

Model answers for:

How to Pass

English Language

At Level 5

And Above

GSCSE 9-1 2018-2019

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How to Get the Most out of Using this Workbook.

When you look through the GCSE English Language papers, there are two terms that crop up more often than any others and are the basis of the majority of the questions no matter which exam board you are studying.

The terms are **'language'** and **'structure'**.

This workbook looks at those two terms – language and structure – and breaks them down into their component parts so that, as a student, you have a clearer understanding of what the examiners are asking you to write about.

Each new section will explain to you a specific language or structure component and then give you some exercises to work through so that you can increase your knowledge of, and confidence in, the terms and get a better understanding of the questions you are being asked.

The exam boards grade their questions so that they are working from easier to harder ones. An easier question typically uses the words **'What'** or **'Find'** and they are asking you to retrieve information from the text. These questions are easier because they are not asking you to analyse anything, but simply to find an example of something.

The next style of question is more challenging because it does ask you to **analyse** the language used by a writer or the way the text has been structured to make it interesting. These questions typically contain the word **'How'** as in, **'How** has the writer used language and structure to make the text dramatic, exciting, frightening, or funny?'

The aim of this workbook is to help you answer the **'How...'** questions by finding examples of language and structure and phrasing your responses in a way that shows the examiners you have **understood** the question.

It should help you to cut out any unnecessary extra detail and focus on a clear and precise point.

When you have learnt this style of response, you can personalise it and use it to help you answer the hardest style of question which is an **'Evaluate..'** or **'To what extent do you agree?'** style question. Your understanding of the writer's choice of language and structure can help you to evaluate a text by saying whether you think it works effectively or not.

The examiners are not looking for robotic, formulaic answers. They want to know what you, personally, think. That's what makes English an enjoyable subject.

The aim here is to give you the tools to be able to find interesting and/or clever examples of language and structure and to say why you think they work or do not work. You will have your own individual response to a text. This workbook should help you to express that response using technical terms accurately to show your knowledge of the subject.

A few minor points to help you make good use of the workbook:

- As with this introduction, you will find that **key words** are typed in bold just to help you focus on them and to become familiar with them.
- There are some written challenges in the book to help you put into practice the language features and literary techniques you have been studying.
- Being able to understand how writers use language should be the first step to help you use similar techniques yourself.
- You may find it helpful to think about language features typically being **within a sentence** and structural features linked to **how the sentences are put together**.
- No one can predict what the examiners are going to use as a text for the next exam but working through past paper texts is one way of learning how to practise applying your understanding. Look online or ask your teacher to help you find examples which are from the exam board that you are taking.
- The skills of analysing language and structure apply to fiction and non-fiction texts, so this workbook is applicable to **Paper One** and **Paper Two** if you are preparing for a **GCSE exam**. The same approach can also be adopted in your literature exams.
- If you are studying **A-level language** it will help you to revise all of the parts of speech and literary techniques described here as well as the ways in which ideas can be structured by writers to achieve particular effects.

Page 5 Answers.

Subjects highlighted in **red**: verbs highlighted in **blue**.

1. **The tree** **dropped** its leaves.
2. **The sun** **shone** brightly in the blue sky.
3. **Danny** **kicked** the ball over the crossbar.
4. **Nabila** **wrote** her essay the night before the deadline.
5. **The marathon runner** **was** **tired**.

1. **Hassan** **walked** to the shops and **bought** his favourite ice-cream.
2. **The bear** **growled** at the intruder and **chased** it out of the wood.
3. **The referee** **blew** his whistle and **watched** the game begin.
4. **The ballerina** **walked** towards the stage and **was feeling excited**.
5. **The students** **opened** their results and **were very happy**.

1. **Hassan** **walked** to the shops and **the shop keeper** **sold** him some ice-cream.
2. **The bear** **growled** at the intruder, but **the intruder** just **stared back**.
3. **The referee** **blew** his whistle and **the players** **kicked** the ball.
4. **The ballerina** **walked** towards the stage and **the audience** **clapped**.
5. As **the students** **opened** their results, **their parents** **were nervous**.

Page 6 Answers.

1. As **the mountaineer** stepped out of his tent, **he** was happy.
2. **The sun was shining** and **the clouds were clearing away**.
3. **He ate** his final breakfast and then **packed** all his equipment into his rucksack.
He looked at the campsite one last time and then **started** his long climb to the top of this great mountain.
4. **The gentle wind blew** into his face and **the snow crunched** beneath his boots as **he walked**.
The conditions were perfect for climbing and **he realised** that, if **he succeeded** today, **he would be famous** at last.

Page 7 Answers

1. The verb '**kicked**' tells us what the subject is doing
2. The verb '**was tired**' is telling us how the subject was feeling.

Singular or plural	Person	Verb endings in the present	Verb endings in the past	Any verb ending patterns?
singular	1 st	I laugh	I laughed	The past tense is created by adding 'ed' to the end of the verb except for the first person singular where an 's' ending is used for present and past tenses.
singular	2 nd	You laugh	You laughed	
singular	3 rd	S/he/it laughs	S/he/it laughs	
plural	1 st	We laugh	We laugh	
plural	2 nd	You laugh	You laugh	
plural	3 rd	They laugh	They laugh	

Singular or plural	Person	Verb endings in the present	Verb endings in the past	Any verb ending patterns?
singular	1 st	I smile	I smiled	The past tense is created by adding a 'd' to the end of each verb. For the third person singular the 'd' replaces the 's' to make the past tense.
singular	2 nd	You smile	You smiled	
singular	3 rd	S/he/it smiles	S/he/it smiled	
plural	1 st	We smile	We smiled	
Plural	2 nd	You smile	You smiled	
plural	3 rd	They smile	They smiled	

Singular or plural	Person	Verb endings in the present	Verb endings in the past	Any verb ending patterns?
singular	1 st	I cry	I cried	The past tense is created by taking away the 'y' from the present tense and replacing it with an 'ied'. The third person singular has the 's' replaced by a 'd' as the 'ie' letters are already there.
singular	2 nd	You cry	You cried	
singular	3 rd	S/he/it cries	S/he/it cried	
plural	1 st	We cry	We cried	
plural	2 nd	You cry	You cried	
plural	3 rd	They cry	They cried	

Page 8 Answers

The verb 'to be'				
Singular or plural	Person	Present tense endings	Past tense endings	With this irregular verb the past tense is 'were' with the two exceptions of 1 st and 3 rd person singular which are both 'was'.
singular	1 st	I am	I was	
singular	2 nd	You are	You were	
singular	3 rd	S/he/it is	S/he/it was	
plural	1 st	We are	We were	
plural	2 nd	You are	You were	
plural	3 rd	They are	They were	

The verb 'to have'				
Singular or plural	Person	Present tense endings	Past tense endings	The past tense is 'had' in all examples.
singular	1 st	I have	I had	
singular	2 nd	You have	You had	
singular	3 rd	S/he/it has	S/he/it had	
plural	1 st	We have	We had	
plural	2 nd	You have	You had	
plural	3 rd	They have	They had	

The verb 'to do'				
Singular or plural	Person	Present tense endings	Past tense endings	The past tense is 'did' in all examples.
singular	1 st	I do	I did	
singular	2 nd	You do	You did	
singular	3 rd	S/he/it does	S/he/it did	
plural	1 st	We do	We did	
plural	2 nd	You do	You did	
plural	3 rd	They do	They did	

Page 9 Answers

Word: **will** From the verb: **'to be'**

- What auxiliary verb has been added to show something has not happened? Which verb does the auxiliary verb come from?

Word: **did** From the verb: **'to do'**

- What is the auxiliary verb in the third example?

Word: **had** From the verb: **'to have'**

Future Tense	Past Tense: negative	Past Perfect Tense
I will play ...	I did not watch ...	I had run ...
You will play ...	You did not watch ...	You had run
He will play ...	S/he/it did not watch ...	She had run ...
We will play ...	We will not watch ...	We had run ...
You will play ...	You will not watch ...	You had run ...
They will play ...	They did not watch ...	They had run ...

Page 10 Answers

- Cinderella might go to the ball if she finishes her chores.
- Cinderella could go to the ball if her sisters would let her.
- Cinderella should go to the ball because she is a citizen.
- Cinderella ought to go to the ball because she has been invited.
- 'You shall go to the ball!' the Fairy Godmother announced.

Page 11 Answers

White-water rafting on the Zambezi river below the great Victoria Falls **would** be asking for trouble. The river had a fierce reputation and we **might** be taking our lives in our hands. I **should** have known the dangers because people talked about them so much. It wasn't the presence of crocodiles and hippos in the river so much as the power of the water which **could** flip the rubber dinghy over in seconds. If I paid careful attention to the safety-briefing perhaps I **would** be fine, I thought, but, in the end, I didn't hear a word of the briefing. I knew I **ought** to listen, but I was too excited to concentrate for longer than a second or two.

Page 12 Answers

Lost in Time: (3rd person, past tense)

She sat at her desk staring out of the window, watching the clouds drift by. Her brain was not really engaged. She listened to the teacher but heard very little. Her attention wandered. She tried to concentrate but her mind seemed to have a will of its own. Some days there were too many things going on in her head and today, unfortunately was just one of those days.

Page 13 Answers

Highlight the **subject** and the **object** in the following two sentences:

- a. **The cow** jumped over **the moon**.
- b. **The dish** ran away with **the spoon**.

Examples

1. table, chair, pen, **light**, desk, paper
2. Mr Thomas, London, Manchester United, **Michael Jackson**,
Paris
 - i. **Arsenal**
3. anger, happiness, ideas, **frustration**, joy, hope
4. a **swarm** of bees a **shoal** of fish a **flock** of sheep
 - a. the **gang/mob** of supporters the **team** of players

Page 14 Answers

Common: wheat fields, combine, grains of wheat, trailer, place, birds, farmer, birds, binoculars, birds, falcon, sky, birds, life, camera, picture, hawk, hedgerow, picture, school, day, class teacher, friends, tomorrow.

Proper: Oaks Farm, Mr Thomas, Billy, Billy, Billy, Mrs. Turner, Max, Ryan.

Collective: flock of birds, team of labourers, bales of straw, convoy (of trailers), gang of crows and pigeons.

Abstract: anticipation, excitement, idea.

Page 15 Answers

abstract nouns and adjectives

1. Her **amazing** voice made the audience show their **appreciation**.
2. The **decision** to go to the party was a **brilliant** one.
3. 'That is the **best idea** you have ever had,' his friend said.
4. The **incredible speed** of the car was **unbelievable**.
5. The student's **determination** to do well was **inspirational**.

Abstract Noun	Adjectival Form
talent	talented
hope	hopeful/hopeless
intelligence	intelligent
love	lovely/loving/loveless
colour	colourful
anger	angry

Page 16 Answers

1. The **incredibly** tall sky-scraper.
2. The **deceptively** fast bear soon caught its prey.
3. The spider spins **exceptionally** strong silk.
4. The film was **very** good.

Page 17 Answers

Activity 1.

Brilliant **Top** **Unhappy** **New**
Perfect **Bungling** **Blatant**

Activity 2.

- a. **bright** **light grey**
- b. **dark** **cunning**
- c. **beautiful** **melodic, magnificent** **moving.**
- d. **slow**

Activity 3.

- 1. **immense** **smooth.**
- 2. **cleverest/most cunning**
- 3. **toughest** **most brilliant** **talented**
- 4. **brilliant** **detailed** **intelligent**
well-written

Page 18 Answers

Highlighted Adverbs

1. **quickly**
2. **slowly**
3. **finally**
4. **modestly** **graciously.**

Inserted adverbs

1. **angrily/aggressively**
2. **quietly/softly**
3. **fluently/expressively** **confidently/beautifully**
4. **reluctantly/conscientiously**

Adverb pairs

1. **incredibly quickly.**
2. **quite aggressively**
3. **surprisingly easily**
4. **so loudly**

Page 19 Answers

1. really quickly.
2. very brightly
3. quite appallingly/quite badly
4. very strongly/very confidently quite easily/quite comfortably

Fronted Adverbials

1. **Quietly**
2. **Slowly**
3. **Noisily**

By starting with the adverbs, it helps the writer to put the emphasis of the sentence on the action taking place.

Adjectives and intensifiers

1. **incredibly beautiful**
2. **very dark** **really powerful**
3. **most exceptionally talented**

Adjectives and intensifiers

1. **most brilliant**
2. **very poor**
3. **really exciting/really snappy/very effective**

Page 20 Answers

Page 21 Answers

They walked as clumsily as a baby giraffe struggling to gain its balance

The creature towered above us like a skyscraper

They were as energetic as popping candy

They knocked like a blacksmith hammering on an anvil

The waves rose and crashed like water over-flowing from a giant's bath

Page 22 Answers

Metaphors:

- Someone described as '**an absolute rock**' is likely to be reliable, supportive, dependable and always there when needed.
- Being '**born on the wrong side of the tracks**' suggests having a disadvantaged or less than prestigious upbringing.
- A character described as experiencing '**a meteoric rise through the ranks**' is a person who experiences a very rapid rise in authority or a quick series of promotions.
- A character who is described as '**going through a valley of despair**' is someone who is experiencing a prolonged and difficult time in their lives.

Your own examples:

- The leader of the local council was **a pillar of the** community who was looked up to and respected by everyone.
- For Liam, the library was **an oasis of calm** where he could shut out the noise from the rest of the school.
- When the results came through, Nazia felt like she was **on top of the world**.
- The **turbulent waters of change** left Mike feeling exhausted but also strangely elated. He had lost his job twice in six months but saw it as an opportunity to start his own business.
- "You've taken your **eye off the ball**," the teacher commented on my final essay before the exams. Perhaps she was right.
- After six months of delays and appeals there was finally **light at the end of the tunnel**.

Page 23 Answers

- The wind **whispered** gently through the remaining autumn leaves.
- The pan of boiling fat **hissed** and **spat** as the chips were dropped in.
- The sun gave one last **wink** as it disappeared over the horizon.
- The carriage **groaned** under the weight of the passengers.
- The **coughing** and **spluttering** of the printer suggested it was refusing to work.

Whispered creates a tone of calm and peace.

Hissed and **spat** helps to create a tone of anger or danger

The idea of the sun **winking** gives it a human quality as if it personally saying goodbye.

The fact that the carriage might **groan** as a person would suggest there are too many passengers or that they are too heavy.

The **coughing** and **spluttering** of the printer suggests it is inconstant use and attempting to complain.

- The sky sank and seemed to close in around me ...
- The gun jumped and spat as I fired it ...
- The heavy storm was slowly building and brooding, waiting to vent its anger ...
- The book spoke to me as if I was the only person it had been written for ...
- The mountain towered above me and left me feeling small and insignificant.
- The stream bubbled and murmured as it gently flowed over the pebbles and stones in its path.
- The thunder shattered our peace and left us feeling nervous and afraid.
- Hope whispered gently in my ear that this wasn't the end ...
- Despair darkened my door.
- Love shone in his eyes and brought a smile to my face.

Page 24 Answers

Macbeth

In Act 2 Scene 3 of Macbeth, the character Lennox comments that, “The night **has been unruly.**” In the same speech he talks about, ‘Lamentings heard i’ th’ air, **strange screams of death.**’ He concludes by commenting that, ‘Some say the Earth was **feverous and did shake.**’

Duncan’s murder has been powerful enough to upset the natural order of the world so that the Earth is being described here as being unwell and sick. This sickness indicates how serious a crime it is to kill the rightful king of the country. By upsetting the natural order, the protagonists have angered God.

Jekyll and Hyde

The fog suggests both darkness and, by association, mystery and evil. When the fog lifts there is light, and reason is restored: when it descends; darkness and danger return.

Page 25 Answers

- The three adjectives that all begin with the letter 'r' are positive ones. The alliteration helps to tie them together as being part of the same tricolon.
- The repetition of the letter 's' here suggests a slightly sinister feeling to the sentence as if nothing can escape the reach of the weapon. The 's' also helps to suggest that the weapon may burn everything in its path through its association with sizzling and searing heat.
- The repetition of the 's' sound created by the letters 's' and 'c' help to create the sound of the bullets whizzing past the soldiers on duty.
- The fricative 'f' letters help to create a light frothy mood. The repetition of the plosive 'b' letters helps to suggest something loud and exciting.

Page 26 Answers

Other examples:

- ping, puff, smack, click, slap

Examples in use:

1. The steady cracks and bangs of the fireworks was almost hypnotising.
2. His shoes crunched on the gravel as he made his way nervously towards the house.
3. The heavy booming of the guns in the distance made the new soldiers aware of the dangers ahead.

What the writer wants the reader to be able to understand:

- The splashing of the mud and the slapping of the ground helps the reader to visualise and understand how difficult the ground is for the boys to walk through.
- The scratching of the razor and the splashing of it in the water helps the reader to 'see' what the character is doing.

Page 27 Answers

A pair example:

Despair brought darkness but hope restored light.

A tricolon example:

We can offer materials, money or manpower. We can't offer all three.

Page 28 Answers

Emphasis

Jekyll and Hyde examples:

- a) There is contrast in this example between the dingy neighbourhood and the bright street. To highlight the brightness, the writer uses a **simile** – ‘like a forest fire’ – as well as a **tricolon** or **list** depending on whether you see ‘cleanliness and gaiety of note’ as one or two things. The **tricolon** (or **list**) both help to emphasise the positive aspects of the place in contrast to the rest of the neighbourhood.
- b) The use of three ‘somethings’ in this example help to identify it as a **tricolon** of negative descriptions of the character. It is worth noting that the three adjectives: ‘wrong’, ‘displeasing’ and ‘downright detestable’ are increasingly strong negative descriptions. It is as if the writer is beginning to understand or express just how evil the character actually is.

Page 29 Answers

- c) This is an example of a **pair** being used to highlight how bad the situation is; 'madness' may possibly be excused, but 'disgrace' suggests that the actions have been deliberate, which is slightly more sinister.

- d) This is also a **pair** playing on Hyde's name. It suggests determination on the narrator's part to get to the bottom of the mystery.

- e) The main technique here is the use of a **list** of adjectives to describe Dr Lanyon. It means the writer can give a significant amount of information in a very few words so that the reader gains an impression of him very quickly.

- f) The writer uses a **list of phrases** here to highlight how strong the friendship is between the two characters: old friends who respect themselves and each other and enjoy each other's company.

- g) The main technique here is a **tricolon of times**: 'morning', 'noon' and 'night'. This suggests an almost obsessive determination on the part of Utterson to track down Mr Hyde. No time is too late or too early for him.

Page 30 Answers

Hyperbole

- The suggestion that he might 'kill' his mother simply shows how much the mandolin meant to the Captain.
- The scream 'exploding' highlights how terrified Stanley is of the Lizard.
- By describing the soldiers as 'ghosts', Owen suggests that they are almost already dead before they physically drag themselves back from the frontline. It is as if the war has already taken the life out of them.

Page 32 Answers

Some examples of the sensory language used in the passage

- **The heave and then smack of the boat as it rode and then crashed down on each new wave** The sensory language here is tactile highlighting how rough the voyage is as the boat is heaved up, hit by, and then crashed down by the waves.
- **the whip and lash of the spray on his face** Again this is tactile language emphasising the sharpness and power of the wind and the waves.
- **then thumped them back down on the other side before the next attack. Pitch and thump, pitch and thump.** The metaphor of the sea attacking the boat helps to show the sea's power. It reads as if the boat is being punished just for being there.
- **Even the cries and screeching of the gulls** This sense is auditory and whilst it may seem a harsh sound that the writer has picked out it is still preferable to the harsher conditions at sea.
- **Only the stench of diesel fumes and dead fish** This olfactory sensory language helps the reader to imagine the setting in more detail to understand the experience of the characters
- The **gentle bump of the boat** This tactile language is used to show the contrast between the security of the harbour compared with the exposed dangers of the open seas.
- **the jagged and splintered front edge of the ice-cap** is an example of the visual language used which highlights the danger of the journey that still lies ahead of them.
- **the explosive crack and retort** this auditory language is onomatopoeic and helps to create a sense of the danger of the place where ice-bergs could crash into the sea from the end of the ice-cap at any moment.

Page 33 Answers

(No answers required)

Page 34 Answers

(No answers required)

Page 35 Answers

(No answers required)

Page 36 Answers

(No answers required)

Page 37 Answers

1. The first clause 'crashing over the jagged rocks' is a dependent clause because it does not make complete sense on its own. In the noun phrase 'jagged rocks', the adjective 'jagged' helps to convey a sense of the danger of the setting. In the main clause, 'the sea threw up great plumes of spray', the verb 'threw up' conveys the power of the sea and the adjective 'great' reinforces this idea of the power of the waves. In the final dependent clause, the adjectives 'glistening' and 'pale' help to show that there is also some beauty in this wild and dangerous setting.
2. In the main clause at the beginning, the adverb 'effortlessly' suggests that Spiderman is in complete control of the situation. In the second (dependent) clause beginning, 'gaining rapidly', the adjectives 'desperate and dangerous' are alliterative and help to convey an idea of the unpredictable nature of the enemy that Spiderman is about to face.
3. This sentence contains two compound joining words 'but' and 'and' which means that there are three clauses in the sentence. The repetition of the word 'hated' in the first two clauses helps to reinforce the general tone of dissatisfaction the main character feels. The noun phrases 'routine of school', 'loneliness of lunch breaks' help to add to the tone of unhappiness of the main character. The adjective 'tedious' also helps to convey this same tone of frustration.
4. The noun phrase 'soft whisper of the wind' helps to convey a mood of calm and peace. However, the second noun phrase, 'This darkest of nights', adds an element of uncertainty to the tone of the passage. It could be peaceful, but it may also suggest a sense of mystery.
5. This sentence consists of two main clauses joined by the compound word 'and'. The nouns 'no one' and 'friend' in the two clauses act as a contrast to show the changes in the main character's experience. This is reinforced by the dependent clause at the end beginning 'before ...' which adds to the positive tone of the piece by suggesting something very unusual about this new friendship.

Page 38 Answers

(No answers required)

Page 39 Answers

(No answers required)

Page 40 Answers

(No answers required)

Page 41 Answers

- **Narrative style** – This is a third person narrative written in the past tense from an omniscient narrator who can see both Matteo’s perspective and Jenna’s and is able to comment on both of their points of view to help emphasis to the readers the sense of competition between them.
- **Sentence forms** – the opening sentences of the passage are longer descriptive compound sentences to help set the scene and to create the tone of the piece. The shorter, simple sentences, “The room went quiet.”, “The dancing stopped” are punchier and help to add a more dramatic tone to the piece. There is some repetition of this pattern in the other paragraphs with longer sentences setting the scene at the start and shorter sentences adding a more dramatic note at the end.
- **Paragraph endings** – As above, the endings of the paragraphs use shorter, more direct sentences, but there is also a pattern where the writer gives the thoughts of the main characters which act as a reflection of what is happening in the story but also act as a contrast highlighting the nature of the competition in the story e.g. “We’ll see, he thought” at the end of the second paragraph is contrasted with “This will be close, she thought” at the end of the final paragraph.
- **Dialogue** – As just mentioned, the internal dialogue, where the characters are reflecting on what is happening and the challenges that they perceive as being ahead of them, helps to give a sense of the drama of the piece as the two rescuers compete to show who is the best. The external, direct speech, after the first paragraph adds drama because we begin to see how the community is watching the competition very closely. The room has gone silent because people are interested. The answer given by the giant bartender helps to set up the nature of the challenge to see whether her snowmobile will be quick enough to catch his team of dogs. In this case the dialogue is used to help develop the plot.
- **Description and plot balance** – the description is important because it sets up the plot. The harshness of the conditions is mentioned in the first paragraph for example. The reference to icicles, wind, snow, wildness and tough environment, all help to add some drama to the writing because it is so easy for something to go wrong and for it to be a serious problem. The competition is more than one of speed; it is also about versatility and ultimately changes in technology. Are the new methods better than the old?

Page 42 Answers

Key: verbs joining words

- They **went** to town **and** **stopped** for a coffee.
- She **played** the piano very well, **but** she **sang** less confidently.
- The dog **was excited**, **so** it **barked** at the postman.
- They **were** the favourites, **yet** they **were** not over-confident.
- They **could have** a meal **or go** to the cinema **but** there **was** no time for both.
- The candidate **was** not well-qualified **nor was** he particularly experienced.
- The band members **were nervous** **for** the venue **was** full, **and** they **were not expecting** so many people at their first gig.

Page 43 Answers

Mike Johnson had lived close to the sea for the last seven months, **but** he was still struggling with the terrible sound of the seagulls squawking on his roof every morning at some ridiculously early hour. He knew they were a natural part of his new environment, **yet** they were a very unwelcome part, he thought. Mike had tried putting his head under the pillow **but** that was no good; he had tried earplugs, **but** they were equally useless; he had asked for help from his neighbours, **but** they said he would just get used to it. No one could give him a solution, **so** he knew he would have to come up with one of his own **or** give up **and** move back to the town he had come from. Mike tried a pump-action water gun **and** the seagulls hated it. Victory at last, he thought. A peaceful night's sleep. A happy retirement.

- The final short simple sentences help to emphasise the positive outcomes of victory the character thinks he has won. It creates a very relieved tone at the end of the passage.

Page 44 Answers

Key: the independent/main idea (or clause)
the subordinate/dependent idea (or clause)

- Even though the fuel gauge said empty, the pilot could still fly the plane.
- No one could stop the papers printing rubbish unless the laws changed.
- As soon as she was old enough, Paris was determined to take her driving test.
- The best team was hard to beat because they played right up to the final whistle.
- Whilst he was waiting in the queue, Khalid recognised his old classmate from school.

Page 45 Answers

Key: **simple**, compound and **complex**

The scenery was breath-taking. The mountains either side of them seemed to jut out of the great sheet of ice that stretched out as far as the eye could see. They had walked for two days but there was still no end in sight. The sun never went down, and it left them very confused as to what time of day it was. Unless they checked their watches, they couldn't tell whether it was midnight or midday. Despite the confusing weather conditions, they knew they had to keep to a routine: walk, rest, eat, sleep and walk again. They had another two days to reach their destination - the coast and, hopefully, freedom.

After four hours of non-stop skiing over the ice and snow, they knew it was time to stop for the night. They pitched their tents first before cooking a meal made from melted snow and their dehydrated rations. It was amazing how good the food tasted when you had been walking for that long. It was not exactly five-star cooking, but it was good enough for them. When they settled down for the night, one of them had to stay on duty. Polar bears were a danger. You could not afford to fall asleep. They had been known to rip tents apart in search of food. A flare gun and a rifle were all they had.

- Look at the way that simple sentences have been used for a precise, direct opening that helps to set the tone of the writing and then used at the end to convey some of the drama and tension that the characters were feeling.
- The longer complex and compound sentences are used to describe the setting and help to develop the plot.

Page 46 Answers

(No answers required)

Page 47 Answers

Beginning	Little Red Riding Hood decides to take some food to her grandma.
Introduce a problem	There is a wolf watching her in the woods
Gathering pace	The wolf runs ahead and eats grandma, then disguises himself, then waits for Little Red Riding Hood to appear.
Crisis point in the story	Red Riding Hood arrives at her grandma's cottage and senses that there is something wrong with grandma but does not realise that she is in immediate danger.
Adjustment to the crisis	The woodsman arrives just in time and kills the wolf and rescues Red Riding Hood.
Resolution of the story	Grandma is also liberated, and the story ends well for the main characters

Page 48 Answers

(No answers required)

Page 49 Answers

(No answers required)

Page 50 Answers

Page 51 Answers

(No answers required)

Page 52 Answers

(No answers required)

Page 53 Answers

(No answers required)

Page 54 Answers

(No answers required)

Page 55 Answers

(No answers required)