

# English Language Paper 1 Question 5 – Structuring a narrative

## 1. Drop your reader into the action

| Drop type                              | Example  |
|--|--|
| Short. Short.<br>Long. Long.<br>Short. | A scream. A yell. A cry that seemed to shatter the silence of the night. A cry that seemed to echo for miles and miles like a roll of thunder. A bellow.   |
| This story started...                  | This story started thirteen years ago. It started on a day when I thought my life was over, a day when I thought nothing would be the same again, a day I thought I would never overcome. It started with thunder. |
| What was I thinking?                   | What was I thinking? Packing my things, running away, leaving it all behind. Where did I think I was going?  |

## 2. Panorama – paint a picture of your setting

- We structure a panorama high to low, wide to narrow, zooming in slowly.
- We describe the five senses but avoid simplistic 'I can' descriptions.
- We use lots of personification when describing our panorama.
- We use vivid colours to bring our descriptions to life.

Rain hammered violently at the window. Thudding angrily, drops fell like bricks. It was as though God was having a tantrum. The sky itself was now a spider-black haze of cloud and fog and misery: the sun had retreated, giving away to winter's menacing army. A sudden flash of luminous light flickered tenaciously. In the distance, like the cacophonous pounding of a kick-drum, thunder rolled... crashed... erupted. It grew closer, like a predator inching towards its helpless prey, and soon forks of lightning were stabbing down.

The sun rose like a God from behind the horizon. Its golden arms reached out over land, drenching it in a butter-yellow glow. Clouds parted. They disappeared hastily from the scene, skipping away from the apricot sky to bother some other place. It was as though peace itself was awakening upon the land, yawning sleepily. In the now lemon-light of morning, a rainbow of flowers seemed to spring up from the ground and twirl cheerfully; bluebells and poppies and pansies all danced in the gentle breeze of a new day.

## 3. Zoom in on your main character

- We use 'show not tell' when zooming in on a character.
- We zoom in on the character's clothing and body language.
- We zoom in on what other people say.
- We use a single line of dialogue.

| Character                           | Description   |
|-------------------------------------|---|
| An old man with memories of the war | His wizened face was buried behind a scarf – a shelter from the icy wind. Snow had blanketed the once-green fields, and he stumbled nervously, crouching defensively against the violent gusts that pummelled the air. In the distance, a cavernous roll of thunder echoed like rifle fire, and his heart swooped and dived like it had many years ago in the trenches. His sergeant had always said that he was the bravest soldier in the brigade. Relentless. Determined.<br><br>"Not today..." he croaked feebly. |

## 4. Zoom Out on the action

- We know that something needs to happen.
- We know that something needs to change.
- We use sensational sentences.

He didn't even know where he was going. The more he walked, the more he realised with horror that his granddaughter could be anywhere. She could be dead, buried, lost for good. Nobody, not the police, nor her friends, knew where she had vanished to. But something told him he could find her. Something told him that she was out there, waiting for him, holding on for him to rescue her. That's when he heard it. A single scream. A scream that could cut through a cacophony of noise.

It came from the forest, rising up like a beacon. His heart began to beat louder than ever, hope pumping furiously through his veins. He felt as though he began to float, his shaky steps becoming confident, wild strides. He was running. Running like he hadn't done for years, as if he were young again.

## 5. Flash to a memory

- We introduce a flashback with a trigger.
- We write a flashback with a sense of ambiguity, almost like a broken memory.
- We end the flashback with a realisation.

Running like he was back on the front-line, charging, yelling, screaming, thrashing. Age fell away from him like sand through fingers, and a broken montage of his youth flashed before his eyes – terror, fear, hope. The forest trees became soldiers in his mind, and a second scream shattered like bombs and artillery fire. It was there, in that moment, that he realised he could do this. He could find her, and bring her home.

## 6. End where you began

- We end where we began.
- We use repetition to create a cyclical structure.

| Type                                   | Drop   | End   |
|--|--|---|
| Short.<br>Short. Long.<br>Long. Short. | A scream. A yell. A cry that seemed to shatter the silence of the night. A cry that seemed to echo for miles and miles like a roll of thunder. A bellow.   | A scream. A yell. A cry. She felt its breath on the back of her neck.   |
| This story started...                  | This story started thirteen years ago. It started on a day when I thought my life was over, a day when I thought nothing would be the same again, a day I thought I would never overcome. It started with thunder. | And so here we are. This story started with thunder, but it ends with rain.   |
| What was I thinking?                   | What was I thinking? Packing my things, running away, leaving it all behind. Where did I think I was going?  | Nervously, silently, I walked up to the front door and rang the bell. What was I thinking? That it was time to go home. |

# English Language Paper 1 Question 5 – Tools for writing

|           |            |              |             |                |            |             |            |
|-----------|------------|--------------|-------------|----------------|------------|-------------|------------|
| white     | pearl      | alabaster    | snow        | tan            | beige      | macaroon    | hazel wood |
| ivory     | cream      | egg shell    | cotton      | granola        | oat        | egg nog     | fawn       |
| chiffon   | salt       | lace         | coconut     | sugar cookie   | sand       | sepia       | latte      |
| linen     | bone       | daisy        | powder      | oyster         | biscotti   | parmesan    | hazelnut   |
| frost     | porcelain  | parchment    | rice        | sandcastle     | buttermilk | sand dollar | shortbread |
| yellow    | canary     | gold         | daffodil    | orange         | tangerine  | marigold    | cider      |
| flaxen    | butter     | lemon        | mustard     | rust           | ginger     | tiger       | fire       |
| corn      | medallion  | dandelion    | fire        | bronze         | cantaloupe | apricot     | clay       |
| bumblebee | banana     | butterscotch | dijon       | honey          | carrot     | squash      | spice      |
| honey     | blonde     | pineapple    | tuscan sun  | marmalade      | amber      | sandstone   | yam        |
| red       | cherry     | rose         | jam         | pink           | rose       | fuchsia     | punch      |
| merlot    | garnet     | crimson      | ruby        | blush          | watermelon | flamingo    | rouge      |
| scarlet   | wine       | brick        | apple       | salmon         | coral      | peach       | strawberry |
| mahogany  | blood      | sangria      | berry       | rosewood       | lemonade   | taffy       | bubblegum  |
| currant   | blush      | candy        | lipstick    | ballet slipper | crepe      | magenta     | hot pink   |
| purple    | mauve      | violet       | boysenberry | blue           | slate      | sky         | navy       |
| lavender  | plum       | magenta      | lilac       | indigo         | cobalt     | teal        | ocean      |
| grape     | periwinkle | sangria      | eggplant    | peacock        | azure      | cerulean    | lapis      |
| jam       | iris       | heather      | amethyst    | spruce         | stone      | aegean      | berry      |
| raisin    | orchid     | mulberry     | wine        | denim          | admiral    | sapphire    | arctic     |
| green     | chartreuse | juniper      | sage        | brown          | coffee     | mocha       | peanut     |
| lime      | fern       | olive        | emerald     | carob          | hickory    | wood        | pecan      |
| pear      | moss       | shamrock     | seafoam     | walnut         | caramel    | gingerbread | syrup      |
| pine      | parakeet   | mint         | seaweed     | chocolate      | tortilla   | umber       | tawny      |
| pickle    | pistachio  | basil        | crocodile   | brunette       | cinnamon   | penny       | cedar      |
| grey      | shadow     | graphite     | iron        | black          | ebony      | crow        | charcoal   |
| pewter    | cloud      | silver       | smoke       | midnight       | ink        | raven       | oil        |
| slate     | anchor     | ash          | porpoise    | grease         | onyx       | pitch       | soot       |
| dove      | fog        | flint        | charcoal    | sable          | jet black  | coal        | metal      |
| pebble    | lead       | coin         | fossil      | obsidian       | jade       | spider      | leather    |

| No. | Sentence type and example  |
|-----|--|
| 1   | The more, more, more sentence:<br>The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.   |
| 2   | The less, less, less sentence:<br>The less I tried, the less I cared, the less I got.  |
| 3   | The sentence, comma and list of ing-verbs sentence:<br>The road unwound on and on, rising, falling, rising, turning, falling.  |
| 4   | The list of prepositions after a verb sentence:<br>She looked down, away, around, far from the dazzling light in the darkness.                                       |
| 5   | The comparative (-er), more, more sentence<br>Every day, Kitty felt smaller, more ugly, more useless.  |
| 6   | The 4 x adjective 'of' sentence<br>I felt full, full of food, full of bad television, full of incessant chat.  |
| 7   | The two similes sentence:<br>It could have been Esther's, as black as jet, as dark as the night.   |
| 8   | The three verb sentence:<br>The monster pushed, crashed, smashed its way through.  |
| 9   | The not, nor, nor sentence:<br>Nobody, not the postman, nor the housekeeper, nor Jim himself knew how the letter had got onto the doormat.                           |
| 10  | The two -ings at the start sentence<br>Raising a hand to my brow, shielding my eyes from the rain once more, I saw no one.   |
| 11  | The so, so sentence:<br>There was one item, so small, so unrecognisable, it didn't register.   |
| 12  | The adjective-ed sentence:<br>Scared for her life, Anna searched frantically for the key.  |
| 13  | The wasn't the word sentences:<br>Disgusting wasn't the word. There were no words to describe what lay before her.   |
| 14  | The 3 adjectives at the start sentence:<br>Ruthless, dangerous, lethal, the animal leaps for its prey.   |
| 15  | The almost, almost, when, then sentence:<br>I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.          |
| 16  | The one of those, one of those sentence:<br>It was one of those days, one of those when the air was cold and crisp and the birds' melodious singing pierced the air. |
| 17  | The 'as if verb' sentence:<br>He pulled absently at some grass, as if searching for memories.  |

|            |   |
|------------|---|
| Angry      | Furious, fuming, livid, irate, seething, enraged, infuriated          |
| Mean       | Cruel, forbidding, callous, malicious, despicable, detestable         |
| Sad        | Blue, miserable, melancholic, despairing, dismal, forlorn, despondent |
| Abandoned  | Uninhabited, deserted, forsaken, discarded                            |
| Happy      | Glad, joyous, contented, cheerful, blissful, euphoric                 |
| Dark       | Dim, unlit, black, inky, unilluminated, the abyss                     |
| Bright     | Dazzling, beaming, radiant, vivid, blazing                            |
| Lonely     | Isolated, solitary, lonesome, secluded                                |
| Mysterious | Secretive, enigmatic, peculiar, curious, inexplicable                 |
| Loud       | Deafening, roaring, booming, ear-splitting, thundering                |
| Eerie      | Unnerving, sinister, abnormal, strange, unsettling                    |
| Worried    | Anxious, concerned, apprehensive, troubled, perturbed                 |
| Peaceful   | Tranquil, soothing, serene, harmonious                                |

**Colon**  
Sentence 1: reason / explanation.

↓  
because

The night was treacherous: violently, rain pummelled the land.

**Semi-colon**  
Sentence 1; sentence 2.

↙   ↘  
and   so

The sun rose like a golden giant; the world awoke in a peaceful harmony.

# English Language Paper 2 Question 5 – Writing to express a point of view

## Sophisticated phrases

**For myriad reasons** – *for many reasons* – e.g. For myriad reasons, too many people choose to litter.

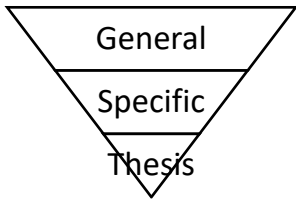
**Inevitable consequences** – *definite consequences of an event or action* – e.g. The inevitable consequences of littering are clear: you will deface the environment and cause harm to wildlife.

**Conscience pricking** – *something emotive that causes you to reflect on your own conscience and behaviour* – e.g. To hear of animals caught in plastic waste is conscience pricking. How can we continue to show such little regard for the impact of littering?

**Moral imperative** – *a moral duty or obligation; it must be done if we are to be a good person* – e.g. It is our moral imperative to clean up our streets, and then to keep them clean.

**Civic responsibility** – *the responsibility of a citizen in a society* – e.g. It is your civic responsibility to contribute to the protection of our community and its environment.

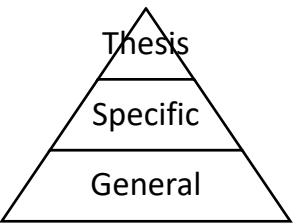
**False dichotomy** – *presenting two contrasting opinions are presented, ignoring alternative ideas* – e.g. it is a false dichotomy to suggest we are either for or against war; some may recognise its cruelty, while acknowledging its necessity.



| Examples of positive metaphors | Examples of negative metaphors |
|--------------------------------|--------------------------------|
| A cure                         | A plague                       |
| A door                         | Chains                         |
| A plant / tree / flower        | Darkness                       |
| A light                        | Death                          |

| Introducing the counterargument              | Providing a critique         |
|--|------------------------------|
| It is true, of course, that...               | Despite this, ...            |
| Furthermore, some are of the opinion that... | However, we must consider... |
| Although some carry the belief that...,      | it is clear that...          |

|   |  |  |
|---|--|--|
| <b>Syndetic Listing</b><br>Listing with the use of conjunctions like 'and'.<br>E.g. 'He loves apples and oranges and lemons and bananas.'           | <b>Asyndetic Listing</b><br>Listing without the use of conjunctions, using commas.<br>E.g. 'He loves apples, oranges, lemons, bananas.'            | <b>Declarative sentence</b><br>A sentence that is a statement or assertion.<br>E.g. 'I love apples!', 'That fruit is an orange.'                 |
| <b>Anaphora</b><br>The repetition of words at the start of sentences or clauses.<br>E.g. 'He loves apples. He loves oranges. He loves many fruits.' | <b>Epistrophe</b><br>The repetition of words at the ends of sentences or clauses.<br>E.g. 'He loves apples. He eats apples. He celebrates apples!' | <b>Hypophora</b><br>Asking a rhetorical question and then providing an answer.<br>E.g. 'What does he love? Apples! When does he want them? Now!' |



**Flip the metaphor!**

| Examples of positive metaphors | Examples of negative metaphors |
|--------------------------------|--------------------------------|
| A cure                         | A plague                       |
| A door                         | Chains                         |
| A plant / tree / flower        | Darkness                       |
| A light                        | Death                          |

Introduction

Counter-argument - 'It is true, of course, that...'

Argument - 'However, we must remember that...'

Anecdote - 'Consider the story of...'

Conclusion

*Dirty, dilapidated, decrepit: these are just three words to describe the streets of Britain. Many communities up and down the country are sick of living in towns and cities that are marred by a plague of litter and waste. It is time to pull together and cure our towns of rubbish once and for all.*

*It is true, of course, that it is a false dichotomy to suggest that we either keep our streets clean or we are dirty and lazy. Some areas of the community do not have enough bins; this can, therefore, unintentionally result in litter as people struggle to find somewhere suitable to throw their rubbish away. Despite this, we cannot let failings of the local council justify us defacing our own streets – it is our civic responsibility to keep the area we live clean. Furthermore, some are of the opinion that littering is not even a significant issue in our local area. However, we must consider the standards of cleanliness in places like Singapore, where harsh fines keep the city a spotless haven. Although some carry the belief that cleaning up the local area is not their responsibility, it is clear that it is our moral imperative to work together, as a community, to make this a town to be proud of.*

*We must remember that the majority of this community wants to see the streets clean and free from litter. Why? Because they want to feel proud of where they live. Because they want their home to be a positive reflection of them. Because they want their children growing up to respect the world around them. Furthermore, we must avoid littering if we want to protect our local wildlife: there has been much media focus on the harm that plastic waste can have on animals who find themselves trapped and injured – or killed. There is also the simple fact that throwing litter encourages others to throw litter. It desensitizes the community to litter. We start to accept litter. It is our civic duty not let that happen. It is our civic duty to tidy up our streets.*

*Consider the recent clean streets pledge of Bristol's Mayor Marvin Rees. Bristol's Mayor has vowed that the city will be measurably cleaner by 2020. No litter. No fly tipping. No dog fouling. No gum. No weeds. It sounds like a utopia. A utopia that can only be achieved through vision, hard work, and investment. While the Mayor pledges to clean up the streets by investing in more bins and more street cleaners, he also pledges to be harsher and firmer when punishing those who do not work to keep the city litter free. Why can our town not take a leaf out Bristol's book? We need to work together.*

*To conclude, it seems like our only option is to roll up our sleeves and do it for ourselves. Let us not sit behind our computers or on our sofas complaining about the state of our towns and cities. Clean, cared for communities: that's what I'd like to see.*



# English Language Paper 2 Question 5 – Writing to express a point of view

## Planning an answer

1. TAP the text
2. Sketch the 5-part structure
3. Identify three counter-arguments
4. Identify three arguments
5. Apply 'Why, why, why?' to your arguments
6. Identify a realistic anecdote
7. Make note of a possible first line and last line to create a cyclical structure

### Practice Questions

1. "Obsession with overnight TV success on programmes such as X Factor and Love Island has made young people forget the value of hard work." Write a speech for a school assembly in which you agree or disagree with this statement.
2. "Volunteer charity work is something everybody should get involved with. We might not all be able to give money to those in need, but we can give time." Write an article for a broadsheet newspaper expressing your opinion on this statement.
3. "Studying subjects like art, music and drama is just as important as studying subjects like English, maths and science. All of these subjects should be compulsory." Write a letter to your head-teacher where you explain your point of view on whether art, music and drama should be a compulsory subject.

