascinated
intrigued	thrilled	merry
curious	confident	open
intrigued	joyful	excited
content	empowered	lively
delighted	secure	calm
safe	energetic	trusting
eager	peaceful	involved
passionate	mellow	optimistic
fulfilled	satisfied	stimulated
relieved	revived	relaxed
rested	encouraged	
hopeful	friendly	

-- EMOTIVE LANGUAGE:

		confused
disturbed		
shocked	uninterested	
uncomfortable	surprised	troubled
impatient	uneasy	unsettled
heartbroken	irritated	angry
miserable	hurt	lonely
moody	sad	depressed
frightened	panicked	gloomy
embarrassed	crushed	disappointed
bored	ashamed	distracted
horrified	resentful	disgusted
anxious	upset	lost
helpless	nervous	hesitant

Developing Characters.

Your job, as a writer of short fiction—whatever your beliefs—is to put complex personalities on stage and let them strut and fret their brief hour. Perhaps the sound and fury they make will signify something that has more than passing value—that will, in Chekhov’s words, “make [man] see what he is like.” —*Rick Demarnus*

In order to develop a living, breathing, multi-faceted character, it is important to **know way more about the character than you will ever use in the story**. Here is a partial list of character details to help you get started.

- Name
- Age
- Job
- Ethnicity
- Appearance
- Residence
- Pets
- Religion
- Hobbies
- Single or married?
- Children?
- Temperament
- Favorite color
- Friends
- Favorite foods
- Drinking patterns
- Phobias
- Faults
- Something hated?
- Secrets?
- Strong memories?
- Any illnesses?
- Nervous gestures?
- Sleep patterns

Imagining all these details will help you get to know your character, but your reader probably won’t need to know much more than the **most important things in four areas**:

- **Appearance.** Gives your reader a visual understanding of the character.
- **Action.** Show the reader what kind of person your character is, by describing actions rather than simply listing adjectives.
- **Speech.** Develop the character as a person — don’t merely have your character announce important plot details.
- **Thought.** Bring the reader into your character’s mind, to show them your character’s unexpressed memories, fears, and hopes.

Point of View.

Point of view is the narration of the story from the perspective of **first**, **second**, or **third person**. As a writer, you need to determine who is going to tell the story and how much information is available for the narrator to reveal in the short story. The narrator can be directly involved in the action **subjectively**, or the narrator might only report the action **objectively**.

- **First Person.** The story is told from the view of “I.” The narrator is either the *protagonist* (main character) and directly affected by unfolding events, or the narrator is a *secondary character* telling the story revolving around the protagonist.

✓ I saw a tear roll down his cheek. I had never seen my father cry before. I looked away while he brushed the offending cheek with his hand.

This is a good choice for beginning writers because it is the easiest to write. (But if your viewpoint character is too much like you, a first-person story might end up being a too-transparent exercise in wish-fulfillment, or score-settling.)

- **Second Person.** The story is told directly to “you”, with the reader as a participant in the action.

✓ You laughed loudly at the antics of the clown. You clapped your hands with joy.

(See also Jerz on [interactive fiction](#).)

- **Third Person.** The story tells what “he”, “she,” or “it” does. The third-person narrator’s perspective can be *limited* (telling the story from one character’s viewpoint) or *omniscient* (where the narrator knows everything about all of the characters).

✓ He ran to the big yellow loader sitting on the other side of the gravel pit shack.

Your narrator might take sides in the conflict you present, might be as transparent as possible, or might advocate a position that you want your reader to challenge (this is the “unreliable narrator” strategy).

Yourke on point of view:

- **First Person.** “Unites narrator and reader through a series of secrets” when they enter one character’s perceptions. However, it can “lead to [telling](#)” and limits readers connections to other characters in the short story.
- **Second Person.** “Puts readers within the actual scene so that readers confront possibilities directly.” However, it is important to place your characters “in a tangible environment” so you don’t “omit the details readers need for clarity.”
- **Third Person Omniscient.** Allows you to explore all of the characters’ thoughts and motivations. Transitions are extremely important as you move from character to character.
- **Third Person Limited.** “Offers the intimacy of one character’s perceptions.” However, the writer must “deal with character absence from particular scenes.”

Story and Plots.

Set Up the Plot

Plot is what happens, the storyline, the action. Jerome Stern says it is how you set up the situation, where the turning points of the story are, and what the characters do at the end of the story.

A plot is a series of events deliberately arranged so as to reveal their dramatic, thematic, and emotional significance. *—Jane Burroway*

Understanding these story elements for developing actions and their end results will help you plot your next short story.

- **Explosion or “Hook.”** A thrilling, gripping, stirring event or problem that grabs the reader’s attention right away.
- **Conflict.** A character versus the *internal* self or an *external* something or someone.
- **Exposition.** Background information required for seeing the characters in context.
- **Complication.** One or more problems that keep a character from their intended goal.
- **Transition.** Image, symbol, dialogue, that joins paragraphs and scenes together.
- **Flashback.** Remembering something that happened before the short story takes place.
- **Climax.** When the rising action of the story reaches the peak.
- **Falling Action.** Releasing the action of the story after the climax.
- **Resolution.** When the internal or external conflict is resolve.

Dos and Don'ts of Creative Writing.

Don'ts of Creative Writing

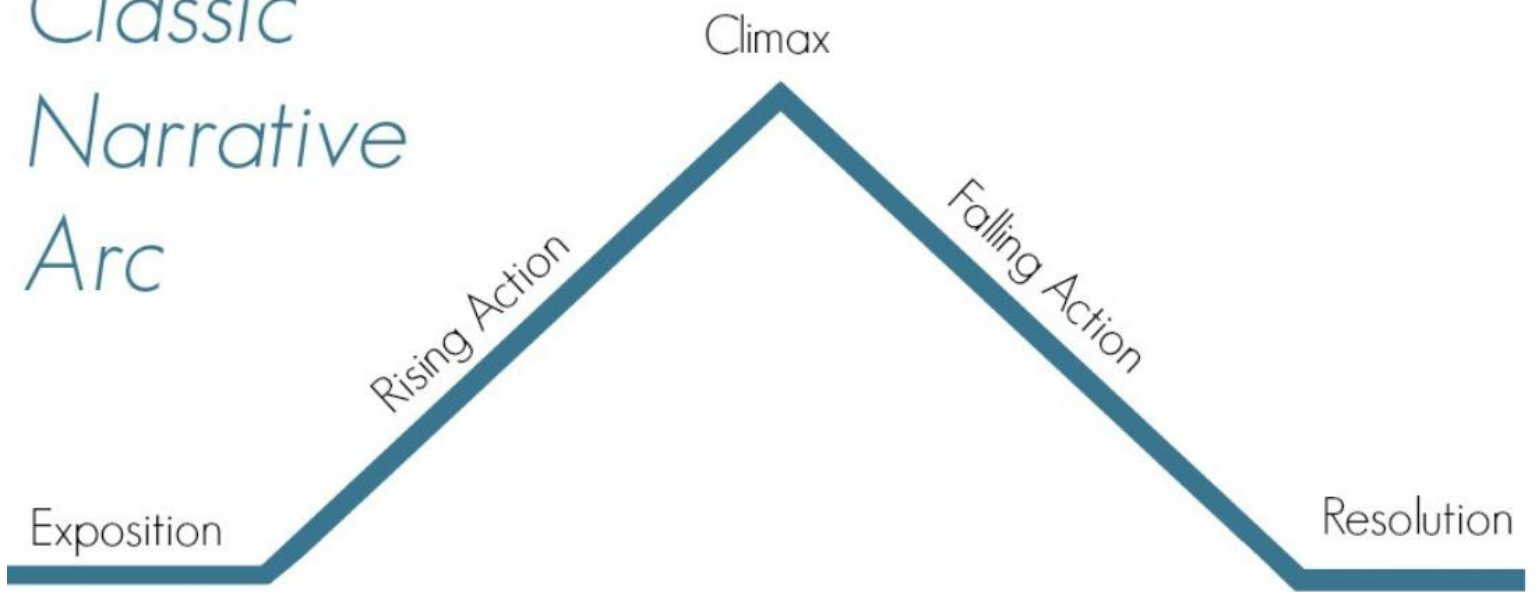
1. **Are you reading other writing?** If not, you are in big trouble. Read. If you want to become a better writer, it goes without saying that you need to read to see how it's done.
2. **Are you plagiarizing your writing?**
3. **Are you using big words and complicated flowery prose?** There was a time when all the books written used flowery and complicated prose, and readers didn't seem to mind. That was long ago, though, and as attention spans keep shortening and the rise of short form media such as Twitter have changed the mindset. Now, people don't want to read flowery prose. They want to read short, simple and punchy sentences. They want short, not long paragraphs. They want something good but short.
4. **Are you copying someone else's writing voice?** Writing voice is unique. Every writer has his own writing voice. To test if your writing voice is unique, simply read it aloud and you will know if you compare it by reading aloud a different text. If you copy someone else's voice, your story or work will not be as good as it will be if you used your very own writing voice.
5. **Are you using too many adjectives and adverbs?** This is kind of from the previous post. If you rely upon an overused adjective or adverb to do the description work and don't use a strong verb, you don't paint a picture of your writing in the reader's mind. Adverbs like "suddenly", "simply", "painfully" etc are overused. That's not to say you can't use them; do use them but don't rely upon them for too much description.

Now you know all the mistakes. You can avoid them. But if you still aren't satisfied with your writing? Don't worry. Some more tips and tricks are found below:

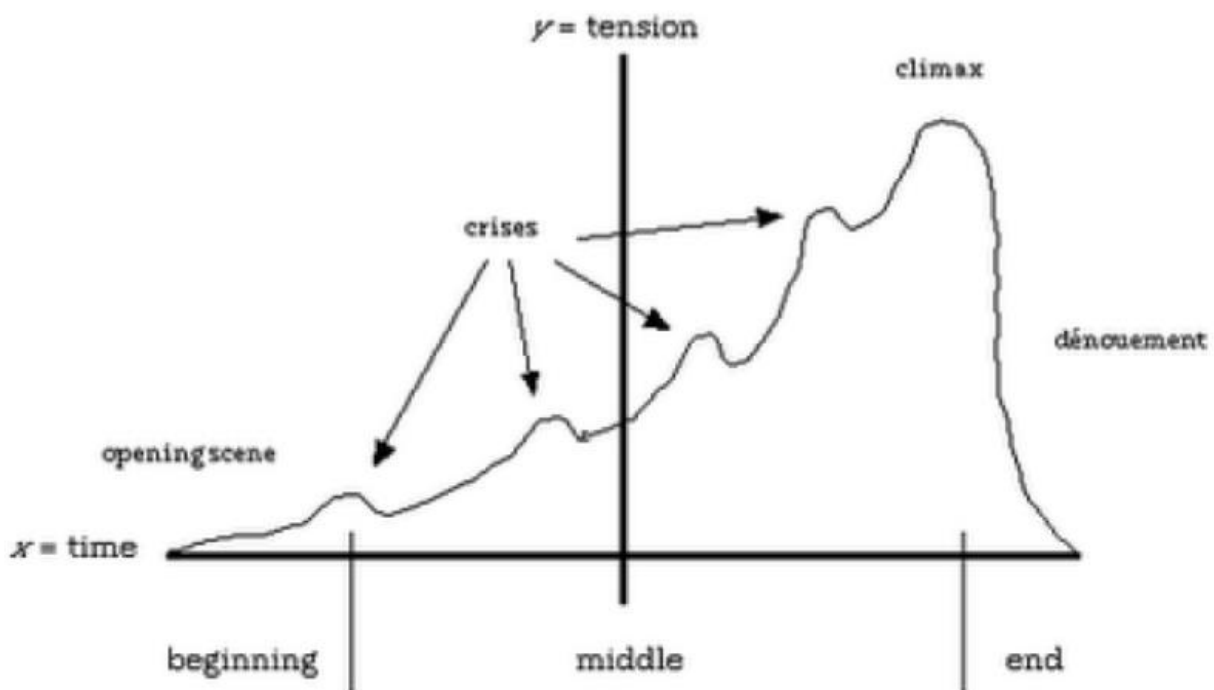
Dos of Creative Writing

1. **Write as much as you can.** This is also pretty well known advice, but just in case you only tried the advanced tips, remember that beginner tips work very well too.
2. **Try to make your openings as compelling and grabbing as possible.**
3. **Hunt for new writing methods, processes and advice.** It's all very well to follow a given writing method, a given process, and some given advice. But after some time, when you feel your writing getting stale, it's time to step out of your boundary a little bit and hunt for everything new.

Classic Narrative Arc



Story Arc



Practice writing 10 minute stories:

- Write about a time when you felt scared.
- Write a story that begins with the line: *They had almost made it.*
- Write a story with the following title: The Phone Call
- Write about an event you have been to or been involved in. This could be a school show, an assembly, a presentation, or anything similar.
- Your story must be set in your local town or village. Create a story about something strange happening there.
- Write about a time you felt ashamed or embarrassed.
- Write a story with the following title: The Emergency.
- Write a story beginning with the following: *I had never seen anything so disgusting in my life.*

Practice writing in 80 words or less:

- write a story about someone watching somebody else.
- write a story about someone's journey on public transport.
- write a story about someone waiting for an important message.
- write a story about a wild animal stalking its prey in the jungle.

PAPER 2 – Writing for a Purpose

Paper 2; Section B

Inform and Persuade

40 Marks; 24 Content, 16 Accuracy

5 Minutes to Plan; 40 Minutes Writing

You will be given an assertion (forceful statement of fact or belief) or a statement of opinion.

You will be then asked to write an article FOR or AGAINST the assertion or statement.

What to include:

- Persuasive techniques
- Ambitious vocabulary
- Standard English; match the style to the register
- Range of punctuation
- Coherence; link your vocabulary, phrases, clauses, sentences and paragraphs.

Structure:

- Establish the topic you are considering
- Set out your point of view in relation to the statement, introducing this in a general way rather than giving specific points of argument
- Engage your reader and demonstrate awareness of the text type/form and purpose
- Use a wide range of sentence forms

Q5. Article Task

Learn and use the PERSUASIVE writing skills effectively.

Identify the TAP first:

- TEXT TYPE/FORM: for example, a letter, speech, magazine or newspaper article.
- AUDIENCE: this might be the general public but could be more specific, for example teenagers or parents.
- PURPOSE: you will be expressing your POINT OF VIEW so will be writing to INFORM, PERSUADE, ARGUE or a combination of these purposes.

Advice:

- If the writing task presents you with a topic or issue you don't feel strongly about you will have to adopt a viewpoint and work out some reasons – 'I don't know' will NOT count.
- Using a spider diagram linked to an opinion line can also help you to generate and organise ideas for your writing.
- Beware of using the same idea or point more than once. Your argument should present and explore one idea per paragraph.
- If you are asked to write a formal letter set out your letter in the correct format; if you know the person you are writing to then sign 'Yours Sincerely'; if you do not know then start 'Dear Sir or Madam' and sign 'Yours Faithfully'.
- A personal anecdote for the exam does not have to be true.

Craft your Opening; Engaging Introductory Paragraph

Technique	Example
A rhetorical question	Why on earth have we introduced the awful American prop in this country?
A list	Satin dresses, bow ties, limos and hairspray.
A short sentence	The school prom is here to stay.
An assertion	The school prom is a ridiculous waste of time.
An interesting or shocking fact	85% of secondary schools now run a school prom to end the GCSE year.
An explanation of purpose	I am writing to you to highlight my concerns about the introduction of the school prom in the UK.
A balanced statement	The school prom may well be a waste of time for many, but for some it is the highlight of their school experience.
A short anecdote	It was only last year that my 16-year-old sister spend about three months of her life in a state of extreme anxiety; no, not about her GCSEs, but about the school prom.
A clichéd opinion used sarcastically	Of course, all members of the older generation know that every teenager is obsessed by their phone. We walk around all day with our eyes focussed on the screen while our thumbs skitter across the glass with frightening agility, sending unsuitable texts to our friends.

Use a Range of Punctuation

Punctuation Mark	Purpose and Use
Question Mark ?	Rhetorical Question
Exclamation Mark !	Emphasise how ridiculous an opposing viewpoint is.
Ellipses . . .	Leave the reader thinking
Colon :	To begin a list
Semi-colon ;	Used to link two closely connected sentences

Structure your Viewpoint

Problem plus solution: Outline a problem and give a solution. The solution should be in line with the point of view you are arguing.
Cause and effect: Explain the negative or positive effects of a particular cause to support the point of view you are arguing.
Argument plus counter argument: Outline an argument that others might put forward on the topic only to dismiss that point of view with your own viewpoint.

Use Discourse Markers

Building your Argument	Contrasting Viewpoints	Asserting your Point of View
Similarly	Alternatively	It is my view that
Therefore	However	It is undeniable that
As a result	Nonetheless	It is a well-known fact that
Firstly, Secondly . . .	Despite this	It is clear to me that
Furthermore	Conversely / In contrast	It is generally agreed that
In addition	On the other hand	In my experience

Non-Fiction Texts.

Letter should include the correct format:

- the use of addresses
- a date
- a formal mode of address if required e.g. Dear Sir/Madam or a named recipient
- effectively/fluent sequenced paragraphs
- an appropriate mode of signing off: Yours sincerely/faithfully.
- Good punctuation, vocabulary and grammar.

Articles should include the correct format:

- a clear/apt/original title
- a strap line
- subheadings
- an introductory (overview) paragraph
- effectively/fluent sequenced paragraphs.
- Good punctuation, vocabulary and grammar.

Text for a Leaflet

- a clear/apt/original title
- organisational devices such as inventive subheadings or boxes
- bullet points
- effectively/fluenty sequenced paragraphs.
- Good punctuation, vocabulary and grammar.

Text for a speech

- a clear address to an audience
- effective/fluenty linked sections to indicate sequence
- rhetorical indicators that an audience is being addressed throughout
- a clear sign off e.g. 'Thank you for listening'.
- Good punctuation, vocabulary and grammar.

PURPOSE

Persuade
Argue
Entertain
Describe
Inform
Advice

LANGUAGE
FEATURES

AUDIENCE

Formal
Informal
Adults/Children
Subject specific words – JARGON?

FORM

Letter
News article
Report
Speech etc.

Persuasive Language Techniques

Alliteration

Facts

Opinions

Rhetorical question

Emotive language

Statistics

Tripling (rule of three)

HOW TO WRITE A GOOD SPEECH

1. Have an inspiring **OPENING** and **ENDING**. Eg The shock of the ...
2. Appropriate (suitable) **TONE** of **VOICE**. Eg sincere for a serious issue, humour for comedy etc
3. Adapt speech for **PURPOSE** and **AUDIENCE**. Eg teenagers, mixed audience, elderly, children etc
4. Organise **IDEAS** logically and do not confuse the audience.
5. Use **EMOTIVE** language to **CONVINCE** your audience that what you are saying should be listened to. Eg Even if they put us in chains, torture us and leave us to bleed we will not move. Blood will be our victory!
6. Use **RHETORICAL QUESTIONS** – asking a question for persuasive effect without expecting a reply (because the answer is obvious). Eg: Was he not a good man? (knowing that the audience agree anyway)
7. Make sure you are writing in the **CORRECT PERSON**
Eg I believe that ... I knew him well ...
8. Use interesting facts and figures Eg 200 000 people ... with diagrams or charts to help your audience visualize it.

RHETORIC was the art of using eloquence (grand, effective speech) for persuasive effect in public speaking. It was taught in medieval universities and included techniques such as elaborate figures of speech (eg simile, metaphor), memorisation and delivery (how it was said). The **Romantics** said it was insincere and far too grand. Today we use it to describe writing that **PERSUADES** the reader.