

## Chapter 1: The basics

### Chapter 1.1 • Understand vocabulary

1

*For example:*

brillig: dark, moonlight, cold

slithy: slippery, green, shiny

toves: shadows, feet, shapes

gyre: swerve, float, dance

gimble: move, bounce, flicker

wabe: darkness, pit, clearing

2

They start with a capital letter.

3

toves; wabe; brillig (if used as an abstract noun)

4

[did] gyre and gimble – past tense after 'did'

6

a) determiner; determiner

b) pronoun

c) pronoun

d) pronoun

e) determiner; pronoun

7

a) In the first sentence, 'the' implies it is the best or only book; in the second, 'a' implies it is one of many such books.

b) In the first sentence, we get the impression of birds circling the beach over the heads of the people; in the second, it seems the gulls are being aggressive, diving towards people with an ominous sound.

8

a) **nouns:** dog/terrier, park/grass, man/owner; **verbs:** ran/pelted

b) The second sentence tells us more information about the dog, how it was moving and its relationship with the man.

9

*Possible answers:*

a) vital; essential; crucial b) ancient; mature; aged c) penniless; needy; desperate; d) hurriedly; hastily; briskly e) cleverly; convincingly; definitely

## Chapter 1.2 • Understand clauses and phrases

**1**

Although I had often wondered: main verb is 'wondered', auxiliary is 'had', tense is past perfect

I never did ask Susan: main verb is 'ask', auxiliary is 'did', tense is past after 'did'

why she hit him: main verb is 'hit', no auxiliary, tense is simple past

**2**

*Possible answers:*

The girl glanced nervously around her, seeming scared of someone.

The girl, who was moving quickly through the crowd, glanced nervously around her.

The girl glanced nervously around her; she seemed scared of someone.

The girl glanced nervously around her as she moved quickly through the crowd.

**3**

a) Listening to him tell it has worn her out completely.

b) As they passed them, the girl began to whine.

**4**

*Possible answers:*

a) A strange-looking woman stopped to buy some of the delicious apples.

b) The beautiful young girl gazed out of the open door.

**5**

'He was talking so quickly ...'; 'Each of the students is responsible for ...'; 'There are loads of problems ...'

**6**

If I had more money, I could do more interesting things.

If I had had more money, I could have done more interesting things.

If I get more money, I will do more interesting things.

## Chapter 1.3 • Understand sentence structures

1

a) command; b) question; c) statement; d) exclamation

4

*Possible answers:*

My school is huge so I got lost several times in my first week.

Because my school has over 3000 students, the corridors are always busy.

I really like my school now as/because/since it is a very friendly school.

5

a) They add more information to the argument. They make it more convincing.

b) The argument is the same, but less subtle.

c) Comment clauses like 'I would argue' can be left out without affecting the meaning.

8

A few miles south of Soledad, the Salinas River drops in close to the hillside bank  
and runs deep and green.

The water is warm too ...

On one side of the river the golden foothill slopes curve up to the strong and rocky Galiban  
Mountains ...

... on the valley side the water is lined with trees

## Chapter 1.4 • Use punctuation accurately

1

Text 1: speech marks, exclamation marks, full stops, ellipsis, commas

Text 2: full stop, question marks, exclamation mark

2

Speech marks, full stops and commas are necessary. Exclamation marks, questions marks and ellipses add interest.

3

*Correct:*

As is it getting dark now, we should leave.

I am busy with revision; I can't go out tonight.

There are two things I know about this issue: it's a problem for families, and it's getting worse.

4

*Possible answer:*

The graffiti that was cleaned off the park wall last week has all come back again. Expletives have been sprayed on the wall, including insults aimed at the police. Local resident Bob Jones, 63, said, 'It's disgusting. Kids play around here and you wouldn't want them seeing this filth.'

5

**a)** omission (What is); **b)** possession; **c)** omission (do not); **d)** omission (should not);

**e)** possession; **f)** possession

6

Correct: a), b)

**c)** 'boy's' should be 'boys' as it refers to boys in general

**d)** 'our's' should be 'ours' as it is a possessive pronoun

**e)** 'reason's' should be 'reasons' as there is no possession involved, just a plural

**f)** 'it's' should be 'its' as it is a possessive adjective

## Chapter 1.5 • Use paragraphs effectively

1

a), d), e), f)

2

- Paragraph 2 links back to paragraph 1 using a related question which it then goes on to answer. Paragraph 3 adds further detail to paragraph 2, introduced by 'Furthermore'.
- **Pronouns referring back** (e.g. School uniforms: They belong ... they do not ... they cause ... Ties tied too loosely, shirts not tucked in, skirts of the wrong length: ... these rules ... these are all ...)
- **Conjunctions and adverbials** (e.g. ... along with ... Although many would argue otherwise ... but cause)
- **Repetition** (e.g. School uniforms ... uniform code; discipline and order ... cause discipline problems ... cause discipline problems ... strict rules ... these rules)

## Chapter 2: Writing to inform and explain

### Chapter 2.1 • Use precise and appropriate vocabulary

1

#### Information provided:

- name, fact it is an app, 'make-up' magic, 99p
- lists *all* the key features, e.g. 'instant upload', 'crop', as well as price, version, etc.

#### Language used:

- uses personal pronoun 'we', uses familiar informal language such as 'mates', abbreviations (Let's, 'we've', etc.)
- less personal – no sense of who writer is; information not in complete sentences; uses lists, technical language like 'red-eye', 'crop', etc.

#### How information is presented and organised:

- written in paragraphs of complete sentences
- written with intro sentence followed by bullet point list of features

2

**a)** wow; **b)** mates; **c)** reckon; **d)** totally sorted; **e)** loads of

3

*Examples of shortened words/phrases:* 'Let's', 'pics'; 'wanna', 'fab', 'they've', 'glam'

Tone is chatty and friendly, as if between teens.

4

advanced editing; crop; red-eye reduction; super zoom: wider shots; effects – sepia, retro, neon, fish-eye; video; camera options; manual; auto settings; instant upload

More in text 2 as this is text within the application shop/store where people are looking to buy for the features.

5

Text 1 addresses reader directly.

7

- a)** 'as a dancer'
- b)** 'on the Berlin stage'
- c)** 'In the 1920s'

8

- a)** 'innovative'
- b)** 'prosperous, cultured'
- c)** 'limitless'

## Chapter 2.2 • Write sentences for clarity, sequence and purpose

1

a) compound; simple; compound; simple

b) It's a report so focuses on the key facts, and nothing else.

c) Two goldfish have been killed/mauled by the cat who escaped when disturbed.

2

Number of thieves, how dressed, where and when they did it, and what they stole

3

The compound sentence provides simple, and quite dramatic information. The complex sentence adds a further explanation that is a little less immediate and describes what happened later.

4

'The first'; 'a short while later'; 'Last night'; 'yesterday's'; 'as late as possible'; 'before'; 'on Monday'

5

The sentences in order are – complex, simple and then compound.

A more effective order would be:

The gang simply disappeared into thin air. Their (*possessive pronoun refers back to 'the gang'*) escape route had been well planned and they left no evidence behind them. From that moment (*adverbial refers back to the gang disappearing*), there was never a chance the police would recover the jewels, despite extensive use of road-blocks, enquiries and conversations with underworld contacts.

6

Sentence	Active or passive	Reason/effect
'A Mercedes van was later found burnt out.'	passive	The fact of what was found and burned is more important than 'who' – which we know.
'The gang broke through the airport's security fence at a point between two construction sites.'	active	Describes the direct drama of the act – as if we are watching it.

7

This uses a form of the passive as the 'shots' and 'no one' become the 'new subject'; they can't be described as subjects in the normal sense as they don't 'do' the action, but receive it. It has been stated like this to foreground the *lack of* action, of violence.

8

The worth of the jewels is noteworthy.

The fact it's a gang who are responsible – suggests organised and planned.

Mention of 'Thieves' and the money per minute foregrounds speed and extent; jewels are less important.

9

passive, active, active

## Chapter 2.3 • Use punctuation, prepositions and prepositional phrases to explain clearly

**1**

The missing words are important to tell us where things are in relation to each other. They are prepositions.

**2**

'Boris Martin' could be one or two persons; the 'car park' could be a noun, or a noun 'car' followed by a verb 'park'.

**3**

*For example:*

- Leave the briefcase under the ledge by the front wall of Number 7, Bond Street, then wait outside the tube station.
- After Boris, Martin and Zak arrive, drive them to the car. Park under the sign for the exit.

*OR:*

- After Boris, Martin and Zak arrive. Drive them to the car and park under the sign for the exit.

**5**

at the top of; close to; down; across; To your right; near to; above; to your left; towards; under; between; to; by; on; beyond (to the West)

**6**

then; as; before

**7**

1. to explain what Smugglers' Adventure is
2. to provide detail about the view



## Chapter 2.4 • Select different tenses and modal forms to hypothesise and give reasons

1

- a) second
- b) first
- c) third

2

Near to 'possible'

3

Small local shops could have been given support.

4

- (If we want our high streets to prosper, we need to think about what we can do save them.)  
Certain that this is the solution, not certain it will happen.

- (If we focus on those things that cannot be done online – meeting people face to face, tasting locally produced food, and so on – then we might reinvigorate our local shops.)  
Thinks this is a possibility.

5

'may make', 'might make', 'could make' will all do here.

## Chapter 2.5 • Use a range of paragraph styles, including those with topic sentences, to provide information

**1**

The words 'several signs' tell us that the paragraph will explain what these signs are. The words are near the front of the sentence.

**2**

No, because the connectives of time 'For a start' and 'Then' both refer back to a previous idea; 'Finally' is adding an additional point.

**3/4**

The topic sentence is the last one because it is the more general, summative sentence whilst the others provide the detail. If we took away the summative phrase, 'All in all' and said, 'Crocodiles' rather than 'they', the sentence could go equally well at the beginning, in the traditional place for a topic sentence. The order here provides variety and an element of drama.

**5**

'Attacks' on humans

**6**

*For example:*

Crocodiles, such as the Indian mugger, have been known to attack humans with devastating consequences. There was the fatal attack on a Chinese girl, aged just 9, in Guangxhi region in 2009. Then, in 2011, a 21-foot was captured after several fatal attacks in the Philippines.

**7**

**a)**

1. Falcon displays during the summer
2. The skilled training required to train a hawk
3. The long history of falconry

**b)**

2. 'As has been suggested the process of training a hawk is very skilled'
3. This is less certain: the final sentence refers to the 'ancient skills' but unlike the first sentence doesn't mention the 'specialised words'. Because the final paragraph is summative and refers to different things, a clear topic sentence is less easy to locate.

**c)**

1. Future – looks forward to the coming summer for the writer and reader. Makes it seem current.
2. Present – often used when describing a process or explaining how to do something.
3. Past (mostly) to describe the sport's history, but moves back to the future when reminding the reader about the summer displays.

**d)**

Words such as 'Once', 'First', 'Then', 'To start with'

**8**

**a)** Words or phrases that reference back to previous information make it difficult for these paragraphs to be reordered; the determiner 'These' in 'These ... words' refers to specific words from the previous paragraph.

**b)**

- 'These words' references back.
  - 'As has been suggested' uses the past tense to describe information already provided.
- c) Structurally it links us back to the opening paragraph and the summer displays the reader might or could go to.

## Chapter 3: Writing to argue and persuade

### Chapter 3.1 • Select vocabulary to make your viewpoint clear and influence your reader

1

Interviewer thinks the protester's actions were foolish and dangerous; the protester feels he/she had no option but to act. Emotive words such as 'foolishly released' and 'ridiculous idea' suggest this.

2

Very strong. They use powerful phrases such as 'foolishly released', 'completely endangered', 'utterly reject', 'out-dated', 'ill-conceived', etc. These are mostly negative or strongly critical.

3

Noun phrase	Verb modified by adverb
ridiculous idea	completely endangered
defenceless creatures	utterly reject, you keep ... simply for ...

4

It would lessen the strength, or make the point more neutral.

5

misguided; understandable; a little reckless; key role

8

Statement	Scale of 1–10
I <b>don't mind</b> seeing animals in captivity.	1
I <b>detest</b> watching them do tricks.	10
I <b>hate</b> the way they are kept in cages.	8
I <b>dislike</b> the idea of zoos.	2
I <b>object to</b> spending money to view wild animals.	4
I <b>disagree with</b> keeping any animals confined.	3

10

Negative	Neutral	Positive
haul up scrawny dirty beasts abuse squalid cunning	thin climb contribution beings treatment go towards	generosity thoughtful support donation

**11**

*Possible annotation:*

'cunning beasts' – 'cunning' suggests intelligence, but of a sort that might involve misleading or fooling others; 'beasts' implies primitive creatures and has connotations with similar words such as 'beastly', reminding us of animals' inhuman qualities.

**12**

<b>Noun phrase</b>	<b>Means</b>	<b>Effect</b>
'dreadful scar'	Terrible mark or wound	'dreadful' is very powerful, suggesting the wound made on our humanity is extreme. The use of 'scar' implies a raw, painful mark that will last forever – but here it is being used metaphorically so it is a terrible memory of what we have done.
'dirty and small cage'	Unclean, not large	Informs us that the state of the cage is poor and it is not big but does so in a more descriptive, less emotive way.
'bad thing'	'Not a good situation'	Weak description, and very general, so has little impact

## Chapter 3.2 • Use imperative and modal verbs to convey tone and levels of certainty

1

Unlikely to persuade because it's too aggressive and also mixes up ideas (being annoying and talking about dangers).

Start in a more polite way and use less aggressive language.

2

It is powerful but it makes the tone more aggressive.

3

may damage; might be enjoyable; can be annoying; you could ... fit; could work with; will improve

4

Paragraph should mention the slightly less certain tone of the verb structures – they suggest possibility, not certainty, for the most part. The language is more formal and courteous – for example, instead of the 'loads' of dangers, there is 'concern about the issues'. The writer also gives more developed evidence and support for the points made. He/She finishes with the more certain 'will' to highlight the clear benefit of following the suggested course of action.

5

The first tells us there is a possibility that the person will act. The second suggests *obligation* – that he has a duty to himself to go to the doctor.

## Chapter 3.3 • Use conjunctions and conjunctive adverbs to write coherent arguments

1

'yet'

It signals a caveat, or problem.

2

Conjunction	Purpose
Idea + <i>and</i> + idea	To offer an alternative
Idea + <i>so</i> + idea	To give additional information
Idea + <i>but</i> + idea	To give a reason
Idea + <i>or</i> + idea	To show a result or consequence
Idea + <i>because</i> + idea	To give a contrast, indicate difference or problem

3

'yet' – to indicate a contrary idea

'in order to' – to explain an effect or consequence of an action

'However' – to introduce a contrasting or cautionary note

'as' – to explain why, give a reason

4

It calls wind turbines a 'wonderful phenomenon'.

5

a) furthermore

b) even; indeed

c) in order to

8

**For:** cheap energy, get to places considered 'uneconomic', can replace 'dirty coal'

**Against:** ecological disaster, earthquakes, pollution, not cheap, still has emissions and is a 'fossil fuel'

9

Sentence	Conjunction or conjunctive adverbs used	Effect (To contrast? To show an outcome?)
'It enables us ... price of energy'	'but', 'only'	'but' presents an obstacle; 'only' limits the positive point made
'Nevertheless ... generation'	'Nevertheless'; 'and'	'Nevertheless' puts the negatives to one side; 'and' adds an additional point
'Dirty coal ... climate change'	'so'	Shows the consequence of avoiding 'dirty coal' through fracking.
'However ... fuel'	'However'	Gives the counter-argument
'Its emissions ... global warming'	'and ... still'	Adds further counter-argument to using fracking

## Chapter 3.4 • Vary word and clause order in sentences to create particular effects

### 1

The first sentence foregrounds the fact that a 'food expert' has given his/her opinion on chocolate's benefits.

The second foregrounds the idea that chocolate does you good, and tells us the 'respected' source.

The third dispenses with the source of the comment, and just focuses on the simple statement.

### 2

The effect of the first two is broadly similar – to get the message across alongside the reliability of the source. The third suggests it's a universal idea, rather than just one person's (expert) view. It might be the case that the third would appear in a cheaper, glamour/celeb magazine, whereas the others might be more suitable for broadsheet newspapers.

### 3

It would make us wait, momentarily, to see who 'they' referred to and it would also foreground the 'very sugary drink from concentrate', making that the focus.

### 4

a) Even though torrential rain was falling, we decided to carry on with the match.

b) She raced onto the platform even after the guard had told her the train had left.

Both sentences could be changed around.

### 5

The writer's viewpoint seems to be that juices have high levels of sugar – which isn't good.

The experts are rebutting the idea that juice is better than fizzy drinks.

### 6

The word 'claim' is more emotive and less objective than the verb 'reported', which suggests evidence. This is backed up by the measurable 'higher percentage' that adds even more credibility to the expert's argument.

### 7

It may be the case that the caffeine in chocolate can make you feel more alert

Even if very dark chocolate does contain some antioxidants, which may prevent heart disease



## Chapter 3.5 • Vary sentence types to persuade readers

### 1

The sentences are short, and generally simple or compound in structure. Some sentences lack impact and, at the start, personal appeal to the reader, although towards the end 'I' and 'you' are mentioned. There doesn't seem to be much excitement generated – it is very worthy but the urgency is lacking. It does give some key information, although it is a little vague in places.

### 2

a) To get people to volunteer to support the charity for street children.

b) website name/title: purpose here is to have a short noun phrase and a memorable saying which is given prominence in the top left – the first area the eye goes to on a web page.

'Volunteer' – this is both an imperative (i.e. 'Why don't you volunteer?') and a noun; the role of 'volunteer' – both of which tell you the particular focus of this web page.

'Explanation' – this text is doing what the label says – explaining the role of volunteers but also persuading readers that what they do is worthwhile.

'Donate now' is another imperative that is directly calling the reader to action.

c) No, some are minor sentences which have ellipsis, for example – 'Fighting for street children' means '(We are) fighting for street children (to keep them safe)' (or similar). Others are longer, more prosaic explanations.

### 3

Text examples	Sentence features (i.e. question, tense, type of verbs used)	Effect
'Could you spare your time too?'	Question Possessive 'your'	Direct question to reader, which makes them think.
'Their time is making a difference.'	Simple sentence stating a fact	Explains clearly how volunteers are influencing others' lives, and by association suggests the same will happen if the reader supports the charity.
'Railway Children volunteers are helping to change the lives of vulnerable children living alone and at risk on the streets.'	Use of present participles 'are helping' and (who are) 'living alone'	Both suggest this is an ongoing situation which needs dealing with now. It isn't over.

## Chapter 3.6 • Select punctuation to convey your opinions appropriately

1

The effect is to draw attention to all the sentences which use it equally, rather than make one word or phrase stand out. It makes the writer sound as if they're 'shouting'.

2

The introduction of the semi-colon gives a more balanced tone to the point made. The use of the full-stop after 'eating' makes the point sound reasonable rather than angry. The change to a sentence with a list punctuated by commas, links the points together so that they gain momentum rather than being seen as individual, unconnected bursts.

3

Reasonable and well-argued

4

The second, as it would not alienate the reader

5

a)

We don't expect the everyday phrase 'other people' to be repeated, so when it is, the exclamation mark makes us think of what the writer might mean – it's the simple fact that he has to share a cinema with everyone else.

b)

It allows the writer to set out the specifics of what he dislikes and give examples.

6

It supports the point made just before, that 'other people' are 'stupid', by adding the evidence – why pay for a film if you're not going to watch it?

7

Punctuation feature	Where used	Purpose	Effect
Brackets	(apparently)	To add an aside	Modifies statement – he doesn't eat popcorn so this is what it must be like for others.
Colon	'the overall effect was much the same:'	To introduce specific examples of the effects he has just mentioned	Adds evidence to his assertions.
Colon	'a bit like heroin:'	To explain the comparison	Shows it's a valid comparison
Dash	'– or so smokers tell me –'	To add an aside	Modifies statement – he doesn't smoke, so adds veracity to his argument.
Dash	'check it out – you'll be shocked'	To add a personal comment to the reader	

## 8

Extreme comparisons and over-the-top descriptions draw on very sensory experiences to convey his disgust. He thinks popcorn is disgusting and is very bad for you.

## 9

**a)** Variety of short sentences to state a clear viewpoint, and longer sentences to develop detail (See, the thing is, I hate popcorn; short example. The penultimate sentence is an ideal example of a longer sentence which develops his point.

**b)** Personal anecdote to make account credible – the reference to chewing ‘Styrofoam worms’ as a child.

**c)** Comic hyperbole in the form of exaggerated imagery such as descriptive noun phrases, e.g ‘exploded mushroom clouds of super-heated dried grain smothered in salt and/or sugar’ (the central, head noun here is ‘grain’ with everything else adding detail)

**d)** Informal turns of phrase or ellipsis suggest a close relationship with reader ‘See’, ‘you’ll be shocked’.

## 11

In the first case, it is used to join two sentences that are closely linked - the second elaborates on the first.

In the second case, it further develops the information in the first clause.

## **Chapter 3.7 • Structure argument and persuasive texts effectively**

### **1**

The easiest is probably Structure 1 because you can put all your points for the topic together without having to move between 'for' and 'against'.

### **2**

It might make it difficult for readers to weigh up the two arguments, as key points won't be explored together. Also, it could end up being quite repetitive if the same areas come up in the first and second half of the essays, when they could have been combined together as the writer went along.

### **3**

It probably fits with structure 3 the most as the key point about 'noble history' is counteracted by the 'recent scandals' in the same paragraph.

### **4**

1b; 2c; 3a; 4e; 5d

## Chapter 5: Writing to summarise

### Chapter 5.1 • Summarise in your own words

1

Both texts deal with the same basic events – someone travelling through a wooded place and noticing the effect of a storm.

2 The second is shorter and contains less detail, so is more of summary text. It uses general descriptions rather than specific ones.

3

- a) 'dense woods': forest
- b) 'observed': noted

4

'scarred, snapped in half or uprooted by the violent weather'

5

*Possible words:*

'inhabitants': dwellers; 'intimately connected': closely linked; 'life-giving': enriching; feed the earth; enable; In years gone by; holding on to; fine; difficulty; to grow again; to feed; unsuccessful

6

- a) 'life-giving fibrous roots, lichen and fruits from the trees'
- b) 'cows, goats and sheep': livestock; 'deer and wild boar': game

7

local people

8

a)

- Intimately connected
- Nutrients from trees and plants feed animals that are hunted
- Locals managed forest responsibly
- Took only what was needed

b)

- Intensive farming brought in
- Local people not taking long-term view any more

## Chapter 5.2 • Summarise effectively using complex sentences

1

*Some examples:*

Original	Note form
'The <i>Hindustan Times</i> that I'd bought in Shimla, for instance, devoted an entire front page story to grisly mountain bus crashes.'	Local newspaper focuses on reports of fatal accidents
The Indian highway signs were not much more encouraging. In lieu of shoulders or guardrails, dangerous curves on the mountain featured boulders with white-painted slogans that read 'O God help us!' or 'Be safe! Use your horn'.	Road signs didn't provide comfort. Lack of safety barriers – bold warning signs and prayers instead.
I kept staring out at the river valley 300 metres below and imagining our driver cheerily honking the horn as we all plummeted to certain death.	The river is close to the road and a long way down. Falling into it would be fatal.

2

- 'dreamt of this journey' has replaced 'whimsical pilgrimage'
- 'reports of fatal accidents' has replaced the long sentence starting, 'the *Hindustan Times*'
- 'lack of safety barriers' has replaced the long sentence starting, 'The Indian highway signs'

3

*Possible answer:*

Although the journey is halted by fallen mud, and the roads sometimes disappear down the side of the mountain, passengers are still able to continue their journey using a temporary road that has to be built immediately.

## Chapter 6: Writing to narrate and describe

### Chapter 6.1 • Improve and build vocabulary to create characters and settings

2

- a) He or she has been imprisoned or taken captive on a 'pirate ship' in the modern day
- b) The word 'captors' is used so we know the narrator has been captured, which is direct. However, a lot of the information is implied by the surrounding, e.g. 'steel door slammed shut', 'broken mirror'.
- c) She is/was on a honeymoon voyage in a yacht with her husband Steve.

3

- a) The second gives lots of visual and other details that give a sense of the surroundings and behaviour of the people involved.
- b) Quite easy, as we know what the woman's face looks like, where she is, how she is behaving, etc. There are also visual details about the room such as the mirror and door which would be easy to create.

4

**concrete:** lake, dagger, necklace, fingernail, ladder

**abstract:** despair, attitude, pride, power

5

Sound	Sight/colour	Touch/texture	Smell	Taste
splintered	rusty	splintered	pungent	smoky
rattle	smoky	rusty	smoky	dull
dull	amber	dented	acrid	fresh
creaking	dull	iron	dull	iron
shrill	fresh	frothy	fresh	frothy
echoing	dented	wrinkled	salty	salty
groan	iron	shredded	bloody	bloody
wind-swept	frothy	wind-swept		
	wrinkled			
	bloody			
	shredded			
	misty			
	wind-swept			

6

*For example:*

- the broken and dusty mirror hanging from the wall  
'the' – determiner; 'broken and dusty' – pre-modifier; 'mirror' – central noun; 'hanging from the wall' – post-modifier
- the grey bags streaked with tears under my eyes  
'the' – determiner; 'grey' – pre-modifier; 'bags' – central noun; 'streaked with tears under my eyes' – post-modifier

**8**

*Possible version:*

Seeing a chance for freedom, I **scrambled** over the side of the ship, onto the ladder, but slipped and **plummeted** into the icy waters below. I **thrashed about** in the water for several minutes and then finally I **seized** the side of the dinghy and **hauled myself** into it. I was safe, at least for a moment. 'Start rowing!' I **cried** and Steve did so.



## Chapter 6.2 • Use tenses to sequence events and create drama

1

- a) past perfect
- b) present simple
- c) past simple

2

Tense	Example
Past simple	it was frozen I prepared to return to civilisation I could not I almost drowned I attempted
Past perfect	The thaw had come early
Present perfect	I have always trusted myself
Present simple or continuous	I remember I am trapped I cannot bear
Future	It will not be long before

3

*For example:*

had waited; cried out; located

## Chapter 6.3 • Use a range of sentence structures for different effects

### 1

The first uses long, or in some cases very long sentences, with no short sentences or minor sentences. The second has a variety of sentence lengths, and has some minor sentences. It uses fewer conjunctions or conjunctive adverbs.

### 2

The second has more tension and drama, e.g. the short sentence that starts the passage is dramatic in drawing our attention to the fact he 'didn't see them' straight-away, which is rather lost in the first example. The pauses between sentences allow the reader to experience the pauses as the narrator figures things out, e.g. 'then began to be aware of something else.' [pause] 'I had been wrong'.

### 3

*Possible answer:*

I was trapped. I turned around to see them circling me as their hoods cast shadows across their faces in the cold winter light. One of them stepped forward. Instinctively I took a pace backwards until my back was pressed against the wall. To my right I saw that the door of a nearby house was slightly ajar so I ran towards it but as I reached it, it slammed shut. In my face. I had no option. I had to face my pursuers again.

### 4/5

**a) Resisting my first attempts**, the gate opened only when I gave it a hard shove. [non-finite clause]

**b) Slowly** walking up the gravel path, I half-expected to see my father come to meet me. [adverb]

**c) Sadly**, he had been dead many years, so there was no chance of that, except in ghost-form. [adverb]

**d) Perched above me on** the decaying roof, ravens were staring down at me. This was home, but not as I wanted it to be. [prepositional phrase]

### 6

**a)** A voice that jumps around from one idea to another as if the writer/speaker can't follow ideas through as they get confused. Also, one that speaks directly to the reader, challenging him or her.

**b)** It creates immediacy and a direct link to the reader, almost confessional. It sounds like a conversation between the narrator and a companion or observer.

**c)** A's sounds logical and unemotional – clear-headed and rational. B's constant use of questions and unfinished phrases suggests turmoil.

### 7

**a)** I opened her the tiny box and gasped, 'It's horrid!'

**b)** He wasn't sure what to do as she hadn't come. Perhaps if he stayed another five minutes ... but no ... why should he?

**c)** Who was the person in the faded photo? I suppose I'll never find out.

## Chapter 6.4 • Use dialogue to advance plot and improve characterisation

**1**

*Possible answer:*

Dana sat quietly at the table, cradling a cup of coffee. Then she said, 'Dad, I'm leaving. I'm going to work down near London. I'm really sorry. But I can't live here with you forever.'

Her father sighed heavily. 'It's all right,' he said. 'I understand. I shouldn't have asked you to stay with me as long as you have done.'

**3**

**a)** 'You can't carry that great thing, love'

**b)** 'love', 'Dad', 'lass'

**c)** It's 'understood' – that is, we know from what is said – ie the fact that 'Dad' and 'lass' are used.

**d)** They are close – the father doesn't want her to leave, and is concerned about her; she's also worried about him.

**4**

*Possible answer:*

placing the cup on the table

## Chapter 6.5 • Use commas and semicolons to add descriptive detail

2

Our dance teacher Simone [once] had a leading role in a west end musical.  
elegant and inspiring – It gives us information about her character.

3

It separates past events and present situation with a semicolon.

4

The derelict church, dark and forbidding, stands at the end of our street. The stained-glass windows, which were shattered by vandals a year ago, point like jagged teeth to the gravestones below.

5

*Possible answer:*

Simone once gained a part in *Strictly* as a professional dancer; she turned it down to focus on teaching.

## Chapter 6.6 • Use paragraph structures to position the reader

1

*Possible answer:* a nuclear attack

2

Each paragraph is very different in terms of content and style. The first is straight description with no interpretation; the second is the writer's thoughts about what might have happened; the third is very bleak, with two very short sentences for dramatic effect.

3

Paragraph	Style and structure	What we find out or are told	Effect
2	Mostly multi-clause, with the first two introduced by adverbials	That there had previously been warnings of an attack	An atmosphere of uncertainty, especially in contrast with the very simple description of paragraph 1. But also, a weighing up of what has happened – of reflection.
3	Two short and simple sentences. Each introduced by the same word and verb ('This was')	There is no sign of life other than the writer. It was unexpected.	Simple and dramatic. The reader is left wondering what on earth might happen next.

6

a) 'I didn't need to think' (in contrast with the first sentence of the paragraph)

b) Paragraph 2

c) 'If my world really had been affected by the attack of our enemy, as had been threatened, then why was it that I could still breathe, could still move around the house, and why was it that despite the absence of life or movement, no buildings had been destroyed?'

d) Paragraph 3

e) 'I would call Jack, if ... well, I didn't want to complete that thought.'

## Chapter 6.7 • Structure stories creatively to interest the reader

1

*Possible answer:*

The use of the past perfect – ‘what he had done’ – referring to a completed, and possibly significant, past action suggests this is the end of the story. The drawing of the blinds also suggests the end of day and so the end of a narrative.

It would also make a dramatic first paragraph, leading the reader to wonder what could have happened before, and so want to read on to find out.

3

Device	Example	Language feature	Possible use and effect
Flashback	It had been five years ago that his sister had disappeared. He remembered it vividly...	Use of past perfect tense ('had')	Give background to events or character. Introduce dramatic event or mystery that has led to present situation.
Multiple narration (1) or plot lines (2)	(1) I saw her turn that corner and never return... (brother) I vowed never to look back at Joe as I left (sister) (2) <i>Whilst</i> Joe was reading the letter, Suzy was...etc'	Could use first person for both voices; or first and third person; Move from 2–3 paragraphs for one character to 2–3 for next character using connectives or separating lines/stars/dots.	Give variety of perspectives, which could show that one narration is wrong, or misguided. Enables reader to be powerful – seeing the whole picture, when characters only see part of it.
Framing device	The letter lay on the mat. He picked it up and tore it open: 'Dear Joe, you may wonder why I ran away all those years ago... well, I have some news for you...	Move from third-person to first-person voice Change from past to present tense.	To shift from one time, place or voice to another one. Put the reader 'inside' the story, as if they were the character reading the letter (for example).
Linked start and end	End with the letter mentioned in the opening. 'I tore my sister's letter into tiny pieces and let them drift into the flames. It was over.'	Echoing vocabulary or style from other parts of narrative	Gives sense of completion or wholeness, sense in which things are resolved, even if not always happily.
Ending with a 'twist'	'However, I'd known all along – for it was I who had told my father her secret...'	Past perfect Use of connective such as 'However'	Positions or manipulates reader who has felt narrative was following a predictable path.

## Chapter 6.8 • Structure description creatively

### 1

The differences are that A will use the chronology of the day to create the narrative or descriptive 'arc', so the changes may be influenced by weather, working patterns, etc. B's piece will be less about chronology and time, and more about a 'horizontal' look at things – focusing on what is happening simultaneously.

## Chapter 7: Spelling and proofreading

### Chapter 7.1 • Use spelling strategies

5

*Possible words:* clarity, audience, paragraph, argument, informal, article, factual\*, opinion, cohesion, character, dramatic, dramatise, inference, synonym, parallel, villainous, imagery, metaphor, location, atmosphere, persuasion

\*Some might argue that, in usage, 'factual' has just two syllables as 'u' and 'al' tend to be conflated.

6

Nouns	Adjectives	Adverbs	Verbs
clarity, purpose, audience, reader, paragraph, sentence, argument, viewpoint, structure, organisation, grammar, article, report, bias, opinion, inference, implication, theme, synonym, parallel, imagery, , resolution, metaphor, rhythm, prose, relationship, location, atmosphere, verse, stanza, persuasion, protagonist, character	informative, informal, factual, theatrical, dramatic, parallel	unsympathetically	present* narrate structure convey dramatise  *in this context most likely to be used as a verb, not noun.

7

*Some examples (although the root word here is rarely the selected one):*

informative; audience; sentence; factual

8

Our day trip to France was incredibly boring! It was impossible to go on deck on the ferry due to the atrocious weather conditions so we were stuck with our teacher for the whole journey. We were told there would be serious consequences if we went on deck. The waves were smashing against the sides of the ship so I wasn't going outside. I did manage to find an attendant but all he said was that it was especially bad weather for the time of year and that everyone just had to put up with it.



## Chapter 7.2 • Use prefixes and suffixes

1

*microwave; reheat; automatic; midnight*

2

a) *review* – means ‘again’, or ‘repeated’

b) *intercity* – means ‘between’

c) *superhuman* – means ‘beyond’

d) *antifreeze* – means ‘against’

e) *autograph* means ‘self’

3

*Possible answers:*

undo, unleash, uncertain

dismay, distaste, dismount

mislead, mishandle, mistime

4

a) irregular; b) illegal; c) impossible; d) improbable

5

a) famous; b) grimy; c) spicy

6

The root word or noun in the adjective drops its ‘u’ after ‘o’ where the root word ends in ‘our’.  
For example, ‘humour’ becomes ‘humorous’.

7

a) action; b) comprehension; c) completion; d) section; e) confession; f) admission; g) hesitation

8

*Possible answers:*

precious (adjective); pretentious (adjective); special (adjective or noun); dependant (noun);

independent (adjective, noun) or resident (adjective, noun)

## Chapter 7.3 • Avoid common spelling errors

1

*Correct message:* Pupils can't bring fizzy drinks on the coach. It's your responsibility to check they're following the rules.

2

Parents are worried about their children's safety on trips nowadays. In the past, you'd just send them off without a care in the world; now, it's a major event. Take my two daughters – we had to fill in a huge form for a trip to a local park. We had to note down all the girls' medical ailments. Anyone would've thought they were going to Timbuctoo! I don't blame the school – it's just doing its duty. No, it's society's fault.

3

One of the key effects of global warming is the break-up of the ice pack at the south pole. Whose fault is it? That isn't clear but a recent expedition there led by international researchers, found that the width of the ice had shrunk considerably. We can't do anything about the past but we can affect the future. None of us should accept the status quo.

4

The performance of *Romeo and Juliet* was wonderful. The Chorus set the scene very powerfully, and each character has his or her own distinctive charms. There were echoes of other plays by Shakespeare in the production, too, such as *Richard III*, and this created a fascinating link for the audience.