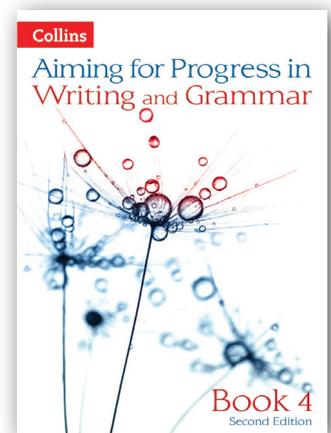
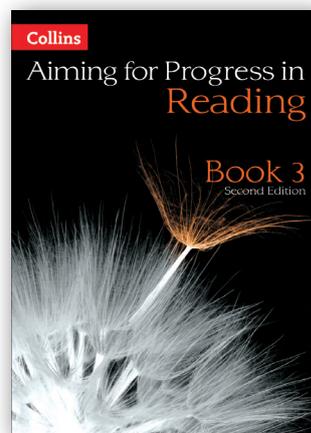
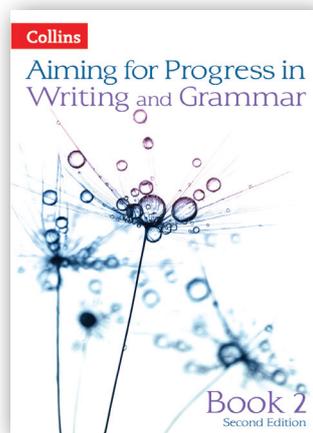
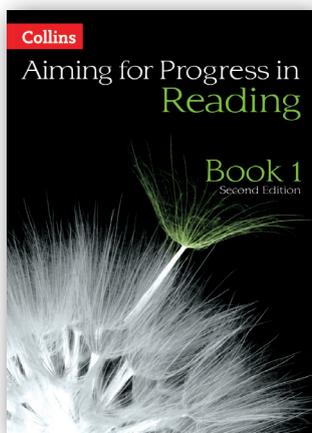


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SAMPLE PAGES



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Chapter 6 . Topic 2

Punctuate and set out written speech

Learning objective

- explore the layout and punctuation of written speech.

The punctuation and layout of written speech can look complicated. Follow these guidelines to create lively **dialogue**.

Getting you thinking

Look at these sentences.

I saw you watching me Mr Crepsley said You gasped aloud when you first saw me Why?
 B-b-b-because I kn-kn-know who you a-are Steve stuttered, finding his voice
 I am Larten Crepsley the creepy-looking man said
 No Steve replied I know who you really are
Cirque du Freak by Darren Shan

1 Can you work out what is happening? Why or why not?

How does it work?

This is *dialogue*. But you may have found it difficult to work out which words were actual speech.

It is easier for your reader to follow what is happening if you use speech marks to show when someone is talking. Speech marks can be double ("...") or single ('...'). The actual words spoken go inside the speech marks.

The details of who said the words go at the start, end or sometimes the middle of the sentence. Use a comma to mark off these details. The comma goes inside the speech marks.

Now add a full stop at the end of the sentence.

Glossary

dialogue: characters in a book talking together

Now you try it

2 Do the same thing with the sentence below.

- First, add the speech marks.
- Then add a comma and a full stop to make a complete sentence.

B-b-b-because I kn-kn-know who you a-are Steve stuttered, finding his voice

Apply your skills

Here is the rest of Steve and Mr Crepsley's conversation.

'Oh?' Mr Crepsley smiled, but there was no humour in it. 'Tell me, little boy,' he sneered, 'who am I, really?'
 'Your real name is Vur Horston,' Steve said, and Mr Crepsley's jaw dropped in astonishment. And then Steve said something else, and my jaw dropped too.
 'You're a vampire,' he said, and the silence which followed was as long as it was terrifying.

3 In groups of three, read this passage aloud. One of you should be Mr Crepsley, one Steve, and one the narrator. The person playing the narrator needs to read aloud all the words outside the speech marks.

4 Act out what you think happens next. What does Mr Crepsley say or do? How do the others respond?

5 Finally, write down a line of dialogue for each character. Use speech marks and speech punctuation. Remember to use a new line for each new speaker.

Check your progress:

Some progress >>>
 I can try to punctuate written speech.

Good progress >>>>
 I can use accurate speech punctuation in my own writing.

Excellent progress >>>>>
 I can use detailed speech punctuation to match character and behaviour.

6 . 2

76 Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

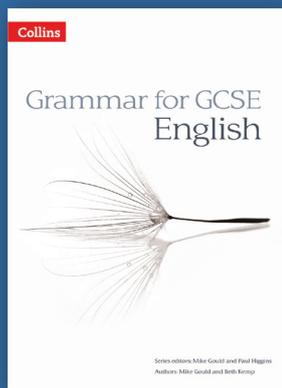
Punctuate and set out written speech 77

Plan ahead with ready-to-use double-page lessons and a teacher guide at the back of the book.

- **Develop the essential reading and writing skills for each level**, with clear, accessible explanations, inspiring examples and lively follow-up activities, written by experienced teachers and consultants
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Spotlight on... grammar



With an increased emphasis on the importance of grammar in the new curriculum, **Aiming for** has plenty of resources to help you and your students get to grips with the essentials of grammar. Follow this through into GCSE with our new dedicated **Grammar for GCSE English** book.

Grammar for GCSE English takes students through the fundamentals of grammar, spelling and punctuation while skills-boosting tutorials show how they can improve their writing at a word, sentence, paragraph and text level for each GCSE English writing type. The 35 tutorials can be used in regular grammar sessions or as an intensive intervention programme.

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Turn over to view sample pages from each strand of reading and writing...

Aiming for Progress in Reading: Book 1
4-12

Aiming for Progress in Grammar and Writing: Book 1
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Aiming for Progress in Reading: Book 2
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Aiming for Progress in Grammar and Writing: Book 2
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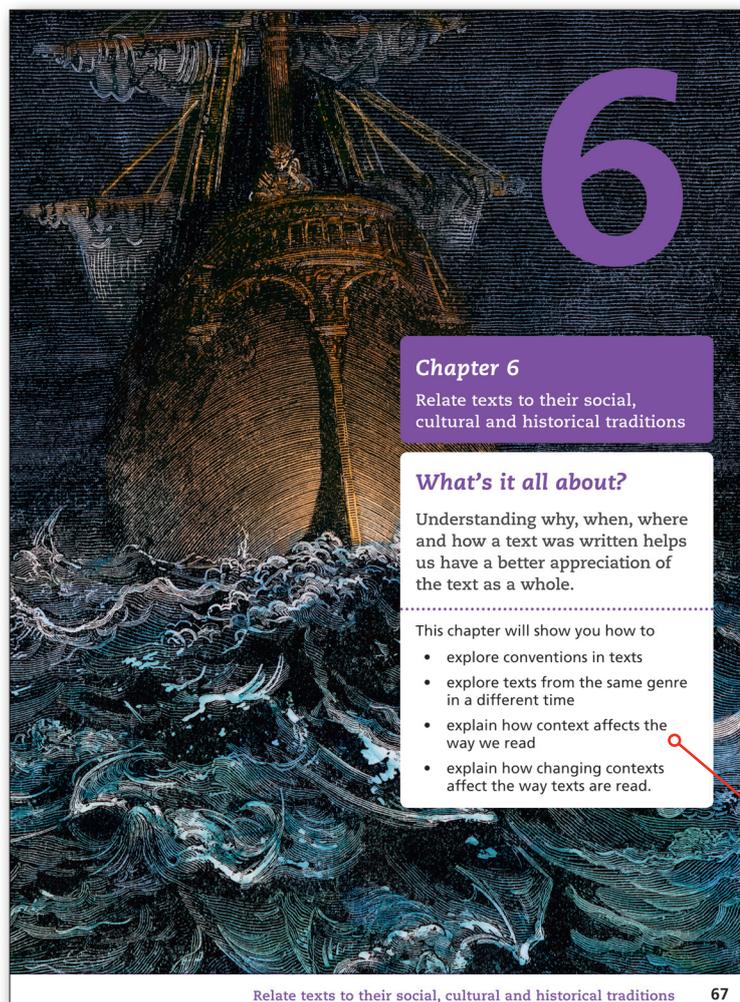
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Engaging chapter openers inspire students and set the scene for the topic to follow

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Work out the meaning of a poem

Getting you thinking

Your teacher will read the first four verses of this poem. In small groups, you can then read small sections to each other.

Salford Road

- 1 Salford Road, Salford Road,
Is the place where I was born,
With a green front gate, a red brick wall
And **hydrangeas** round a lawn.
- 2 Salford Road, Salford Road,
Is the road where we would play
Where the sky lay over the roof tops
Like a friend who'd come to stay.
- 3 The Gardeners lived at fifty-five,
The Lunds with the willow tree,
Mr Pool with the flag and the garden pond
And the Harndens at fifty-three.
- 4 There was riding bikes and laughing
Till we couldn't laugh any more,
And **bilberries** picked on the hillside
And picnics on the shore.

Glossary

hydrangeas: plants with blue or pink flowers

bilberries: dark blue berries



- 1 Now, with a partner, work out what these four verses are about.

How does it work?

This poem is mysterious. A mystery poem is not going to *tell* you what is happening. Like a detective, you have to work out what's going on.

Now you try it

Your teacher will now read the next three verses to you.

- 5 I lay in bed when I was four
As the sunlight turned to grey
And heard the train through my pillow
And the seagulls far away.
- 6 And I rose to look out of my window
For I knew that someone was there
And a man stood sad as nevermore
And didn't see me there.
- 7 And when I stand in Salford Road
And think of the boy who was me
I feel that from one of the windows
Someone is looking at me.



- 2 Who do you think the man who stood 'as sad as nevermore' is?

3 Why do you think the man didn't see the little boy?

4 Re-read verse 7. The poet is now standing and looking up at the window. He feels that someone is looking down at him. Who do you think is looking down at him?

Apply your skills

Now your teacher will read the final verses to you.

8 My friends walked out one Summer day,
Walked singing down the lane,
My friends walked into a wood called Time
And never came out again.

9 We live in a land called Gone-Today
That's made of bricks and straw
But Salford Road runs through my head
To a land called Evermore.

from *Salford Road* by Gareth Owen



5 Re-read verse 8. Did the poet's friends really disappear in a wood? What do you think really happened and which word gives you a clue as to what really happened?

6 Look again at verse 9. Can you work out the meaning of this verse? What is this land called Evermore? Is it a real place? As a clue, think of your past. What happens to your past thoughts? What do they become?

7 Which of these adjectives best describes this poem? (If you don't know the meanings of these words, look them up in a dictionary.)

Happy

Very sad

Nostalgic

Intrusive

Can you think of any other adjectives to describe the mood of the poem?

Check your progress:

Good progress >>>

I can understand some of the ideas in the poem.

Excellent progress >>>>

I can understand the meaning and describe the mood of the poem.

Identify different viewpoints

Getting you thinking

Everyone has a viewpoint about things. Some people may want to disagree with other people's viewpoints because they have their own.

With a partner, read a viewpoint from each of the following pairs.

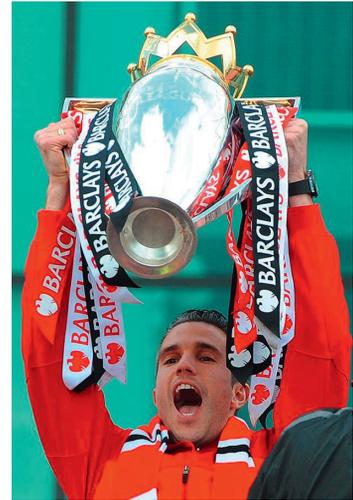
Nathan: I think Liverpool is the best football club in Britain.

Joanne: No way. Manchester United is the best. They've won the league title more times than any other club.

Aisha: It's good to take exercise, stay fit and eat healthy food.

Wayne: Exercise is boring. I like eating burgers; they're tastier than healthy stuff. It's great being on the computer or watching films.

- 1 Some people have given a reason for their point of view and others have not. Can you identify which people have given a reason?



How does it work?

We are all different and think differently about things. We have viewpoints that others may agree or disagree with. Often you will need to recognise a writer's viewpoint in a text.

6.1

Now you try it

- 2 Look at the four statements below. For each one, write down a different viewpoint, giving a reason for that viewpoint.

'Children should be allowed on the computer for as long as they like because it helps them to learn.'

'All dog owners should keep their dogs on a lead in case the dog attacks someone.'

'Football managers shouldn't be sacked because it's the players' fault if a team is doing badly.'

'Bullies should be separated from all lessons so they learn not to bully.'



Apply your skills

- 3 Which of these kinds of texts do you think might include the writer's viewpoint? Discuss your ideas in a small group.
- A letter to a friend
 - A manual for a washing machine
 - A fairytale
 - A newspaper article about a film

Check your progress:

Good progress >>

I can recognise a viewpoint.

Excellent progress >>>

I can recognise a viewpoint and understand what kinds of texts include viewpoints.

Identify and comment on writers' purposes and viewpoints,
and the overall effect of the text on the reader

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Recognise speech in stories

Getting you thinking

In *Tunnel of Terror* Jim and Karl are riding a ghost train at midnight. Something seems to be wrong.

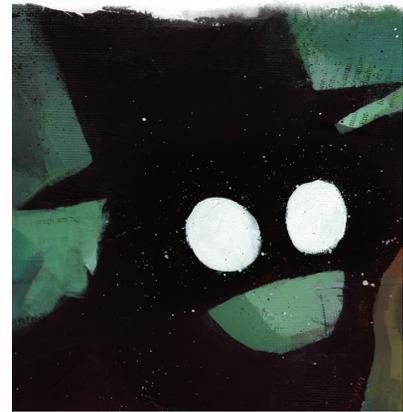
Another door opened at the other end of the platform. A car shot through and stopped right in front of Jim and Karl.

'It's empty,' Jim said.

'Yeah, so?'

'Well ... where did the people go? Isn't this the only way off and on?'

Karl shrugged. 'They probably got off somewhere else.' He jumped down into the car. 'Now come on, let's get this over with.'



- 1 What do you notice about how the speech is set out in the example above? Discuss your ideas with a partner.

How does it work?

If speech is set out correctly, it makes it easier to understand when people are speaking.

Whenever someone speaks in a story, the writer starts a new line. The writer puts speech marks ('...') around what that person says.

Now you try it

1.5

- 2 Jim and Karl are now in the ghost train. They have just passed some skeletons. Put in speech marks where you think people are actually speaking.

They were pretty good, Jim admitted, as the light went out again. They looked almost real.

Another scream echoed along the dark passageway. This time both boys jumped.

That one sounded better, Karl said.

Yeah, Jim nodded, and a cold breeze tickled his neck. They sounded really scared, didn't they?

Karl didn't answer. The only sound in the tunnel was the creaking of the car along the track.

Don't you think? Jim said.

Karl still didn't answer.

Karl?

Tunnel of Terror by Barry Hutchison



Apply your skills

- 3 Imagine what will happen next in *Tunnel of Terror*. Think carefully about what Karl and Jim would say to each other. Write three or four sentences using speech marks.

Check your progress:

Good progress >>>

I understand that a writer uses a new line for speech in stories as well as speech marks.

Excellent progress >>>>

I can write and correctly set out speech in stories.

Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

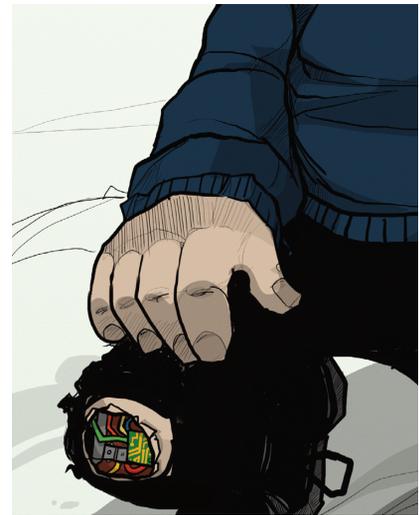
Recognise the present and the past tense in stories

Getting you thinking

Look at the example below taken from a story called *Cyber Shock*. Mark is tackled in a game of football. He's hurt.

His trousers were torn, and I expected to see loads of blood where he'd cut himself – but there was none of that. Mark's skin was ripped back and, inside his knee, there was a long, metal bar and loads of coloured wires. There was even a tiny circuit board, like the one you get in computers.

Cyber Shock by Tommy Donbavand

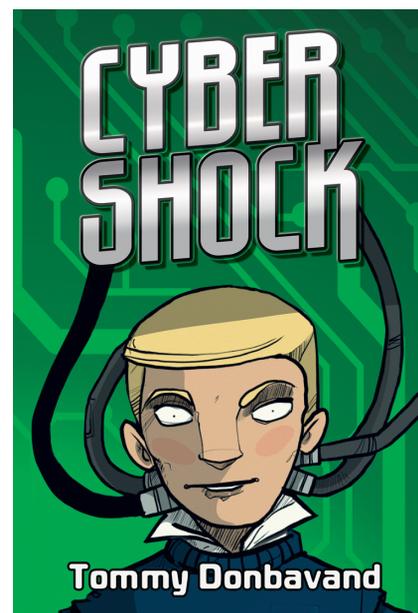


- 1 Is the example above written in the present or the past tense? Discuss your ideas with a partner.

How does it work?

Some stories are written in the present tense. They use verb forms such as *is*, *are* and *look*.

Some stories are written in the past tense. They use verb forms such as *was*, *were* and *looked*.



Now you try it

2 .1

- 2 Write about something that happened to you yesterday. Use just three or four sentences and write in the past tense. With a partner, underline the words in your writing that show it is in the past tense.

Apply your skills

- 3 Here is another story. This one is written in the present, as if it is happening now. Which words tell you that the story is about something that is happening now?

I can see the boy in black. He's ugly and big and scary. He's the leader of the gang. I've got to avoid him... somehow. I hear a noise and turn quickly. Other members of the gang are behind me. I'm trapped!

- 4 Write four or five sentences in the present tense, about somebody who faces danger.



Check your progress:

Good progress >>

I can recognise the past and present tense in stories.

Excellent progress >>>

I can write using the past and the present tense.

Vary sentences for clarity, purpose and effect

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Summarise information from a text

Learning objective

- select relevant points from a text and group them together logically.

When you summarise a text, you need to select key points and write them out briefly so that they make sense in order.

Getting you thinking

Read this magazine article.

Scary monster

I was sitting outside yesterday when a wasp kept pestering me. I swatted the wasp with my newspaper. Now I could sit in peace and enjoy the sunshine. I didn't feel sorry for the wasp; he asked for it, didn't he?

But then I heard about the terrifying Zombie Wasp. Yes, that's right – a zombie. Remember that scene from *Alien*? The one where the alien bursts out of someone's stomach? That is what zombie wasps do to ladybirds, caterpillars and other creatures. A female wasp injects its egg into the body of another insect, like a ladybird. The **larva** hatches from the egg and eats the ladybird's insides. Then it bursts out through the **abdomen**. Venom from the mother wasp **paralyses** the ladybird. The ladybird twitches but can't move.

The problem is that each relatively harmless little insect has a cousin that is terrifying. Like the zombie wasp. Or the Bullet Ant. This isn't just any old ant but one that makes you feel like you've been shot when it stings you! Then there's the Giant Centipede, which can catch bats in its jaws. Nasty!

All of this has made me think twice about attacking the little insects that wander or fly into my house. After all, they might ask one of their relatives to pop round!



Glossary

larva: an insect just after it has hatched

abdomen: the middle section of the body

paralyses: makes something unable to move

- 1 Try to sum up what this article is about in one sentence.

Now you try it

1.6

You have been asked to write a summary of this article in no more than 100 words, focusing on

- insects the writer has heard about, and why they are so frightening
- how the writer has changed his behaviour towards insects.

- 2** Use the bullet points as headings, and make some simple notes under each one. These will form the basis of two paragraphs. Make sure you do not include unnecessary information (for example, do you need to mention the film *Alien*?). Your notes may look like this:

Insects - why scary?

- *ant - sting like gun shot*

- 3** Complete this first paragraph dealing with the writer's thoughts.

The writer mentions several insects: for example, the _____ . This insect is frightening because _____ .

Try to use your own words if you can (you won't be able to change technical terms like 'larva').

Apply your skills

- 4** Now write out the second paragraph, summarising how the writer has changed his behaviour towards insects.

As you write, check

- you have only included the information needed
- you don't go over 100 words.



Check your progress

Some progress

I can write a paragraph that includes some points from the text.

Good progress

I can sum up the main points from a text.

Excellent progress

I can sum up a text using my own words, within a given word count.

Recognise texts from the same genre

Learning objective

- recognise pirate stories.

Pirate stories have typical objects, places, clothing, speech, settings and characters in common.

Getting you thinking

- 1 Look at the picture on the right.
 - a) Do you know who this character is?
 - b) What do you know about him?
 - c) What would you expect to happen in a pirate story or film?
- 2 Now read aloud this passage from a play version of *Treasure Island* by Robert Louis Stevenson. Don't forget to use pirate voices!



Hands Grab 'im

Death 'old 'im!

Hands Trap 'im between you, ya dogs.

Merry You miserable dolts! How far can he get? We're on a Ship!

Bonny I got him!

Black Dog Got him!

Rathbone (*caught*) Ahhhhhhhhhhhhhhhhh!

The pirates tackle him and pin his arms behind him.

Black Dog Bonny, hold him down!

Captain James Flint steps out of the **fo'c's'le**. He looks evil beyond description. He has a hideous scar on one side of his face. He has a mop of greasy red hair sticking out of the sides of his black, tattered hat. He's missing three fingers from his left hand.

Rathbone Oh, Cap'n Flint! Thank God above you's 'ere. They was gonna kill me, Cap'n. Kill me fer nothing!

Israel Hands brings his cutlass down towards **Rathbone's** head and **Captain Flint** parries the blow with a flick of his wrist, saving **Rathbone's** life.

from *Treasure Island* adapted by Ken Ludwig

3 Note down any pirate words and phrases in the script and the stage directions.

4 Share your list of words and phrases with a partner. Then, with your partner, write a comment explaining what makes each one a pirate word/phrase.

Now you try it

Read the following paragraph.

You never forget the first attack. I was **cotton-mouthed** and terrified, standing at the ready, waiting to hear the two ships grind and splinter together. The waiting is the worst of it. I've seen strong men turn pale as porridge, and dash to the heads to relieve themselves, or vomit over the side[...] No-one mocks or jeers at them, even these men who seem to laugh in the face of death itself [...]

Pirates by Celia Rees

4 How do we know this is a pirate story?

Apply your skills

Here are three pirate objects:

- a locked treasure chest
- an eye patch
- a crumpled map

5 Imagine the map shows the place where treasure is hidden. In pairs, tell each other a story about the pirates and why they hid the treasure. Try to use pirate words and phrases in your story.

Glossary

fo'c's'le: forecastle, the front part of the ship where the crew live.

parries: blocks.



Glossary

cotton-mouthed: dry-mouthed

Check your progress

Some progress

I can spot some pirate story features.

Good progress

I can recognise common features in two pirate stories.

Excellent progress

I can explain something about the conventions of pirate stories.

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Make sure your writing stays organised

Learning objectives

- understand the importance of keeping your work organised
- link parts of your work together.

A good piece of writing is linked all the way through.

Getting you thinking

Read this newspaper article.

Rooney ready to ask United for transfer in bid to force Chelsea move

Wayne Rooney is prepared to take on Manchester United and issue a formal transfer request to try to force the club to change their mind and allow him the move he wants to Chelsea.

United revealed they had turned down a second bid from Stamford Bridge. "He is not for sale," a club spokesman said.

The Premier League champions insist their **stance** will not change and that Rooney needs to buckle down and start preparing for a World Cup season.

That was followed by Rooney pulling out of the pre-season fixture against AIX in Stockholm today, [with] a shoulder injury. Rooney has not played since the end of last season and is a major doubt for England's game against Scotland at Wembley on Wednesday week.

By then, we should know whether he has made a transfer request.

Adapted from Daniel Taylor, *The Guardian*, 6 August 2013



Glossary

stance: point of view, opinion

- 1 Which words in the long first sentence link ideas together?
- 2 How does the fourth paragraph follow on from the third?

3 Note down all the **synonyms** the writer uses for Manchester United (for example, 'the club').

4 How does the conclusion (final paragraph) link back to the opening?

How does it work?

To organise a piece of writing clearly, you need to

- make a clear point in each paragraph
- make links between your paragraphs
- stay on topic all the way through
- link your conclusion back to your opening

You can use words like 'he' (pronouns) and 'his' (possessive pronouns) to refer back to a name used previously without having to repeat it.

Now you try it

5 Rewrite these sentences using pronouns and possessive pronouns:

Ozil is the best player Arsenal has bought in five years. Ozil has doubled Arsenal's goal-threat. Ozil is Arsenal's big gun this season. Ozil's passing is brilliant.

Apply your skills

6 Write three or four paragraphs about what makes a good team player. This does not have to be about sport. Plan what you are going to say in each paragraph before you start.

Checklist for success

- ✓ Use linking words, including pronouns and synonyms to avoid repetition.
- ✓ Develop ideas from one paragraph to the next.
- ✓ Include a comment at the end that clearly links back to the start.

Glossary

synonym: a word that means the same or nearly the same as another word



Check your progress

Some progress

I can plan three or four paragraphs with a main point in each paragraph.

Good progress

I can link my sentences together using connectives and pronouns.

Excellent progress

I can signal clear links between my paragraphs to develop my ideas.

Punctuate and set out written speech

Learning objective

- explore the layout and punctuation of written speech.

The punctuation and layout of written speech can look complicated. Follow these guidelines to create lively **dialogue**.

Getting you thinking

Look at these sentences:

I saw you watching me Mr Crepsley said You gasped aloud when you first saw me Why?

B-b-b-because I kn-kn-know who you a-are Steve stuttered, finding his voice

I am Larten Crepsley the creepy-looking man said

No Steve replied I know who you really are

Cirque du Freak by Darren Shan

Glossary

dialogue: characters in a book talking together



- 1 Can you work out what is happening? Why or why not?

How does it work?

This is *dialogue*. But you may have found it difficult to work out which words were actual speech.

It is easier for your reader to follow what is happening if you use speech marks to show when someone is talking. Speech marks can be double (“...”) or single (‘...’). The actual words spoken go inside the speech marks.

The details of who said the words go at the start, end or sometimes the middle of the sentence. Use a comma to mark off these details. The comma goes inside the speech marks.

Now add a full stop at the end of the sentence.

‘I saw you watching me’
Mr Crepsley said

‘I saw you watching me,’
Mr Crepsley said

‘I saw you watching me,’
Mr Crepsley said.

Now you try it

6.2

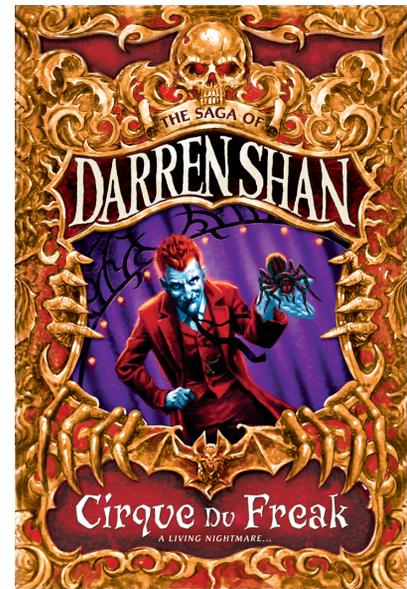
- 2 Do the same thing with the sentence below.
 - a) First, add the speech marks.
 - b) Then add a comma and a full stop to make a complete sentence.

B-b-b-because I kn-kn-know who you a-are
Steve stuttered, finding his voice

Apply your skills

Here is the rest of Steve and Mr Crepsley's conversation:

'Oh?' Mr Crepsley smiled, but there was no humour in it. 'Tell me, little boy,' he sneered, 'who am I, *really*?'
'Your real name is Vur Horston,' Steve said, and Mr Crepsley's jaw dropped in astonishment. And then Steve said something else, and my jaw dropped too.
'*You're a vampire,*' he said, and the silence which followed was as long as it was terrifying.



- 3 In groups of three, read aloud the passage. One of you should be Mr Crepsley, one Steve, and one the narrator.

The person playing the narrator needs to read aloud all the words outside the speech marks.

- 4 Act out what you think happens next. What does Mr Crepsley say or do? How do the others respond?

- 5 Finally, write down a line of dialogue for each character. Use speech marks and speech punctuation. Remember to use a new line for each new speaker.

Check your progress

Some progress

I can try to punctuate written speech.

Good progress

I can use accurate speech punctuation in my own writing.

Excellent progress

I can use detailed speech punctuation to match character and behaviour.

Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

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Identify structural features in a review

You are learning to:

- Explore how reviews are structured

A good review of a book, play or film is structured so that the reader can clearly understand what the reviewer's opinion is and why.

Getting you thinking

Read this review of the film *The Hunger Games*.



The Hunger Games (12A) *****

Verdict: First blockbuster of 2012

Thank goodness for *The Hunger Games*, which teenage girls are going to love – so much so that I bet it will be the first in a very profitable series [...]

We're in the future, where decadent rulers in the Capitol [...] pick a girl and boy from each of 12 districts to fight to the death on live TV.

It's a lethal, high-tech version of *I'm A Celebrity...Get Me Out Of Here!* The talented Jennifer Lawrence **reprises** the country girl role that won her an Oscar nomination for *Winter's Bone*, as the heroine Katniss Everdeen.

Her frail younger sister is chosen to represent District 12, but Katniss volunteers in her place.

She is handy with a bow and arrow, and hopes this will help her to survive and return to a handsome youth (Liam Hemsworth) who is wooing her [...].

There's much to admire. The make-up, costumes and environment of the ruling class are spectacular, and Gary Ross directs competently [...].

However, I was not sure of the point of it all. Is it to **satirise** the **sadism** of reality TV? To dramatise the uncaring way teenagers are treated by their elders? Those ideas are scarcely developed. Perhaps they will be in future films [...].

Chris Tookey, *The Daily Mail*, 10 April 2012

1 For each paragraph, write one sentence summarising what it is about.

2 Where is the writer's opinion on the film made clear?

Glossary

reprises: repeats

satirise: to criticise in a humorous way

sadism: getting pleasure from hurting others

How does it work?

3.2

Reviews often include a heading and star rating. The first paragraph gives an overall opinion of the film, then later paragraphs focus on aspects such as plot, actors, costume and direction. Reviews often end by restating or summarising the reviewer's opinion.

Now you try it

Read this album review.

- 3 Pick out the parts of the review that include
 - a) background information about Jahmene Douglas
 - b) three or four descriptive phrases about his album *Love Never Fails*
 - c) the writer's opinion.

Glossary

affecting: emotionally powerful

ceding: giving in to

a capella: without instruments

schmaltz: sentimentality



Love Never Fails

Jahmene Douglas

X Factor's pocket soulman has gone for a safe debut.

His first album is exactly what we might have expected, a selection of well-chosen and beautifully performed soul/pop covers [...].

Douglas has fantastic, forceful pipes and he shows them off impeccably with **affecting**

takes on Sarah McLachlan *In The Arms Of An Angel* and Bob Dylan's moving ballad *Forever Young*. Misgivings centre around the arrangements, which start with voice and piano before **ceding** to plodding beats. It's a relief when Douglas tackles Emeli Sandé's *Next To Me* almost **a cappella** [...] proving he's got the ability to shine without the **schmaltz**. May he stick around to reinforce that.

Matthew Horton, Virgin Media

Apply your skills

- 4 Write a paragraph explaining how the review is structured and how this helps you to decide whether to buy the album or not.

Look closely at

- the title or headline
- what the reviewer covers in each paragraph
- his final sentence

Check your progress:

Some progress >>

I can recognise when a text is organised and structured.

Good progress >>>

I can identify structural features in an opinion text.

Excellent progress >>>>

I can discuss how writers develop their ideas in an opinion text.

Identify and comment on the structure and organisation of texts

Explain how changing contexts affect the way texts are read (part 1)

You are learning to:

- develop your understanding of how changing contexts affect our reading.

Getting you thinking

Read this **soliloquy** from *Richard III* by William Shakespeare.

Richard: Deformed, unfinish'd, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them;
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And **descant** on mine own deformity:
And therefore [...]
I am determined to prove a villain.

Richard III by William Shakespeare



1 Note down all the negative words in the soliloquy.

2 How does it encourage us to think about the speaker?

How does it work?

Shakespeare's presentation of Richard III fits with how Elizabethans were taught to see him by Tudor **propaganda**. In the play, Richard does 'prove a villain' – he has his nephews murdered in the Tower of London to protect his own claim to the throne.

In particular, Shakespeare's audience would have believed the association he makes between Richard's deformity and his wickedness. We view such medical conditions differently now and are careful about what names we use for them.

Glossary

soliloquy: when a character speaks to herself or himself in a play

descant: comment

propaganda: persuasive publicity

Now you try it

6.4

Later in the play, Shakespeare shows the princes Edward and Richard, Duke of York being reassured by their uncle – the future Richard III – about entering the Tower.

- 3 In threes, act out this extract. How will you speak your lines to gain audience sympathy/dislike? What words and phrases suggest the boys' feelings? How will you suggest Richard's two-facedness?

Richard: My lord, will't please you pass along?
Myself and my good cousin Buckingham
Will to your mother, to entreat of her
To meet you at the Tower and welcome you.

York: What, will you go unto the Tower, my lord?

Edward: My lord protector needs will have it so.

York: I shall not sleep in quiet at the Tower.

Richard: Why, what should you fear?

York: Marry, my uncle Clarence' angry ghost:
My grandam told me he was murdered there.

Edward: I fear no uncles dead.

Richard: Nor none that live, I hope.

Apply your skills

In 2013, the bones of the real Richard III were unearthed. Read this extract about the discovery.

- 4 What different view of Richard is presented here?

Richard was murdered and secretly buried. He should be reburied as a war hero not as a child murderer. The Princes in the Tower were murdered but not by their uncle King Richard III. The evidence today would not stand up in court.

- 5 Rewrite the first soliloquy to emphasise Richard's handsome face and courage. For example, find opposites to the adjectives 'deformed' and 'unfinished' such as 'muscular' and 'complete'.

Make clear how Richard was misunderstood because of his medical condition.



Check your progress:

Some progress >>

I can identify the reading context of a play.

Good progress >>>

I can explain the reading context of a play.

Excellent progress >>>>

I can recreate the reading context of a play

Relate texts to their social, cultural and historical traditions

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Capture your reader's interest and imagination

Learning objective

- bring your writing to life with imaginative detail.

The poet John Keats said that when he watched a sparrow, he felt himself 'pick about the gravel' with the bird. In order to write well, you need to *imagine well*.

Getting you thinking

What would it be like to be violently kidnapped and never see your home again? Read this account in the personal voice of Olaudah Equiano, an **Igbo** boy born in 1745 who was kidnapped and enslaved at the age of 11. Here, after months travelling as a prisoner, he reaches the sea.

The first object which **saluted** my eyes when I arrived on the coast was the sea, and a slave ship. These filled me with astonishment, which was soon **converted** to terror. When I was carried on board, I was immediately handled, and tossed up to see if I were sound by some of the crew; and I was now persuaded that I had gotten into a world of bad spirits, and that they were going to kill me. When I looked round the ship too, and saw a large furnace of copper boiling, and a multitude of black people chained together, every one of their **countenances** expressing **dejection** and sorrow, I no longer doubted of my fate, and, quite overpowered with horror and **anguish**, I fell motionless on the deck and fainted.

The Interesting Narrative by Olaudah Equiano

- With a partner, pick out five details that help you to imagine Olaudah's suffering.

Now join with another pair to compare and discuss your choices.



Olaudah Equiano

Glossary

Igbo: group of people from the area that is now south-east Nigeria

saluted: met

converted: turned

countenances: faces

dejection: sadness or hopelessness

anguish: worry

How does it work?

1.1

Olaudah describes what he could see so that his reader can experience it. He shares his feelings (the nouns: 'terror', 'horror', 'anguish') and expresses *how it seemed to him at the time* ('I had gotten into a world of bad spirits'). He also uses strong verbs ('overpowered', 'handled', 'tossed', 'chained').

Now you try it

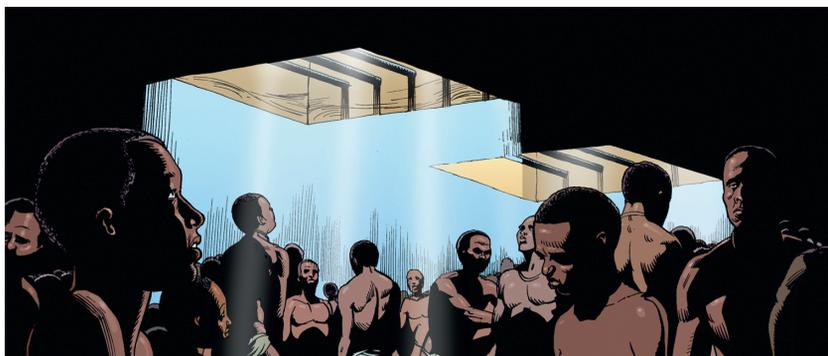
- 1 Imagine you have been kidnapped and taken prisoner on this slave ship. In your own voice, make notes on your experiences as you are taken on board and the ship sets sail into the unknown. Think about
 - a) what you can see (*the chains, the rats, other slaves*)
 - b) what you can hear (*the sailors yelling at you in a language you don't understand*)
 - c) what you can smell (*the suffocating smells of people cramped together*)
 - d) what your thoughts and feelings are (*fear, terror, misery?*).

Top tip

Try to find strong nouns and powerful verbs that create a vivid picture of the scene. Describe the experience in a way that your reader can 'see' or sense.

Apply your skills

- 2 Look at the picture of a slave ship below.
 - a) What do you think conditions were like for prisoners on these ships? Add these new details to your notes.
 - b) Turn your notes into a set of diary entries describing your experiences on the ship. Write them in a way that makes your reader see, hear and smell the atmosphere on board.



Check your progress

Some progress >>

I can use some imaginative detail in my writing.

Good progress >>>

I can use the senses to capture my reader's imagination.

Excellent progress >>>>

I can choose strong words to write and imagine in convincing detail.

Write imaginative, interesting and thoughtful texts

Vary your sentence lengths and structures

Learning objective

- think about varying sentence length and structure for effect.

A short simple sentence can give emphasis or deliver a shock or surprise in your writing. A longer sentence can build up tension and drama.

Getting you thinking

The Old Curiosity Shop was amazingly popular in Victorian times. People wept when they read about the death of its child heroine, Little Nell.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life, not one who had lived and suffered death. [...]

She was dead. Dear, gentle, patient, noble Nell was dead. [...]

Where were the traces of her early cares, her sufferings, and fatigues? All gone. Sorrow was indeed dead in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

She was dead, and past all help, or need of it.

The Old Curiosity Shop by Charles Dickens

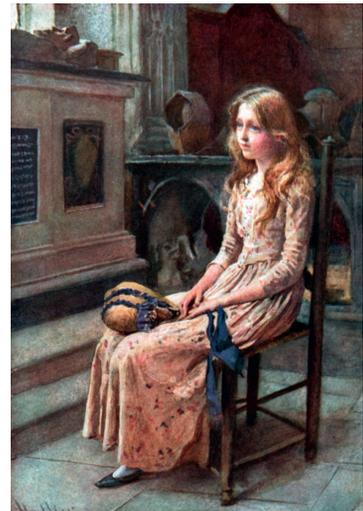
- 1 Why do you think readers responded so emotionally to Nell's death. Is it just the 'facts' of what happens, or is it something to do with *how* it is written?

How does it work?

This passage is built around a repeated short, simple sentence that has great force ('She was dead'). Dickens extends this simple sentence by adding adjectives to create an extended noun phrase ('Dear, gentle, patient, noble Nell'). He also uses patterns of three.

Now you try it

- 2 Extend these short sentences by adding three adjectives to each.
 - a) My ____ grandfather fell and broke his hip.
 - b) The ____ dog was in dire need of a bath.
 - c) The ____ car was abandoned in a field.



Longer sentences can give the reader more information and build drama in a story.

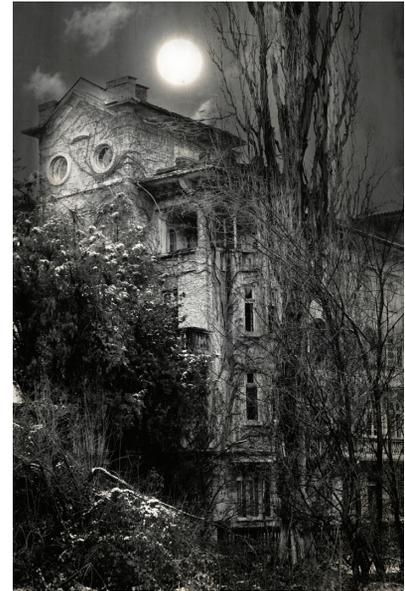
- 3 Look at these simple sentences. Add another longer sentence that tells you more about the first. For example: 'Bolt won again! He took the gold medal in the 200m final!'
- a) At last the weather broke. It...
 - b) We had won the lottery! We....
 - c) The dictator was dead! At last....
 - d) The holidays were here. We....

Apply your skills

Read this extract from another story by Charles Dickens. It describes a creepy house.

It was a **solitary** house, standing in a neglected garden. It was uninhabited, but had, within a year or two, been cheaply repaired to make it **habitable**; I say cheaply, because the work had been done in a surface manner, and was already decaying as to the paint and plaster. [...] It was much too closely and heavily shadowed by trees, and, in particular, there were six tall poplars before the front windows, which were excessively **melancholy**. It was easy to see that it was an avoided house – a house that nobody would take. And the natural **inference** was that it had the reputation of being a haunted house.

The Haunted House by Charles Dickens



Glossary

solitary: lonely or by itself

habitable: suitable to live in

melancholy: sad or depressing

inference: conclusion

- 4 Imagine that you explore this house. You find something shocking in an upstairs room.
- a) Use long sentences to describe crossing the garden, pushing open the front door, exploring the downstairs rooms, climbing the stairs and then forcing open a locked bedroom.
 - b) Use very short sentences to reveal what is in the mysterious room.
 - c) Follow these with extended short sentences to add extra detail.

Check your progress

Some progress >>

I can sometimes vary the length and structure of sentences.

Good progress >>>

I can vary my sentences to give them force and clarity.

Excellent progress >>>>

I can use varied sentences for effect and to add extra detail.

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Compare how poems convey similar ideas

You are learning to:

- make detailed comparisons between two poems.

At GCSE level, you will be asked to compare the ways in which two poets create mood and explore or present similar themes in their work.

Getting you thinking

Read this first section of a poem.

Preludes

I

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.
And then the lighting of the lamps.

T. S. Eliot

Top Tip

Take your ideas a stage further by 'zooming in' on particular key words and using them to shape your interpretation.



- 1 In pairs, discuss the following questions.
 - a) What does this poem seem to be about?
 - b) What is the poem's setting?
 - c) What mood or atmosphere does the poem create?

How does it work?

Read what one student has written about the poem:

The poet conveys a sense of deadness by referring to 'withered leaves'. The adjective 'withered' suggests decay but also an absence of life, an effect also suggested by the 'lighting of the lamps' which is an act done anonymously.

Now you try it

Read the opening of this poem:

1.2

Friday Night in the Royal Station Hotel

Light spreads darkly downwards from the high
Clusters of lights over empty chairs
That face each other, coloured differently.
Through open doors, the dining-room declares
A larger loneliness of knives and glass
And silence laid like carpet. A porter reads
An unsold evening paper. Hours pass,
And all the salesmen have gone back to Leeds,
Leaving full ashtrays in the Conference Room.
In shoeless corridors, the lights burn.

Philip Larkin

- 2 In pairs, find three pieces of evidence that suggest absence or loneliness in the poem. (For example, the word 'loneliness' itself, an image, a detail, a weary rhythm or tone.)
- 3 Now compare how the two poems deal with the themes of absence and loneliness. You could start with a general comment, followed by specific details:

Both poems deal with absence. The first takes an exterior scene, referring to the 'vacant lots', while the second describes an interior setting with 'empty chairs', conveying a lifeless or lonely tone.

- 4 Write a sentence or two about loneliness or absence of life in the poems. Begin with a general statement, and then add specific points. Use the prompts below to help with your comparison.

Each poem... / Both poets also... / Another similarity between the poems is... / Whilst the first poem... the other...

Apply your skills

- 5 Write up a full comparison of the poems in five paragraphs. Make sure you use at least one quotation to back up each point, and explain its effect on the reader.

Top Tip

Remember that you can move from the broad similarities between two writer's approaches to the finer differences.

Check your progress:

Some progress >>

I can read across both poems and pick out the most relevant points.

Good progress >>>

I can compare specific ideas in the poems, referring to relevant quotations

Excellent progress >>>>

I can explore the impressions that different poems make on a reader, comparing them with apt quotations.

Understand, describe, select or retrieve information, events or ideas from text and use quotation and reference to text

Identify and comment on emotive language

You are learning to:

- identify emotive language, what emotions it stirs up, and how effective it is.

‘Emotive’ language deliberately stirs up the feelings of the reader or listener. It can be used in political speeches, leaflets or essays, and in adverts that encourage people to support campaigns for change – for example, to end child poverty. It is also used in poetry.

Getting you thinking

Read the poem below, written by Wilfred Owen in reaction to the day-to-day killing in World War I.

Anthem for Doomed Youth

What **passing-bells** for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles’ rapid rattle
Can patter out their hasty **orisons**.
No **mockeries** now for them; no prayers nor bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad **shires**.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The **pallor** of girls’ brows shall be their **pall**;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Wilfred Owen

- 1 Which words and phrases in the poem do you find emotive?

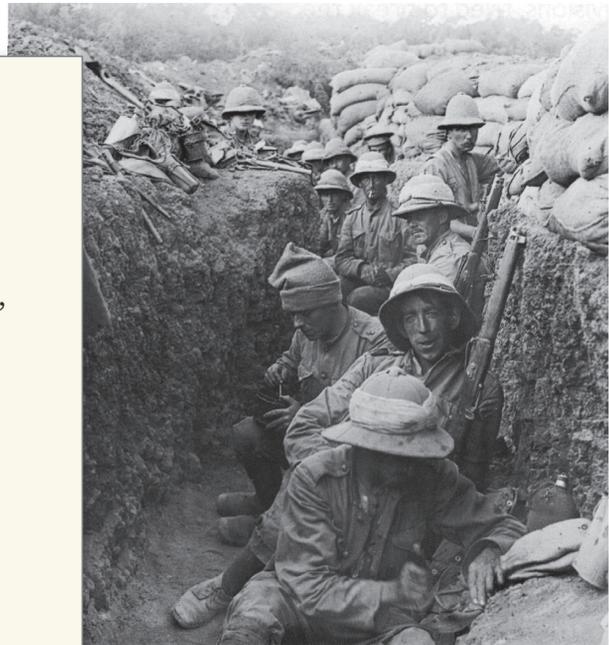
How does it work?

You don’t need to understand every word of this poem to get a sense of its mood, and of the kind of emotions the poet wanted to arouse.

To comment on the poem, first look at the emotive phrases and consider what the poet is suggesting.

Top Tip

Emotive language can provoke different emotions – such as anger, guilt, sympathy or hope.



Glossary

passing-bells: funeral bells

orisons: prayers

mockeries: ceremonies that would seem meaningless in the circumstances

shires: counties

pallor: paleness

pall: funeral sheet

Emotive phrase	What it suggests
'die as cattle'	This image suggests that the men are treated as if they are no more important than cattle, and have as little choice in their fate.
'monstrous anger of the guns'	This image makes the guns themselves sound angry, hinting at the aggression that has caused the war; 'monstrous' suggests something huge, ugly and immoral.

Now you try it

- 2 Discuss with a partner how Wilfred Owen's choice of words in the last six lines of the poem encourages the reader to feel sad about the war.
- Who might the girls be, and why is there 'pallor' on their 'brows'?
 - Why are there no flowers for the soldiers, but simply 'patient minds'?
 - What does the 'drawing-down of blinds' suggest? Who would be drawing the blinds down?

Apply your skills

The following poem, by Siegfried Sassoon, is about the moment when World War I ended.

Everyone Sang

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on – on – and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away... O, but Everyone
Was a bird; and the song was wordless; the singing will
never be done.

Siegfried Sassoon

- 3 Write about the emotions the poem arouses in you as a reader, and how the poet's choice of words helps achieve this.



Check your progress:

Some progress >

I can identify emotive language.

Good progress >>

I can identify how emotive language arouses particular emotions.

Excellent progress >>>

I can discuss and evaluate the effectiveness of emotive language.

Explain and comment on writer's use of language, including grammatical and literary features at word and sentence level

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Adapt the formality of your writing to match the purpose and task

Learning objective

- select the right level of formality for a specific text.

It is important to be able to judge how formal or informal a text should be, and to know how to adapt your writing so that it is appropriate for the reader or audience.

Getting you thinking

Read this extract from the transcript of an interview about the **culling** of badgers.

Reporter:

So, what's your basic argument against... well... this culling, killing, of badgers to stop TB, because the government, DEFRA, are convinced it's right?

Protester: It's simple. It's not gonna stop TB. There's been loads of research done and most people, well scientists... experts... well they all say that there's no hard evidence culling will work! And we now know that only 6% of badgers have TB so any cull is gonna be pretty hit-and-miss, if you know what I mean. Plus we all know what really causes TB in cattle – it's moving stacks of cows around the country. That's what's to blame if you ask me.

- 1 If you were a reporter who wanted to write this up for a national newspaper, you would need to
 - sum up the topic simply and clearly
 - report the views of the protester, but remove informal or unnecessary turns of phrase so the article represents their views accurately.
 - a) Which words or phrases could you omit?
 - b) Which informal words or phrases would you change?

How does it work?

Most articles dealing with controversial issues try to balance explanation with different opinions. Sometimes this is in the form of *direct quotation*, sometimes in the form of *reported speech*.

Glossary

culling: selectively killing animals for environmental or public health reasons



An anonymous protester *argued that* the proposed badger cull was not *going to prevent* TB.

past tense used for reports of what was said

past tense, and change from 'gonna stop' to 'going to prevent'

Note that there are no speech marks, nor any reference to the writer ('I').

Now you try it

- 2 Read the transcript again, then turn the rest of it into a formal newspaper report. Use this as a starting point:

An anonymous protester argued that the proposed badger cull was not going to prevent TB. He also asserted that extensive research had been done and...

You could try to include one direct quotation from the protester. Decide which one is most suitable.



Apply your skills

The reporter also managed to interview a local farmer. Here is the transcript of what he said.

Alan Rickway: I mean, it makes my blood boil! These people... I mean, they don't have to deal with losing half your herd, like I did this winter. We've got to do something. I mean, this crazy idea that it's all to do with moving cattle about all over the country - well, that's just nuts! I reared my cattle here, on the farm, and they're slaughtered locally. We do things by the book, so you tell me how TB got into my herd!

- 3 Note down
a) the key points the farmer makes
b) which informal words and phrases you would remove.

- 4 Write up the farmer's interview as the next part of the article, using a mix of direct and reported speech. Consider how you could use the passive voice to make your writing sound less personal. For example, 'I reared my cattle here' becomes, 'His cattle have been reared on his farm'.

Check your progress

Some progress

I can recognise informal and formal usages in texts, and use some of them in my own work.

Good progress

I can adapt an informal text, changing most informal features into formal ones, including reported speech.

Excellent progress

I can take an informal text and summarise key points, adapt informal features and move fluently between direct and reported speech.

Summarise and organise material from different sources

Learning objectives

- list relevant information from two sources
- organise facts and figures into an argument.

It is important to know how to select and write up relevant information into a clear summary.

Getting you thinking

Read these two newspaper articles about the homeless.

Homeless crisis as 400 youths a day face life on the streets of Britain

Number sleeping rough in London since April already up by 32% on whole of last year

A major study revealed today by the *Sunday Mirror* found 13,000 youngsters went to local authorities in October to declare themselves homeless or seek advice on how to cope.

And the number sleeping rough in London alone since April is already up by 32 per cent on the whole of last year.

The survey of more than 500 charities and councils around the country found support workers can barely cope with the huge rise in homeless youngsters...

The grim findings are expected to be backed up in the latest Government figures – already showing a 15 per cent rise in youth homelessness – out this week.

Pressures

But the true extent of the problem is likely to be even worse because many rough sleepers will never seek help.

Young homeless people told the *Sunday Mirror* the problem often starts because of their difficulty in finding regular work in the economic downturn.

Last month unemployment in the 16–24 group hit a million and the number of NEETs (not in education, employment or training) reached 1.16 million...

The report found family breakdown, often linked to financial pressures, is the main cause of young people leaving home and having to sleep rough.

The *Mirror*, 4 December 2011



‘Bob the cat rescued me...’

James Bowen says beloved feline friend helped him go from a nobody to a somebody – and he’s now the subject of an international bestseller

He’s Bob the Street Cat, subject of an international bestseller and about to make his first foray into Hollywood movies in the film of his own eventful little life. [...]

The book *A Street Cat Named Bob* and sequel *The World According To Bob* were written by Bob’s human, 33-year-old



3.2

1 In pairs, read the *Mirror* article, paragraph by paragraph. Make notes in two columns titled ‘What is the homelessness crisis?’ and ‘What are the causes of the crisis?’

2 What two pieces of information in the second article support the argument that, despite James’s individual good fortune, homelessness is generally a serious problem? Add this information to your notes.

How does it work?

Every paragraph in the first article is relevant to your notes about the homelessness crisis, but not every *word* is. You can *paraphrase* and leave words out.

Although homelessness is not the focus of the second story, it still includes relevant information about it.

Now you try it

3 Re-read the inspiring story about Bob and James. List (in note form) three facts or figures that make James a ‘somebody’ now.

Apply your skills

4 An MP suggests that all homeless people need to do is show initiative, quoting your three facts and figures about James. Write an argument essay for your school magazine summarising James’s experience (in one paragraph) and explaining why the MP is wrong (in five paragraphs, using all the facts and figures that you have gathered). Call your essay ‘One chance in 1.16 million’.

James Bowen. James had been homeless for more than a decade when he found stray, injured Bob.

The inspiring tale (!) of their unlikely friendship has now sold 750,000 copies in the UK alone, and been translated into 27 languages.

As James tells it: ‘Our story seemed to connect with people who were facing difficult times in their lives.’

Polly Hudson, *The Mirror*,
1 July 2013

Check your progress

Some progress

I can select relevant information from a text.

Good progress

I can collect together relevant information to create and sustain a line of argument in my writing.

Excellent progress

I can carefully select facts, figures and relevant details to support a convincing argument.

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Use a range of sentence structures for different effects

You will learn how to

- use sentences of different lengths and types for different effects
- vary your use of the first and third person, and introduce ellipses to engage the reader's response.

Selecting appropriate types of sentences – and knowing where to position them – can help to speed up a narrative, introduce something surprising or develop an idea.

Getting you thinking

Read these two very similar extracts from a story.

I didn't see them at first in the darkness, which was descending as I set off at a brisk pace from the station towards the lights of the city. Then I noticed that they were following me so I began to increase my pace almost without thinking. Behind me I could hear their steps speed up too, so I increased mine again, beginning to panic, and then began to be aware of something else – that I had been wrong about the road, too, as it led nowhere, and there was just a dead end with no escape.

I didn't see them at first. The darkness was descending as I set off at a brisk pace from the station towards the lights of the city. Then I noticed that they were following me. I began to increase my pace, almost without thinking. Behind me, I could hear their steps speed up, too, so I increased mine, beginning to panic, and then began to be aware of something else. I had been wrong about the road as it led nowhere. There was just a dead end. No escape.

- 1 What differences are there in the use of sentence types and structure?
- 2 Which has more tension and drama?

Exploring the skills

In stories and description, short or **minor sentences** can

- state a simple fact or event clearly – perhaps to surprise or to clarify what is happening
- indicate a sudden pause in proceedings or a change of direction (literally or emotionally)
- sum up or add a punchline – either serious or comical.



Glossary

minor sentences: sentences that do not contain a subject and/or a verb, but that still make sense (for example, 'No escape.')

Longer sentences can

- explore reasons or consequences
- provide descriptive or factual detail to fill in what is happening
- create momentum with a series of linked events or actions building up towards a moment of drama or release of emotion.

3 Rewrite this next paragraph from the same story. Create a mix of longer and shorter/minor sentences for dramatic effect. You will need to remove some words, and perhaps add one or two.

I was trapped and 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 and I instinctively 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. As I reached it, it slammed shut in my face so I had no option but to face my pursuers again.



You could start: 'I was trapped. I turned around to...'

Developing the skills

The grammatical structure of your sentences is as important as the length in terms of adding information and creating atmosphere. **Non-finite clauses** are a good way of economically adding detail to sentences. For example, you could write:

I turned round to face them. I realised I was trapped.

But if you wanted to avoid the repetitious use of the subject 'I', you could write:

Turning round to face them, I realised I was trapped.

Glossary

non-finite clause:
 a subordinate clause that does not contain a finite verb (a verb in the present or past tense), but one in its non-finite form, such as an infinitive ('to go') or a participle ('going'); in non-finite clauses, there is no subject, or else the subject is implied

- non-finite clause that has no subject
- comma separates non-finite clause from main clause
- main clause containing subject 'I' and verb 'was trapped'

Chapter 6 . Topic 3

Non-finite clauses, like subordinate clauses with finite verbs, can have different functions.

Non-finite clause	Example	How it works
Adverbial (to tell us more about the action)	'Putting on his dark glasses, the gang leader stepped towards him.'	The phrase 'Putting on his dark glasses' adds detail to the verb 'stepped' and what the gang leader <i>does</i> .
Adjectival (to tell us more about the noun)	'The railway underpass, covered in graffiti, felt unsafe to me.'	The phrase 'covered in graffiti' tells us more about the noun 'railway underpass' and <i>what it looked like</i> .
To act like nouns (to describe an event or an ongoing state)	'Waiting at the bus stop was boring, but she had no choice.'	This is a compound sentence with two main clauses. The <i>act/event of waiting</i> is the subject of the first clause and acts as a noun.

We can also use prepositional phrases to add more detail:

Under the pale lamplight, the girl waited for the bus.

Here, 'Under the pale lamplight' tells us *where* she waited.

We can modify or build further detail into these clauses by adding adverbs:

Slowly putting on his dark glasses, the gang leader stepped towards me.

Not only are we told what the leader does as he steps forward (puts on glasses), we are also told *how* he does it.

- 4** Copy and complete these sentences by adding either adverbs, non-finite clauses or prepositional phrases.
- _____, the gate opened only when I gave it a hard shove.
 - _____walking up the gravel path, I half expected to see my father come to meet me.
 - _____, he had been dead many years, so there was no chance of that, except in ghost form.
 - _____ the decaying roof, I could see ravens staring down at me. This was home, but not as I wanted it to be.

- 5** Annotate your text with the types of clause you have used.



You can convey voice or persona in a range of different ways, too.

A The fact is, I killed him. It was wrong, and there are no excuses; it was simple, pure jealousy.

Here, the blunt sentences suggest a logical person who is trying to explain something horrific. But the same content could be presented in quite a different voice.

B Mad? Would you call me mad...? I'm as sane as you are! But then the whole world is mad, isn't it? You don't... you can't understand why I acted as I did. You haven't felt jealousy like mine, have you? Have you?

- 6** Write brief answers to these questions.
- What effect has the writer created with the style of sentences and punctuation in extract B?
 - What effect does the use of 'you' have on the style in B?
 - How is the voice of B different from that of A?

Another way to add interest to your writing is to punctuate your text with **ellipses** to suggest hesitation and create suspense.

After what seemed an eternity I heard a sound. The door opened...but no one came in.

'Who's there?' I cried, taking a step forward. 'I have a gun... and I'll...I'll use it!'

- 7** Complete these three extracts by adding some final words and using ellipses to create a dramatic pause or suggest hesitation.
- I opened the tiny box and gasped, 'It's _____
 - He wasn't sure what to do as she hadn't come. Perhaps _____
 - Who was the child in the faded photo? I suppose I'll _____

Applying the skills

- 8** Write the first three paragraphs of a story that begins with the main character being declared insane as a result of his or her actions. Write in the first person and set the story in any time – modern or historical.

Checklist for success

- ✓ Vary the length of your sentences for drama and pace and to reveal or withhold information.
- ✓ Use a wide range of sentence openings to clearly portray the place, atmosphere, characters and their behaviour.

Glossary

ellipses: (plural of ellipsis), a series of three dots in sentences or at the end of them to suggest hesitation or silence

Top tip

Don't overuse ellipses in your writing. It is important to vary your text, but punctuation such as ellipses (and exclamation marks) can lose their effect quickly and become irritating.



Check your progress:

Sound progress >>>

I can use a range of sentence types and lengths when writing in the third person.

Excellent progress >>>>

I can vary my sentence lengths and types to reflect the character of my narrator and to build drama.

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