



MODULE 2 ANSWERS

Creative Writing

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LESSON 1

Descriptive Writing: The Basics

Quiz

1. b
2. a and b
3. c
4. c and d
5. a and c
6. a
7. d
8. c
9. a
10. d

PRACTISE

1. Responses may vary, but the following are ideal:

1a. Richard (c) **bolted at lightning speed** to catch the bus to college, worried he would be late again.

This choice suggests more desperation and panic than the alternatives, and emphasises the fact that he is worried.

1b. Ahmed (d) **boldly** pushed open the door to his boss's office.

This adverb choice suggests that Ahmed is being brave. There may be something he has achieved that he is proud of and wants to tell his boss. Alternatively, he may be trying to project confidence to ask for a pay rise or similar.

1c. Kia felt (d) **like a kid at Christmas** every time she thought about her holiday.

This choice of simile creates the image of someone who is so excited, she cannot control her emotions.

1d. The door slammed behind him and Ben was left alone and (b) **terrified**.

Sometimes a strong word choice can be better than an overused simile. The verb 'terrified' conveys strong emotion effectively. If you chose 'quivering like a leaf', don't worry. This can also conjure up images of his body shaking with fear.

1e. The (a) **glistening** sea stretched out for miles.

The verb 'glistening' creates an image of beauty and something which is enchanting.

2. Responses may vary, but the following are ideal:

a.

The weather was very hot.

Outside, it felt like a sauna.

b.

My brother is very tall.

My brother is as tall as a giant.

c.

I slept really well last night.

Last night I slept like a log.

d.

My bike doesn't weigh very much.

My bike is as light as a feather.

e.

I drank a lot of water after playing football.

I drank like a fish after playing football.

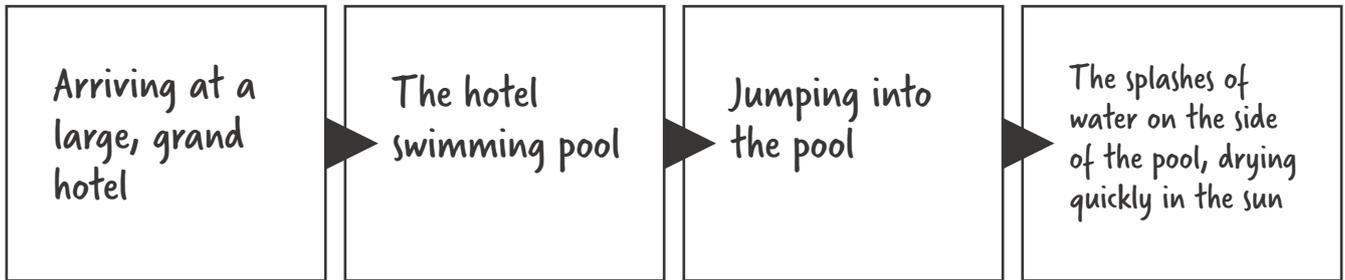
3. Here is an example for reference. Remember, in your exams, you don't necessarily have to look at all five senses all the time: focus on the main senses that are being engaged. If a smell is being described, there's no point in talking about sight; if the text discusses the taste of food, there is little usefulness in exploring touch. However, these kinds of exercises are very useful to get you to consider all of the senses.

A Holiday in Paris

Sight [What can you see?]	The Eiffel Tower; people outside of cafes drinking coffee and eating delicious-looking food; pretty, narrow streets; people walking their dogs by the river.
Smell [What smells are in the air?]	Delicious fresh bread as you walk past the bakery; cigarette smoke from someone walking by; the smell of the dirty river Seine in the heat of the summer.
Taste [Have you eaten anything?]	Fresh bread; salty chips from a street food vendor.
Touch [What can you feel?]	Uneven cobbles under your feet; sticky, dirty handrail on the way down to the underground Metro.
Hearing [What sounds are around you?]	Aggressive beeping from the traffic; people speaking French so quickly, I can only make out a few words of what they are saying.

4. The giant wind turbines.
The beautiful mountains.
The soft, fluffy clouds.

5. Example:



APPLY

Note that there is no incorrect response.

These are example answers that model a variety of sentence styles and word types. Your own answers should contain similar variety.

1. Wind turbine image.

The wind turbines stood as tall as giants.^a There were so many of them, they stretched out for miles, all standing to attention.^b In the distance, fluffy white clouds passed lazily^c across the mountains. And the sky!^d It was a deep blue. The steady hum of the turbine engines made the faint buzzing hum of swarming bees.^e

- a. A simile is used to show how tall the turbines are - they are taking up much of the skyline.
- b. Personification is used to make the turbines seem alive - like soldiers, they're standing dutifully 'to attention'. This makes the reader think they are there to serve people. It also suggests they are unfaltering and committed to their task.
- c. The adjectives 'fluffy' and 'white' make us think of soft, appealing clouds passing the mountains. Personification is used to make the clouds seem 'lazy', suggesting they are moving at a slow pace.
- d. The exclamatory sentence draws the reader's attention to the sky and suggests the writer is impressed by it.
- e. This engages our senses and makes us think of the noise of the turbines, which is a buzzing hum, much like bees are.

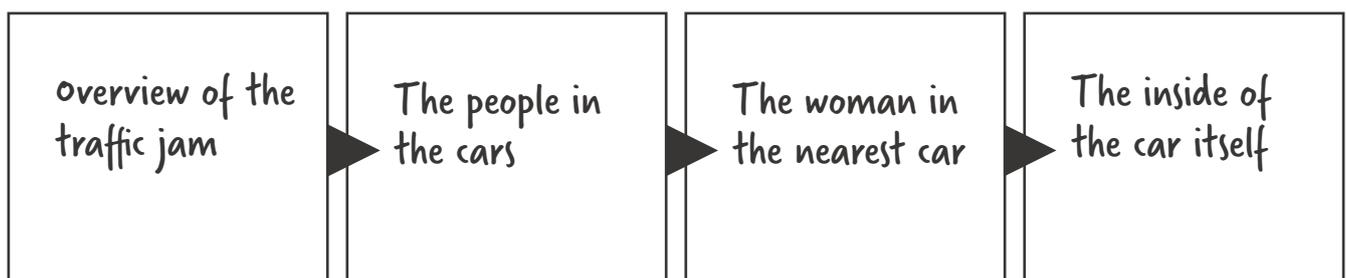
2. Traffic jam image.

The traffic was heaving. It was impossible!^a Rows and rows^b of cars were squashed unhappily^c next to one another, packed in like sardines.^d Cyclists tried their luck, weaving between cars. The air was thick with the stink of petrol and exhaust fumes.^e Crowds of people swarmed the pavement like ants.^f Was the festival really worth the hassle?^g

- a. A short exclamatory statement that helps to declare the mood - the writer is clearly frustrated with the heavy traffic.
- b. Repetition of the word 'rows' helps to make us think of endless lines of cars, stretching out as far as the writer can see.
- c. This is personification - cars cannot be unhappy! It makes us think that the situation is miserable and that none of the drivers are happy to be piled up close to one another.
- d. This simile further adds to the sense of tense, highly-packed traffic.
- e. This is a sensory description which engages our sense of smell. The scent is obviously unpleasant and 'thick'.
- f. This simile compares people to ants, giving us the sense of the area being overpopulated and even repulsive. After all, many people are disgusted by bugs and see ants as pests.
- g. This rhetorical question summarises the mood of the description - the writer is waiting for a festival, but the traffic has made the wait an awful experience.

3 / 4. We have provided an example answer to question 4: 'Describe a car journey'.

Plan



The car horns honked with relentless frustration,^a but it wasn't going to make any difference. The line of cars, lorries and vans stretched for miles. The source of the traffic jam wasn't visible to the naked eye, even though the road was straight for what looked like hundreds of miles. All that could be seen in the distance was the haze created by thousands of overheated engines. The smell of hot cars was overwhelming.^b There was a car of every colour, make and size, and all of them were stuck in a motorway which might as well have been a car park.^c

Inside every car, people festered in their own metal bubbles.^d Adults tried in vain to keep crying toddlers entertained with bright toys and silly faces. A couple began to argue about missing the flight they had saved up all year for. A man in a suit tried desperately to remain upbeat by tapping his fingers on the steering wheel, a fraction of a second out of time with the thumping beat of his radio.^e

The woman in the car next to us had stubbornly refused to turn off her engine, as if doing so was somehow admitting defeat. She was applying a fresh coat of red lipstick in her rear-view mirror,^f determined to look her best in the middle of the traffic dilemma. She was wasting her petrol and her lipstick - she wasn't going anywhere - but her resilience was pretty impressive.

The immediate surroundings of my own metal prison offered no relief.^g It was uncomfortably hot. Alternating between the air-con and opening the window had done very little to resolve the situation. Flicking between radio channels had lost its appeal roughly an hour ago. The mixture of perky DJs, classical music and upbeat pop was now just adding to the irritation.^h So too were the 'helpful' traffic announcements about the traffic issues we were clearly stuck in the middle of. The battery on my phone was flat - it had been used to chat to anyone who was available to relieve the boredom. Even the water bottle had just a few drops of water left in the bottom.

The journey was the stuff of nightmares.

- a. Using the senses to create an atmosphere of frustration.
- b. Use of senses to emphasise the oppressive atmosphere.
- c. Comparing the motorway to a car park drives home how stationary the cars are - they haven't moved in some time.

- d. Using the metaphor of a 'metal bubble' to describe the car gives the impression of being trapped and unable to escape. This helps to capture the writer's mood - they feel trapped by the traffic jam.
- e. The variety of descriptions here - supported with lots of different word types - helps to create a real sense of the community surrounding the main character.
- f. Red is a vibrant colour, so it draws our attention to it. This mimics the main character, who is also drawn to watching the woman in the neighbouring car.
- g. The metaphor of the car as a 'metal prison' again shows feelings of being trapped and stuck in place.
- h. The list of different music types helps to engage the senses - we imagine all the different types of music. It makes us feel overwhelmed and allows us to understand the driver's frustration.

LESSON 2

Descriptive Writing: More Advanced Techniques

Quiz

1. True.
2. False. It's using your 5 senses.
3. False.
4. True.
5. True.
6. True.
7. False. It's a simile.
8. False. Use them sparingly.
9. True.
10. False.

PRACTISE

Show, Not Tell

2.
 - a. A book.
 - b. Chocolate.
 - c. Rain.

Adding Detail: How and Why

1.

Remember: these are just examples. You should use them as a model to reflect on your own ideas, but don't assume you've got it wrong because yours are different.

 - a. The cemetery was scary. The tomb stones leaned towards us, tall and imposing. The branches of the trees reached out as if to grab us. The path through the graves was slippery and littered with stones trying to trip us up.
 - b. The sand on the island shone like a million diamonds stretching as far as the eye could see. Lush green palm trees bent and curled towards the sky and the sea lapped at the shore quietly.
 - c. Standing at the bottom of the steps it was obvious the house had seen many families come and go. The door was chipped and cracked but guarded the entrance like a soldier, and the windows — netted and dirty — seemed determined to hide what was inside. Standing in front of it I felt a shudder go through me.

LESSON 3

Narrative Writing: The Basics

Quiz

1. True.
2. False. Ideally you should have one or two.
3. True.
4. False. You should plan out your setting in advance.
5. True.
6. True.
7. False. You should create a simple structure that takes place over a short space of time.
8. True.
9. True.
10. False. It should happen after you have set the scene and introduced the main character. It builds up the moment of crisis.
11. True.
12. False. This doesn't always have to be a happy ending and you can even leave a cliff-hanger, leaving the reader with unanswered questions.
13. True.
14. True.
15. False. Small bits of dialogue or speech help the reader to understand the character better.
16. True.

PRACTISE

1.
 - a. Third person
 - b. 1st person

2. Example plan:
 - P1: Set the scene**

Main character is with friends outside a scary old house.
 - P2: Complication**

The school bullies come along and challenge the group, saying they'd never last inside the house for an hour.
 - P3: Crisis**

The group of friends go inside, terrified, and hear frightening noises.
 - P4: Consequence**

It turns out the noises are coming from a homeless man who is staying in the house, so the friends chat to him and share their lunch.
 - P5: Resolution**

After the hour, the friends leave the house, surprising the bullies and proving them wrong.

3.

Option A: The use of the simile makes it more engaging.

Option B: If it takes all of the strength of the person pushing the door to open it, it's probably very heavy. This is supported by the adjective choice 'gigantic'.

Option B: Stronger vocabulary choices such as the noun 'stench' and the verb 'attacked' add impact to the sentence, making it sound like the scent was aggressive and attacking the character.

Option A: This example adds a sense of mystery and it also adds a physical reaction - the main

character shudders - which helps to convey a sense of dread and foreboding.

Option A: 'Swallowing hard' suggests nerves and anxiety - it's something we tend to do when we're trying to be brave and do something that makes us frightened. The word 'bang' is an example of onomatopoeia which adds tension to the sentence - we can almost picture it startling the main character.

4. Example character profile. We have completed the old woman profile as an example.

Name:	Susan Smith
Personality:	A bitter, hateful old woman who snaps at children and kicks small dogs when she thinks nobody is watching. Shouts at people who knock on her door, especially those singing Christmas carols, because she hates them most of all. She only softens when her daughter comes to visit and brings her grandson, who she spoils and adores.
Words to describe them:	Sharp, sour, resentful, indignant, miserable, discontent, morose, awful, insufferable, vile, heinous, lonely.

APPLY

We have provided a model plan and answer for question 2, 'Write a story with the title "Anger",' as well as some comments on the techniques used throughout. Use this as a reference for your own answers.

PLAN

Paragraph 1 Classmate who always messes around in lessons.

Paragraph 2 Exam coming up, main character is nervous, classmate is overly confident.

Paragraph 3 The exam. Classmate is very smug, main character is frightened and angry at classmate's reaction.

Paragraph 4 Results day. Main character gets a much better mark.

Paragraph 5 Main character wins 'student of the year' for their hard work.

EXAMPLE

'Anger'

Have you ever felt so angry that you just don't know what to do with yourself? That's how I feel about Callum on a daily basis. Every time I see him, my blood starts to boil, and my face turns red with frustration. One of the reasons he provokes this intense anger from me is because he is always ruining lessons. He's always so late that everyone has to pay attention to him when he swaggers in with his shirt untucked, a loose tie and trainers on.¹ Trainers are against the school rules, but he always gets away with it. It isn't enough that he's late - when he does turn up, he constantly acts as the class clown, pulling faces behind the backs of the teachers, being rude and talking over everyone, drawing silly pictures in the textbooks.² And he always, always gets away with it. He even has the

audacity to go on his mobile phone when he's not supposed to! When we're in groups he does no work. He actually prevents the rest of us from making progress.

My feelings of anger towards him only intensified as the exams got closer. We were supposed to be doing revision in the lessons, but he seemed to get worse - even louder than usual. The worst thing was that he was so confident he would pass his exams. He didn't care what was going on in lessons or that he was continually ruining them for the rest of us because he was so sure he would pass anyway.

On the morning of the English exam, I was so nervous I felt sick. I want to go to university to study journalism, so I knew this was the most important exam of my life so far. The exam hall felt like a huge prison.³ There were hundreds of desks in neat rows and the floor was covered in plastic in case anybody threw up. At this rate, it would be me! I took my place at my desk, put my pens down in a neat row and placed my water bottle down. Callum - of course!! - was late. He sauntered in when everyone was sitting down. When the invigilator started to read out the rules, he put his hand up and interrupted her to ask for a pen. Even in the exam he managed to make me angry! He sat with his legs stretched out in front of him and his hands behind his head, a stupid, smug grin⁴ on his face with an hour of the exam left to go!

Several long weeks later, it was results day. I was shaking like a leaf⁵ as the school receptionist handed me the brown envelope. I ripped it open in a mess of nerves and anticipation. I had passed!⁶ In fact, not only had I passed, but I had achieved two grades higher than I was predicted! My hard work had paid off more than I could have imagined.

A few days later I had another wonderful surprise. I had been given the Headteacher's award for hard work and determination, and a £50 book voucher! I also heard that Callum, for all his smug confidence, had not passed any of his exams. Although I was still mad at him for ruining so many lessons for me, I actually felt a bit sorry for him when I heard this.⁷ I really hoped that he would learn his lesson and work a lot harder next year.

1. The description of his actions, movement and clothing create a sense of character - he seems overconfident and disrespectful.
2. This list of actions helps to give the reader an idea of how irritating Callum is and how much he interrupts the narrator.
3. Use of simile to add to the tension and anxiety - the narrator feels trapped, as though the

room was a jail cell.

4. Adjectives support the narrator's frustration. The alliteration of 'stupid, smug' also makes us feel like the narrator is spitting out the words in anger.
5. The simile emphasises the narrator's nerves by drawing attention to how she is shaking with anxiety.
6. A short exclamatory sentence like this helps us to understand the narrator's joy and relief.
7. This shows that even in spite of the narrator's anger, they can also be compassionate and show empathy towards Callum.

LESSON 4

Narrative Writing: More Advanced Techniques

Quiz

1. True.
2. False. These can show flair and add to the drama of your writing.
3. True.
4. False. They relate to time.
5. False. It will increase the quality.
6. True.
7. True.
8. False. They should be used sparingly and well.
9. True.
10. True.