



MODULE 4 WORKBOOK

Writers' Use of Language and Structure: Fiction

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PODS

Before continuing, make sure you have watched and have access to the following Pods. To find these, simply log in to GCSEPod and enter the codes given into the search bar, or click the titles below if you're using this PDF on a computer.

Title	Pod Code
1. Literary Devices and the Effects Used by Writers	ENG-153-006
2. Writing about Structure	ENG-153-014

LESSON 1

Writing About the Effects of Language

Pod

- **Literary Devices and the Effects Used by Writers**
ENG-153-006



Click the Pod name to watch it now on gcsepod.com, or type the code into the search bar on the GCSEPod website!

Quiz

Watch the pod and answer the questions below. Circle your chosen answers.

1. You will be asked how the writer uses language to create an effect:
 - a. True
 - b. False

2. Literary devices are specific techniques that a writer uses to create an effect:
 - a. True
 - b. False

3. Alliteration is when two or more words close together begin with the same sound. Select the example of alliteration from the list below:
 - a. Rough, prickly surface
 - b. Rough, tough surface
 - c. Jagged, sharp surface
 - d. Smooth, silky surface

4. Similes make a comparison between two things using 'like' or 'as'. Select the simile from the list below:
- Her hair was gold.
 - Her golden hair shone brightly.
 - Her hair shone like gold.
 - Her hair was golden.
5. Metaphors suggest a comparison between two things – but you are saying one thing is the same as the other and you don't use 'as' or 'like'. Select the metaphor from the list below:
- The assignment was a breeze.
 - The assignment was as easy as a walk in the park.
 - The assignment was really easy.
 - The assignment caused Sally problems.
6. Personification is when human characteristics are given to non-human objects. Select the personification from the list below:
- The table leg was broken.
 - The wind blew around.
 - The wind whispered.
 - The table leg jutted out at an angle.
7. Onomatopoeia is when a written word sounds like the noise it is describing. Select the onomatopoeia from the list below:
- Cut
 - Cry
 - Sizzle
 - Haunt

8. Repetition is when the same word or phrase appears more than once. Select the repetition from the list below:
- a. The fire was very hot.
 - b. The fire was very, very hot.
 - c. The heat from the fire was very hot.
 - d. The blazing fire heated the room.
9. Connotations are the things we associate with certain words. Select the appropriate connotations for the word 'Red' from the list below:
- a. Red = calm, pure, otherworldly
 - b. Red = nature, water, happiness
 - c. Red = drama, danger, anger
 - d. Red = good, safe, secure
10. For language and structure questions, you achieve the most marks for how effectively you discuss the effect of the language or structure:
- a. True
 - b. False

PRACTISE

1. 1. In the grid below, there are definitions and examples of some of the main language devices you might see in your exam text. Looking at the example related to the garden, see if you can write one that relates to a house:

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.'	
Simile	A comparison between two things using <i>like</i> or <i>as</i> .	'Birds chirped in the bushes like a mini orchestra.'	
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.'	
Personification	When human characteristics are given to non-human objects.	'The garden breathed summer.'	
Onomatopoeia	When a written word sounds like the noise it is describing.	'Sam could hear the faint click of the gardener's spade.'	

2. It's great to be able to spot language devices and even better if you can name them, but the most important skill is discussing the **effect** of the language the writer uses.

The effect of the language is what it makes you **think, feel or imagine**.

Look at the phrases below and annotate them to say what the interesting language makes you **think, feel or imagine**.



Example:

Next to him, **the garden breathed** summer through the open window.



Personification

Creates an image of the garden being alive

- a. Far from the city sirens and crowded streets.
- b. Birds chirped in the bushes like a mini orchestra.
- c. Sam could hear the faint click of the gardener's spade.

3. To give yourself the best chance of discussing the effects of language in your exam you should spend some time planning.

Steps for Success

1. Read the extract and highlight 3-4 interesting pieces of language that relate to the focus of the question.
2. Annotate your highlights with what the language makes you **think, feel, or imagine**, as well as the name of the device or word type, if you know.
3. From your 3-4 annotations, select your best three to write up as your response.

Look at the question and full extract below and practice the steps above. Remember to ask yourself: What does the language make you **think, feel, or imagine**?

Q: How does the writer use language to describe the place in the extract?

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.

Before you attempt to write your response, look at the two student responses below and the feedback.

Student A

The writer describes the place as peaceful by using words such as 'quiet', which tells us that there wasn't much noise.

He also gives us lots of description about the garden, what it looks like and what he can hear which makes me think it's a nice place.

- Good start — they use examples from the text and point out that it sounds 'peaceful'.
- 1 Here they simply tell us what the word 'quiet' means, without any analysis. They forgot to use **think, feel or imagine**.
- 2 Here the student is just telling us what's in the extract but they're not investigating the language.
- 3 The student has said what it makes them think, but it's unfortunately a simple thought about the whole text, and not a detailed thought about a specific piece of language.

Now look at Student B's response to the same question.

Student B

The writer describes the place as peaceful by using the words 'quiet' and 'faint', which creates the image of a calm place with very little sound.

He further emphasises this image of the place being peaceful and quiet by using onomatopoeia to describe the 'click' of the gardener's spade which is the only 'faint' noise in the large garden.

- 1 The student uses examples from the text, points out that it sounds 'peaceful' and then talks about the image they can **imagine** from it.
- 2 The student expands upon their original point by referencing a technique, quoting from the text and adding that it supports what they imagine.

Tips for Success

- Identify any language features.
- Include evidence from the text.
- Comment on what the language makes you **think, feel, or imagine**.

For this next section, a teacher should preferably review your work.

4. Now use your annotations from task 3 to write up 2-3 paragraphs on a separate sheet of paper in response to the question:

Q: How does the writer use language to describe the place in the extract?

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.

Follow the **Tips for Success** and use a PEE grid like the one below to structure your response if you want to.

Point	
Evidence	
Explain	

APPLY

For this section a teacher should preferably review your work.

1. Read the extract below and answer the question, using the **Steps for Success** to plan and the **Tips for Success** to check your response. Use a separate sheet of paper for this task.

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

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 scrabbled for her phone for some music, before realising that she'd left it at home in her rush to leave.

Steps for Success

- Read the extract and highlight 3-4 interesting pieces of language that relate to the focus of the question.
- Annotate your highlights with what the language makes you think, feel, or imagine, as well as the name of the device or word type, if you know.
- From your 3-4 annotations, select your best three to write up as your response.

Tips for Success

- Identify any language features.
- Include evidence from the text.
- Comment on what the language makes you **think, feel, or imagine**.

LESSON 2

Writing About the Effects of Structure

Pod

- **Writing About structure**
ENG-153-014

Click the Pod name to watch it now on gcsepod.com, or type the code into the search bar on the GCSEPod website!



Quiz

Watch the Pod and answer the questions below. Circle your chosen answers.

1. Structure is all about the way the text has been composed:
 - a. True
 - b. False

2. When looking at the structure of a text we should think about how it flows:
 - a. True
 - b. False

3. Sometimes a writer might draw our attention to something by writing it:
 - a. in a simple way
 - b. in a one-sentence paragraph
 - c. in the middle of a paragraph
 - d. using long words

4. When thinking about structure you should always pay attention to the way a text:
 - a. begins and develops
 - b. is punctuated
 - c. sounds when you read it aloud
 - d. uses language

5. You should use PEE to structure your answer:
 - a. True
 - b. False

6. When the story moves from one thing to another such as changing from describing or talking about the whole house to one particular doorway, it is called a:
 - a. narrative hook
 - b. metaphor
 - c. shift in focus
 - d. personification

7. When faced with a change in focus you should ask yourself:
 - a. Why does the writer want to focus my attention on this?
 - b. What's the point?
 - c. What am I having for my tea?
 - d. What will we focus on next?

8. Language is about individual words and sentences, whereas structure is about:
 - a. punctuation
 - b. a writer's methods
 - c. the overall composition of the text - how the whole text flows and where the writer chooses to focus your attention
 - d. the book's cover

9. A change in focus could be the introduction of a new character:
- a. True
 - b. False
10. A change in focus could be a change in setting:
- a. True
 - b. False
11. Speech between characters could be a change of focus:
- a. True
 - b. False
12. Speech between characters is often used to:
- a. develop the reader's knowledge of that character and their opinions
 - b. to move the story on
 - c. to make us keep reading
 - d. add punctuation

PRACTISE

You may have to look at the whole text when answering a structure question. If you do, don't get overwhelmed before you start skimming the text again. Remember: you can answer this question well by looking at the three areas outlined below.

Steps for Success

- What does the writer focus our attention on at the beginning of the text, and why?
- Where is there a change of focus, and why?
- What does the writer focus our attention on at the end of the text, and why?

Read the opening to the story below:

The door stood guard at the top of the stairs to the attic.

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 swallow. 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.

1. The writer wants us to focus on the door to the attic. Consider the following questions and write some notes in the space below.
 - a. What type of structural device has the writer used to make sure the reader focuses on the door to the attic?

- b. Why has the writer chosen to start the text this way?
- c. What is the effect of the writer starting the text in this way? What does it make us think, feel, or imagine?

2. Look at the annotations below. Each one responds to questions we should consider when talking about structure:

The door stood guard at the top of the stairs to the attic.

- 1 The writer uses a one-sentence paragraph to focus our attention on the door to the attic.
- 2 They do this to create a sense of mystery.
- 3 It makes the reader think about what could be behind the door.

a. Which point indicates the structural device that has been used?

[Empty dotted box for answer a]

b. Which point tells us why the writer has chosen to start the text in this way?

[Empty dotted box for answer b]

c. Which point discusses the effect of the structure?

[Empty dotted box for answer c]

By clearly annotating the text, the student has planned their answer. Now, all they need to do is write it up.

At the start of the text the writer uses a one-sentence paragraph to focus our attention on the door to the attic: “The door stood guard at the top of the stairs to the attic”. The writer focuses on this to create a sense of mystery about the door and the attic it is ‘guarding’. This makes the reader think about what could be behind the door.

Check this answer against the **Tips for Success** below. Have they done everything the examiner wants them to do?

Tips for Success

- Identify any structural features.
- Include evidence from the text.
- Comment on what the language makes you **think, feel, or imagine**.

3. Now look at the middle of the text and annotate it in a similar way:

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.

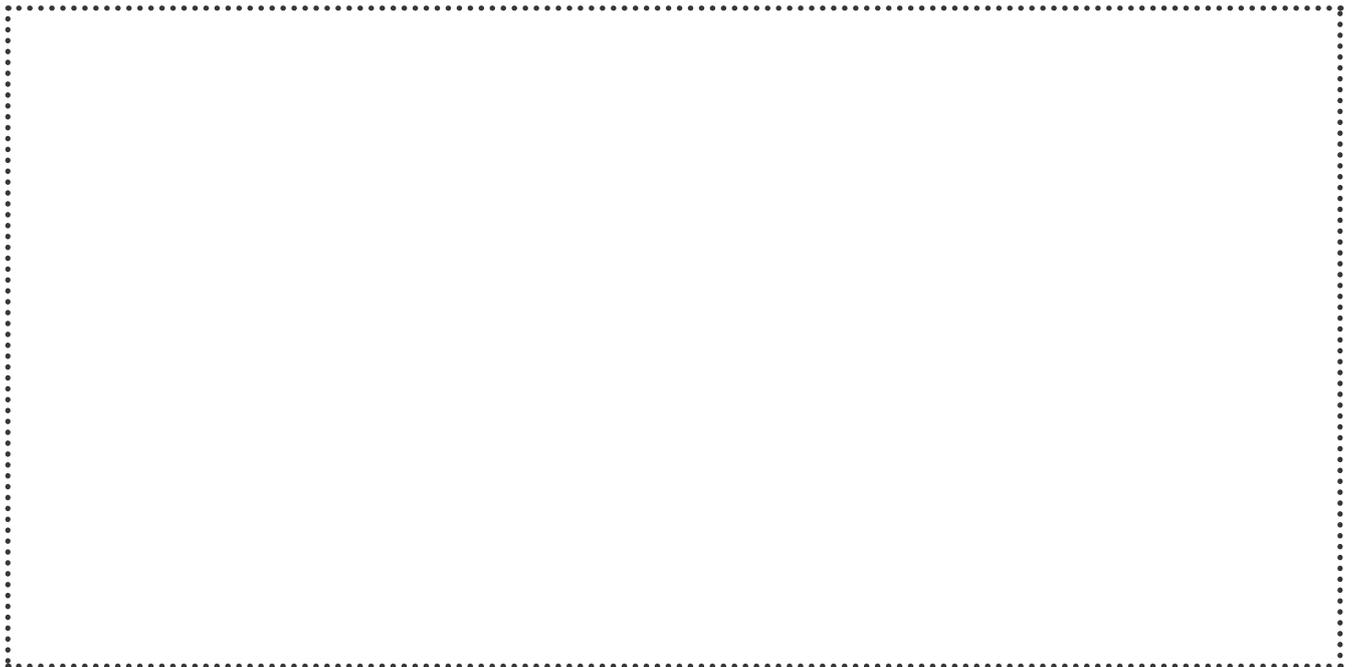
"Your father gave you those, then, did he?"

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."

Remember to highlight and consider:

- a. What type of structural device has the writer used?
- b. Why has the writer chosen to focus our attention here?
- c. What is the effect, what does it make us think, feel or imagine about the characters?



4. Finally look at the end of the text. You need to find something to say about how and why the writer chooses to focus our attention where she does at the end.

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.

Annotate the text, remembering to consider:

- a. What type of structural device has the writer used?
- b. Why has the writer chosen to focus our attention here?
- c. What is the effect, what does it make us think, feel or imagine about the characters?



5. Now you have all your annotations for where the writer focuses our attention at the middle and the end of the text, you can write them up in two PEE paragraphs. Use the grids below to help you if you want to:

Point	
Evidence	
Explain	

Point	
Evidence	
Explain	

Check your answer against the **Tips for Success** below. Have you done everything the examiner wants you to do?

Tips for Success

- Identify any structural features.
- Include evidence from the text.
- Comment on what the language makes you **think, feel, or imagine.**

APPLY

For this section, a teacher should preferably review your work.

Read the extract, answer the question below and then use the Tips for Success to check your response.

1. This is a text from the beginning of a novel. How has the writer structured the text to interest you as a reader? Use a separate sheet of paper for this task.

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, and Lisa scabbled for her phone for some music, before realising that she'd left it at home in her rush to leave.

She banged her head on the steering wheel in frustration.

Looking up, she caught the middle-aged woman in the neighbouring car looking quickly away. They were probably talking about her in that car, the woman and the driver. She imagined their conversation:

"Honestly, some people – you'd think they could get a grip on themselves. I mean, it's only a traffic jam."

"Road rage, darling. People just haven't got the patience to wait these days."

Lisa pictured them, smug in their air-conditioned isolation. They probably didn't have to be in work fifteen minutes ago, probably didn't have a manager who would look at the clock, pointedly, as she rushed in, sweating and dishevelled, hovering nearby while Lisa tried to engage a busy stranger in unwanted conversation about insurance. This couple had all their insurance – car, home, life – sorted. This couple, she thought, didn't have children or, if they did, they were grown-up and gone, not lying impossibly deeply asleep when they should be dressed breakfasted and out the door to school.

This couple had probably had a pot of tea and home-made marmalade for breakfast – maybe with a half-grapefruit each – rather than a gulp of instant coffee.

Lisa's stomach grumbled.

The car horn was still going, irritating as the whine of a mosquito on a hot night.

You don't know these people, she said to herself. They might be perfectly nice: stop moaning. You sound like that car horn. The thought of a day at the call-centre, heat trapped beneath the low ceiling and bouncing down the lines, pressed down on her, making her head ache.

She hadn't slept well last night. Jim, supposedly sitting his first GCSE in three days, had arrived home after midnight, waking her up where she'd fallen asleep on the torn couch in front of some romcom. If he hadn't made such a noise trying to lock the door behind him, she'd have thought he was a burglar – or worse, Pete, trying his luck with his old keys. Once she'd said her piece to Jim, and turned off all the lights, she lay in bed, cooking in the tiny bedroom where the day's oily heat always seemed to collect and congeal.

She hadn't had time to wake him properly this morning, yelling up the stairs before she slammed the door behind her.

Lisa rubbed her eyes fretfully, and rolled down the window on the passenger side, hoping for a breath of green air from the fields that bordered the motorway.

To her left, an oak tree stood on a ridge, the crop running carefully around its huge base: it must have been standing there for several hundred years, judging by its size, Lisa thought. When she was little, they'd had an old oak in their garden; her mother had always complained it took the light from the back windows, but Lisa had loved to climb among its broad branches and, at night, she would listen to the quietening sounds of the birds it sheltered, settling for the night.

The oak tree caught the sun across the fields now, like a beacon.

The sudden blare of a horn close by shook Lisa's gaze, and she turned back to the road: the cars in front were gone, moving away, gaps opening between them, and the cars behind her were pulling out to pass her. The couple in the car next to her would be long gone, she realised, into the rest of their pleasant day, while she sat stuck, in the middle of a road, past behind her, future ahead, with no exits, and everyone passing her.

Slowly, she switched on the engine.

Tips for Success

- Identify any structural features.
- Include evidence from the text.
- Comment on what the language makes you **think, feel, or imagine**.