



# MODULE 4 ANSWERS

## Writers' Use of Language and Structure: Fiction

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10 Feb 2020

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# LESSON 1

## Writing About the Effects of Language

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### Quiz

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

# PRACTISE

1.

Device	Definition	Example: Garden	Example: House
Alliteration	When two or more words close together begin with the same sound.	'Far from the city sirens and crowded streets.'	<b>The dark, dank, dilapidated house.</b>
Simile	A comparison between two things using <i>like</i> or <i>as</i> .	'Birds chirped in the bushes like a mini orchestra.'	<b>The smells from the kitchen were as welcoming as cozy slippers at the end of a long day.</b>
Metaphors	Comparisons between two things, but you are saying one thing is the same as the other and you don't use <i>as</i> or <i>like</i> .	'The sun cast deep-sea shadows in the late afternoon.'	<b>As we motored up the hill the imposing bulk of the house came into clearer view, a grim battleship hulking over the horizon.</b>
Personification	When human characteristics are given to non-human objects.	'The garden breathed summer.'	<b>The bathroom door has a mind of its own.</b>
Onomatopoeia	When a written word sounds like the noise it is describing.	'Sam could hear the faint click of the gardener's spade.'	<b>The pans fell on the floor with an almighty crash.</b>

2.

a. Far from the city sirens and crowded streets.

This is alliteration. This makes us think of the noise of the sirens and makes us imagine a rushed, cramped environment, filled with people and cars.

b. Birds chirped in the bushes like a mini orchestra.

This is a simile. The comparison of the birds to an orchestra makes us imagine lots of birds and a huge variety of different sounds. However, it is a pleasant and complex sound, as orchestras are designed to make beautiful music.

c. Sam could hear the faint click of the gardener's spade.

This is onomatopoeia. This makes us imagine the sound of the spade as it digs and helps us to better picture the gardener as he works.

3.

Looking up, an image of the window beneath the gable flashed into Sam's mind – the curling paint of the frame, the way the dust formed shapes against the glass if you stared at it long enough – and was gone, **quick as a bird**. Next to him, the **garden breathed summer through the open window**, and Sam could hear the **faint click of the gardener's spade** as he dug a new bed next to the greenhouses. It was quiet here, far from the city sirens and crowded streets of home, where Sam's bedroom had looked out at terraced roofs, backyards stretching to either side; here, there were no neighbours, and the garden disappeared in trees as far as he could see.

- **'Quick as a bird'** is a simile which makes the reader think of a little bird with small, swift movements. This helps us to think about the quick, darting way the dust is moving against the glass.
- **'garden breathed summer through the open window'** is an example of personification. This makes us feel relaxed - we're encouraged to picture the garden as though it were a person

taking a deep breath in and out. This makes us imagine the summery garden as a peaceful, relaxing space.

- 'faint click of the gardener's spade' is an example of onomatopoeia. This helps me to imagine the sound of the spade, which adds some realism to the scene and helps me to picture the setting.

4. Full paragraphs are also acceptable, but here are examples of paragraphs which have been constructed using the PEE structure. Note that if you removed the chart, the paragraphs would still make sense.

Point	The writer describes how the image of the window pops into Sam's head.
Evidence	They do so through the simile, 'quick as a bird'.
Explain	This creates an image of a quick bird darting through the sky. This suggests the image appears and disappears again very quickly, as if Sam has been distracted by something else.

Point	The writer creates a sense of a warm, comforting summer.
Evidence	They do so through the simile, 'quick as a bird'.
Explain	This creates an image of a quick bird darting through the sky. This suggests the image appears and disappears again very quickly, as if Sam has been distracted by something else.

Point	The writer encourages the reader to really picture the setting as though they were there.
Evidence	This is done through sentences like 'the faint click of the gardener's spade'.
Explain	The use of onomatopoeia engages our sense of hearing. We can imagine the sound of the spade cutting into the soil. This adds a sense of realism to the scene and makes it easier for us to picture.

# APPLY

Lisa turned off the engine and wished she'd worn a better top, one that **didn't stick to her back like cling-film**. Ahead of her, the cars stretched out in thin metal ribbons, **their colours hot and shining, like beetle-shells**: midnight blue, **volcanic red, tar black**. In the rear-view mirror, cars and lorries snaked back behind her, windscreens blinding in the sun. She imagined touching the shimmering bonnets, and how her fingers would draw back with the pain. Somewhere, a car horn sounded, continuously. Lisa scabbled for her phone for some music, before realising that she'd left it at home in her rush to leave.

Q: How does the writer use language to give us an impression of the traffic jam?

We get the impression that Lisa is very uncomfortable in the traffic jam because she wishes that she hadn't worn a top that would 'stick to her back like cling film'. This simile creates a very uncomfortable image for the reader, as we can imagine how horrible it would feel to have cling film stuck to our back. It suggests that Lisa is sweating and very hot, because the top is sticking to her. We are encouraged to imagine how horrible it would be to be stuck in a hot car and unable to move or cool off.

The image of the cars also gives us a negative image of the traffic jam. When describing them, the writer says they are 'hot and shining, like beetle shells'. This is another simile and it encourages us to think about a beetle working in the hot sun. Many people are repulsed or frightened by beetles, so we're encouraged to picture the cars with the same kind of disgust. Many beetles are also found closely packed together - as are other insects like ants - so this helps us to imagine the many rows of cars all jammed together.

Finally, the writer uses certain adjectives to emphasise the discomfort of the main character. The cars are described in a list as 'volcanic red, tar black'. We associate volcanoes with eruptions, danger and heat, so we're encouraged to imagine the cars as unsafe and incredibly hot. Tar is thick, sticky and suffocating - again making us feel similarly about the traffic jam. This helps to drive home the idea of the traffic jam as an uncomfortable, hot, sticky place where the main character feels trapped.

# LESSON 2

## Writing About the Effects of Structure

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### Quiz

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

# PRACTISE

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1.
  - a. The writer has used a single-sentence paragraph as a structural device which draws our attention to the door to the attic.
  - b. The writer has chosen this single sentence to focus our attention on the immediate action and to build a sense of mystery around the door. It also makes the reader fully aware of the main focus of the text - the door, and what it guards.
  - c. By starting the text in this way, the writer builds a strong sense of mystery and intrigue. We're encouraged to imagine what might be behind the door and wonder why it is being kept secret. The single sentence draws our attention far more effectively than a longer paragraph.

2.
  - a. 1
  - b. 2
  - c. 3

3.

After lunch, he'd been playing with the soldiers in the library when, suddenly aware of the silence, he'd looked up to find Aunt Sarah in the half-open doorway.

**"Your father gave you those, then, did he?"**

Pleased at her interest, Sam brightened: "Yes, for my birthday. D'you like them?" He looked down at the red and deep blue they wore, not the colour of Father's old uniform that Mother had hidden in her wardrobe back home. "I think they're meant to be soldiers from the olden days."

She grunted. "Soldiers are soldiers," she said after a moment, "and they all end up in the same place, no matter the colour of their uniform."

- a. A shift in focus by using dialogue.
- b. Our attention shifts to Aunt Sarah’s sudden appearance.
- c. This sudden use of dialogue helps to reveal that Aunt Sarah isn’t particularly pleasant. She engages in conversation with Sam but only to bring up his father – she doesn’t seem interested in what Sam is doing. The question makes us imagine her being abrupt and cold to Sam.

4.

Perhaps, Aunt Sarah thought, looking at the fish-thin bones of her hands, she should have explained why he could not climb the stairs to enter the attic. She stretched out her fingers towards the last of the sunlight, warm on the wool blanket. It didn’t matter; he would find out soon enough.

**At the top of the stairs,** breathing quietly so as not to disturb anything, Sam reached out his hand.

- a. A shift in the setting to adjust our focus.
- b. Shifting the setting in this way turns our attention back to Sam and the action.
- c. The shift in setting brings the focus back to Sam from Aunt Sarah’s thoughts. Previously, we’ve learnt from Aunt Sarah that she should have told Sam why he can’t go into the attic. This builds up a sense of mystery about the door and makes us wonder what could be in there. The shift back to Sam tells us that he is about to go through the door. This draws the reader into the present - just like Sam, the reader is about to go through the door and discover what is behind it.

5. PEE paragraphs:

Point	The writer uses dialogue to shift the focus in the narrative to the character of Aunt Sarah. She asks:
Evidence	‘Your father gave you those, then, did he?’

Explain	<p>This jolts the reader's attention back to Aunt Sarah. It reveals that the soldiers are a gift from Sam's dad. However, as Aunt Sarah has been watching him silently until this moment, it could be suggested that she is not happy that Sam is playing with the toys. Her sudden appearance and question gives a slightly aggressive attitude to the conversation.</p>
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Point	<p>The writer uses a change in focus from Aunt Sarah's thoughts to Sam's current setting.</p>
Evidence	<p>We can see this when the narrative shifts to 'At the top of the stairs'.</p>
Explain	<p>The shift in setting brings the focus back to Sam from Aunt Sarah's thoughts. Previously, we've learnt from Aunt Sarah that she should have told Sam why he can't go into the attic. This builds up a sense of mystery about the door and makes us wonder what could be in there. The shift back to Sam tells us that he is about to go through the door. This draws the reader into the present - just like Sam, the reader is about to go through the door and discover what is behind it.</p>

# APPLY

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The writer uses a one-sentence paragraph for the second paragraph of the extract: 'She banged her head on the steering wheel in frustration.' This structural device brings us into the immediate situation and demonstrates that Lisa is feeling particularly frustrated. She is unable to vent her frustration in any other way as she is confined within the car, so she dramatically bangs her head on the steering wheel. The fact that this is a one-sentence paragraph draws all of our attention to the action. This highlights the intensity of her frustration.

Another structural device used by the writer is the shift in focus to the middle-aged woman at the start of the next paragraph: 'Looking up, she caught the middle-aged woman in the neighbouring car looking quickly away.' This shift in focus reflects Lisa's shift in focus, from her own frustration to her anger at the woman, who hasn't really done anything wrong. However, by focusing on the middle-aged woman, the writer allows Lisa's character to express her anger and frustration in a different way - she imagines the woman is judging her. This is a clever use of structural device because we don't actually know what the woman is thinking or saying.

The writer also uses another single-sentence paragraph with the line: 'Lisa's stomach grumbled'. This sensory description stands alone but follows on from the apparent judgement of the woman in the car next to her, because Lisa had only a 'gulp of instant coffee' for breakfast. Not only can we, as readers, imagine hearing this noise - but the sentence draws our attention back to the immediate actions taking place in the narrative. It also reflects Lisa's thought patterns as she shifts her attention to the different things that surround her.

The writer also employs a shift in setting with the line 'To her left, an oak tree stood on a ridge'. The shift in setting allows Lisa's character to escape the frustration of the traffic jam she is stuck in. The tree acts as a strong contrast to the traffic jam and enables Lisa to remember a positive childhood memory. Once again, the contrast between the natural world and the mechanical, heavy traffic jam she is in serves to highlight how unpleasant it is for Lisa to be stuck in her car.