

English

Year 11 Preparation Pack

The work that you need to complete will depend on what grade you achieved in your end of Year 10 exam.

English Language

- If you achieved a grade 6-9 please complete **both** questions on page 2.
- If you achieved a grade 1-5 please complete pages 3, 4 and 5.

You must aim for 500 words for one piece of creative writing.

English Literature

- If you achieved a grade 6 -9 please complete both questions on page 6.
- If you achieved a grade 1 -5 please complete pages 7 and 8.

Each question should take no less than 45 minutes and no longer than 1 hour.

Paper 1 Question 5

Write a description suggested by this picture.

(24 marks – content)
(16 marks – skills)



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Self/Peer Marking: Language Paper 1, Question 5

CREATIVE WRITING - BEFORE YOU BEGIN:

- ✓ Read the task carefully and highlight your **focus** words. These are the words that will help you to stay on track, such as the genre, audience or purpose.
- ✓ Decide the **genre** that you are being asked to write in. Which **conventions** will you have to consider in order to write in this **style**?
- ✓ Choose your **narrative perspective** carefully. For descriptive tasks, first person narrative often limits students whereas third person narrative encourages a greater depth of description.
- ✓ Choose an **appropriate tense** to write in. Past tense is typical when writing short stories and descriptions but if you do choose present tense be sure to **maintain it** throughout!
- ✓ **Don't be afraid to go beyond what the picture shows you:** your writing should be **inspired** by the image but it doesn't mean you can't use **poetic license**.

STRUCTURE:

- Take your reader on a journey.** Paper 1, Q3 is essential in helping you to structure your description. If you can, imagine this is the opening chapter of a novel or the opening scene of a film. You have control of the camera and what your reader sees.
- Where do you want your description to start?** Where do you want it to **end**? Think about the source that you have been given for the Reading section. What does it begin with and why? Could you do something similar?
- What will you **shift your focus** to in the second paragraph? You could imagine walking through the landscape or looking at the scene from a distance. Considering your starting point, drag your finger across the picture, from one point to the next, taking in any points of interest. Make a note of everything you touch. Each point of contact can be a new paragraph. Using this method will also enable you to maintain a logical order or flow to your writing.
- What will you introduce?** A character? An event? A memory?
- You could consider **analepsis** and **prolepsis** (flashbacks and flashforwards). Think of the image as a 'before' and 'now'. What has happened to cause this? Why is it so different now? You might think about changing tense from **past to present** to emphasise a significant change in time, which is more subtle than signposting '50 years have passed'.
- Alternatively, you could employ a **dual narrative** or **shift in narrative perspective** from third person to first person. To achieve this successfully is tricky and takes practice but it can have excellent impact on your reader, for example, the same story can be told by two very different narrators (imagine a German soldier recounting his capture by a British soldier; his turn of events would be different to that of the captor).
- Be cautious with dialogue.** Use it sparingly, if at all, or it may dominate your writing and your description will suffer. **Punctuate dialogue accurately** or you will lose valuable skills marks.
- Where does your journey end?** You must get to this point! Think about **how you will prepare your reader** for this in previous paragraphs.
- Isolate a sentence or word for impact.** You could do this to build tension or to assert a crucial point.
- Echo or reiterate an image or idea from the opening paragraph in your closing paragraph.** Writer's like John Steinbeck utilise a cyclical structure to their writing to establish the routine of life or the never-ending day-to-day grind. It develops a connection between the beginning of the description and the end.

CONTENT – LANGUAGE AND IMAGERY:

- Include **linguistic methods** such as **original similes**, **carefully chosen metaphors** and **thoughtful personification**. Again, look at the methods you identified in Questions 2, 3 and 4. How can you replicate similar images in your own work?
- Avoid clichés** – really think about what you want your reader to 'see' and how this can be achieved. Comparisons are excellent but choose wisely: 'as big as a house', 'as tall as tree', and 'as hot as the sun' rarely work when you're trying to create a vivid image that helps your reader picture the scene.

- Consider what the **mood of the image** is and use language in-keeping with this. Dismiss descriptions that jar with the mood, unless that is your intention. For example, if the image is of a peaceful lake, it may not be appropriate to employ language from the **semantic field** of war or death. However, a shift in focus or a sense that something is about to happen may encourage you to change the mood, therefore changing the language that you would use.
- **Pathetic fallacy** is always a useful tool to create mood or reflect the emotions of a character through the description of the weather.
- **Colour** is often used **symbolically** in art and literature. Equally, colour can create **vivid images** and **bring a scene to life**.

SKILLS – SPELLING AND PUNCTUATION:

- Use a **dictionary** and **thesaurus** in your planning to **spell common and ambitious vocabulary** correctly.
- **Begin sentences** with a range of **prepositions** (*above..., beneath..., upon..., low...*), **verbs** (*-ing words*) and **adverbs** (*-ly words*).
- Use a **comma** to demarcate the divide between a subordinate clause when followed by a main clause: *Beneath the setting sun, the crickets grew weary of their song.*
- Include **parenthesis** by embedding additional information within a main clause. Punctuate with brackets, twin commas or twin dashes. **Top Tip!** The sentence around the parenthetical clause should make perfect sense on its own: *The darkness – made all the more impenetrable by the lack of moon – enveloped them.*
- Link clauses using the full range of basic conjunctions or FANBOYS (for, and, not, but, or, yet, so): *I saw the face of the cloaked figure **yet** I wish I had not. I screamed **for** it had no eyes!*
- Seek out opportunities to use **semi-colons**. **Top Tip!** Semi-colons can often replace FANBOYS to show that the ideas are closely linked but the clauses either side must be able to stand-alone without the other: *The steps were too steep; the road was too slippery.*
- Seek out opportunities to use **colons**. **Top Tip!** Colons can often replace **because** as what follows is an explanation or an answer to a question. You should be able to ask Where? When? What? How? Why? when you see a colon: *The girl stayed well away from the water's edge: she had seen what happened to those who didn't.*

Compare the ways in which the poets present the effects of war on the outsider in *Poppies* by Jane Weir and one *other poem of your choice*.

(30 marks)

Poppies

By Jane Weir

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
your playground voice catching on the wind.

Compare the ways in which the poets present the effects of war on the outsider in *Poppies* by Jane Weir and one *other poem of your choice*.

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Q: Compare the ways in which the poets present the effects of war on the outsider in *Poppies* by Jane Weir and *War Photographer* by Carol Ann Duffy.

PLANNING STAGE (10 minutes)

- ✓ **Highlight the focus of the question.**
 - What subject or theme is it asking you to write about?
- ✓ **Look for evidence to support this theme in both poems.**
 - Identify the quotations that epitomise the message or messages that the poets wish to convey.
- ✓ **Find at least 3 quotations for each poem.**
 - Highlight or circle the most powerful words in the quote to analyse in greater depth.
 - Identify the word class for each.
 - What do the words or images connote?
- ✓ **Which LINGUISTIC and STRUCTURAL methods do the poets use to present the theme or message?**
 - What images do they conjure?
 - What is the effect or impact on the reader?
 - How do they enable the writer to convey their message effectively?
- ✓ **What influenced the poets to write these poems? What contextual knowledge is vital in understanding the poems' messages?**
 - What is the subtext? What inspired the poets?
 - What era or time were the poets writing?
 - What is the relationship between the subject of the poems and the poets?

WRITING STAGE (40 minutes)

- ✓ Remember to write in **twin paragraphs**. Include **3 twins** (3 points for each poem).
- ✓ Use **comparative language** to link your ideas. Here, comparison means **similarities** and **differences**.
- ✓ Use **evaluative language** (interestingly, a point to note, noteworthy, successful).
- ✓ Follow the **PEEAIRE** structure across the whole essay.

POINT

EVIDENCE

EXPLAIN THE EFFECT

ANALYSE POWERFUL LANGUAGE

INTERPRET IN MORE THAN ONE WAY

RELATE TO CONTEXT OR POETS' INTENTIONS

EVALUATE OR JUDGE THE SUCCESS OF THE POETS IN CONVEYING THEIR MESSAGES

Which poem is more successful and why? Which method is the most successful and why?