



MODULE 9 ANSWERS

Writers' Use of Language and Structure: Non-Fiction

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LESSON 1

Language and Structure: Non-Fiction

Quiz

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

PRACTISE

1.

Technique	Description	Holiday Brochure	Film Review
Hyperbole	When a writer exaggerates something	'Stepping onto the beach here is like stepping into Paradise.'	This film will blow your mind!
Rhetorical question	A question that doesn't require an answer.	'Is there anyone who wouldn't rather be lying on a sun-drenched beach than sitting in a stuffy office cubicle?'	Who doesn't love Emma Stone?
Repetition	When a word or phrase is repeated to emphasise the point.	The sand is soft – and not just any old soft, but pillow-soft.	This is the best film you will see this week, the best film you will see all month, the best film you will see all year!
Rule of three	When three related words are stated in quick succession.	The water is cool, blue and clear.	An action-packed, nail biting, edge-of-your-seat adventure.

2. Highlight the key information in the questions below.

- a. Analyse how the writer uses **language and structure** to **engage** the reader in the **search for the dog**.
- b. Refer to Source B from **lines 12-18**.
How does the writer use **language** to describe the **boat journey**?
- c. Refer to Source A from **lines 17 to the end**.
How does the writer use **language and structure** to **engage** the reader in **this part of her journey**?

3.

a.

= Language

= Structure

QUESTION:

How does the writer use language and structure to describe his experiences at the restaurant?

For at first glance, dear reader, The Cantaloupe seems like a decent place, nestled in a corner of Covent Garden and, despite being named after my least favourite type of melon, with welcoming windows. The couple entering ahead of us look like they eat out regularly and probably know their stuff, so I follow them in with anticipation. And, I must say, The Cantaloupe's interior does not disappoint: comfortable chairs and booths, lights not too bright, music not too loud. The flowers on each table were fresh

Structure. Opens the extract by focusing on the "first glance" where everything initially seems very nice.

and do not take over the space. The waiter who led us to our seats seemed **charming, taking our drinks orders promptly** before presenting us with the menu and returning with a carafe of chilled water. The table lay between us, full of promise in its crisp napkins and gleaming cutlery.

I opened the menu. And here, dear reader, is where it all started to go wrong.

The Cantaloupe says it serves ‘simple food, simply cooked’. Sure, the descriptions of the dishes are ‘simple’, but I found little I recognised as ‘food’ on that menu. “Duck, raspberry, peanut, noodles,” anyone? **“Prawns, grape, and garlic meringue”?** Nothing anyone in their right minds would put together. Eventually, I found something that looked familiar – a steak? Dare I hope – and ordered. My companion, who is vegetarian, went with something labelled “Tomato, orange, peppercorn, pastry” and hoped for the best.

It wasn’t.

Some places are so awful that you actually enjoy describing the awfulness, but The Cantaloupe isn’t one of those: I felt genuinely betrayed by the way it had **lured me in** with its pleasant exterior. When you’re paying these prices – £8.50 for a starter, £20 for a main – you expect the food to at least merit the term ‘edible’. I ate my meal – it was steak, once I’d scraped off the

Language. The adjective “charming” and the adverb “promptly” when describing the waiter reveal that the service in the restaurant was good.

Structure. Single sentence paragraph focuses the attention of the reader onto the menu, telling us that the problem is going to be with the food.

Language. Use of a list – the items don’t go together at all and make us feel sick!

Structure. Short sentence as a single sentence paragraph shows us the writer had false hope about the food being OK. There is also an element of humour created in the isolated sentence.

Language. Use of the verb “lured” suggests some kind of deceit. This reflects that the writer feels he has been tricked into going there because the place looks so nice.

honey-and-olive sauce it came smothered in – because I was hungry; my companion ate her tart – at least, we think that’s what it was – because she is polite. But I can’t say that either of us enjoyed it.

I looked around me as we left, at the candles glowing, and heard the clink of cutlery on china and glass against glass. Everyone looked comfortable. But when I looked at their faces, I couldn’t see one flash of pleasure as they chewed. And that, surely, is the mark of a poor restaurant.

b.

Yes, the student has met all of the elements in the tips for success: they identify the language feature, which is exaggeration. They include relevant evidence from the text and they comment on what it makes them imagine.

c.

The writer uses the verb “lured” to explain why he feels he was betrayed by the exterior of the restaurant. This verb has connotations of trickery and deceit, so it demonstrates that he feels that, judging by the pleasant exterior of the restaurant, it should be a positive experience to visit there. The deceit lies in the fact that the food was awful, which makes us feel like he was lured there under false pretences.

The writer uses a short sentence in a single line paragraph when he says, “It wasn’t”. This effectively shifts the focus from his hopes that the food would be good (even though the combinations are strange) to when he actually tasted it and realised it really wasn’t. The short, isolated line is also entertaining as the reader can imagine him telling this as a story, and that would be a funny moment in his story.

APPLY

QUESTION:**How does the writer use language to describe his holiday?**

Now it's me starting with the "When I was a kid" stories, while my teenagers roll their eyes in the back. Because I've got a lot of convincing to do: guilt-ridden with all the flights [and, let's face it, short of cash], after years of the Costa, we're taking our first British holiday and heading for Devon. And Ben, 10, Sarah, 13, and Amber, 15, are not happy bunnies.

Time for a round of "We're All Going on a Summer Holiday", I think to myself.

You'd have thought it would all have gone downhill from there, wouldn't you?

But the funny thing is, it didn't. In fact, we had one of the best holidays of our family life so far. OK, so the sun wasn't scorching hot. But, to be honest, with a family like mine, that's no bad thing – we usually spend the first part of the week red as lobsters and the second half peeling, with one day of glorious tan in between to make us feel vaguely Continental.

List. Giving specific ages of the children adds realism to the situation and gives us information about why they are reluctant to go and play on the beach.

Rhetorical question. The writer engages the reader by making us consider if things could get any worse.

Still, there was sun. And it was warm.

And so, far from huddling in cagoules, we were out there every day – all five of us – in our shorts and bikinis (OK, not me). Ben and I made epic sandcastles, and the girls, after a bit of shrugging, joined in and remembered what fun it can be. We played beach volley-ball. We bought a couple of nets and went rock-pooling. I defy anyone not to find wonders in the bottom of a rock pool: scrabbling hermit crabs, the wave of sea-anemones, seaweed tangling underfoot, the dart of a translucent shrimp. Sarah and Amber hired bodyboards with their mum and found that, actually, a day spent away from their music can be fun.

Not everything was perfect, of course. We had the inevitable arguments about how skimpy a bikini was permissible (honestly, sometimes I wish we lived in the days when girls wore full-length dresses to swim), and I had to tell Ben off for torturing sea-anemones on the first day, and it wasn't quite warm enough to lie in the sun and read without some kind of warm clothing. And the sandwiches still ended up with sand in them ["But Dad, that's why they're called sandwiches," explained Amber, sarcastically].

The noun "wonders" reflects the magical times you can have at the seaside.

But for me, there was something wonderful in the way things haven't changed that much: there are still donkey-rides and bucket-and-spade stalls and people shrieking in the sea because it's a lot colder than it looks.

And I think the reason is that, **put someone on a patch of sand, and they can't help digging and building and patting it into shape.** The seaside turns us all into inquisitive kids again.

And when, in the car on the way home, my wife turned to me and said ruefully, "Better start saving for Spain next year, then," the **wail of protest** from the back seat was deafening.

It's amazing what kids can hear through their headphones.

Use of verbs creates a vivid and familiar image of building sandcastles that most readers will be familiar with.

Verb "wail" and noun "protest" together reveal that the children have had a really good time, better than when they go to Spain, despite their initial reluctance.

Sample Response

The writer uses a list for the names and ages of his children: “Ben, 10, Sarah, 13, and Amber, 15.” The use of this list adds a realism to the piece because their names give them a kind of identity. The ages are also important because they are all a bit old to think they’ll have fun playing on the beach. The fact there are three of them make me think that the writer is outnumbered, and they are going to have a miserable holiday if these three don’t change their minds about the outing.

When the writer describes building the sandcastles, he uses verbs such as “digging”, “building” and “patting”. This is more effective than just stating they were building sandcastles because the verbs help us to imagine the common experience of building sandcastles. We all go through the same process, highlighted by the verbs, when we make them, and we usually enjoy doing so. Again, this adds a sense of realism to the extract and also serves as a contrast to the miserable initial reaction of the children. They are now enjoying themselves while they make sandcastles.

Their enjoyment is also highlighted in the penultimate paragraph, when they all let out a “wail of protest” from the back seat at the mention of saving for a holiday in Spain next year. The verb “wail” coupled with the noun “protest” highlights how reluctant they are at the thought of going to Spain the following year. This makes the reader think that, despite their initial reluctance, they’ve had a great time at the British seaside and they really want to do it again next year.

Once you complete the Practise and Apply tasks, it’s preferable that you ask your teacher or mentor to review them and provide you with feedback. Re-visit your work as necessary and use the feedback to extend and improve what you have done.