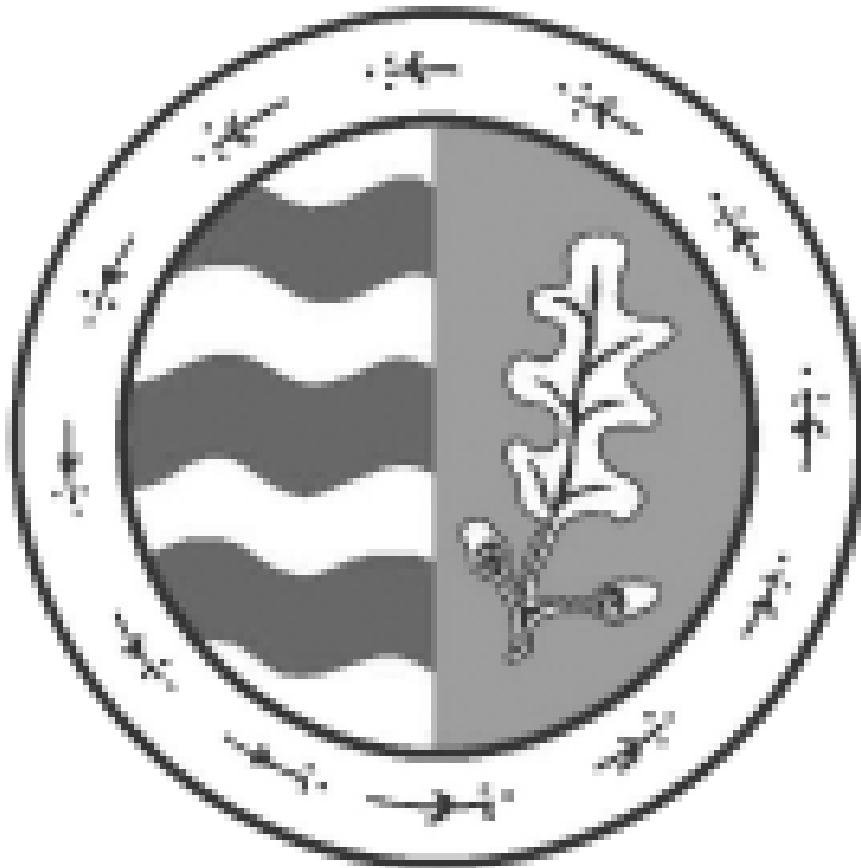


# **KS3 English Homework Booklet – Autumn Term**

**AOA English Language Paper 1: Explorations in creative reading and writing.**

**AOA English Language Paper 2: Writers' viewpoints and perspectives**



**Name:** \_\_\_\_\_

**Class:** \_\_\_\_\_

**Teacher:** \_\_\_\_\_

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## 1: Defining Descriptive Language Techniques

Label the definitions below with the appropriate descriptive language keyword taken from the bottom of the page:

	Language intended to create an emotional response.
	A word that modifies a verb, adjective or another adverb.
	Figure of speech when one thing is compared to something else.
	A word that describes a noun.
	A use of obvious exaggeration for rhetorical effect.
	Figure of speech when one thing is compared to something else using 'like' or 'as.'
	A word that conveys an action.
	A metaphor attributing human feelings to an object.
	A written form to show that two or more characters are having a conversation.
	The use of words that imitate the sounds associated with the objects or actions they refer to.

<b>adjective</b>	<b>emotive language</b>	<b>metaphor</b>	<b>verb</b>
<b>dialogue</b>	<b>simile</b>	<b>hyperbole</b>	<b>personification</b>
	<b>onomatopoeia</b>	<b>adverb</b>	

## 2: Using Descriptive Language Techniques

Look at the picture below:



Complete the table below by writing your own example of each of the figurative language techniques based on the image above:

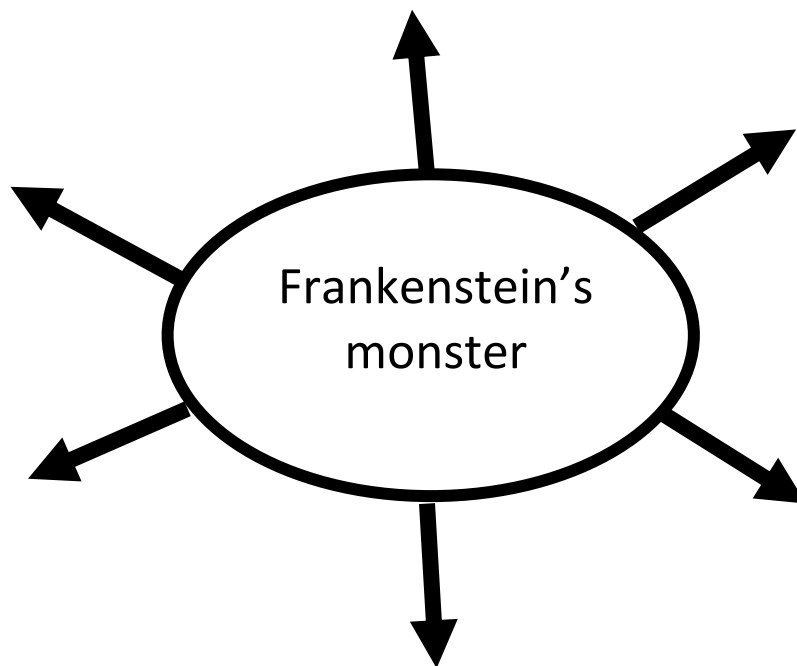
Technique	Example
Simile	
Metaphor	
Personification	
Hyperbole	
Onomatopoeia	
Emotive language	

### 3: Extracting Details from a Fiction Text

Read the following extract taken from Mary Shelley's *Frankenstein*. In this extract, the narrator – Dr Frankenstein – describes his first encounter with the monster he has created:

...by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.  
How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

a) Complete the mind map below by adding everything you learn about the monster in this extract:



b) Write one thing you can **infer** about how the narrator felt at this point, using a quotation to justify your inference:

---

---

---

#### 4: Identifying Word Classes

It is important to have a secure knowledge of each of the word classes in the English language. Reread the passage below, taken from *Frankenstein*, and sort the words within it into the appropriate word class columns. Some words are repeated – you do not need to duplicate them.

...by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.  
How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

<b>Nouns</b>	<b>Adjectives</b>	<b>Adverbs</b>	<b>Verbs</b>
glimmer	half-extinguished	hard	saw
<b>Prepositions</b>	<b>Determiners</b>	<b>Pronouns</b>	<b>Conjunctions</b>
by	the	I	and

## 5: Analysing Descriptive Language in a Fiction Text

Complete the table below that explores Mr Hyde's (the man) introduction, taken from Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*. Try to use subject terminology (e.g. language techniques) where appropriate.

Quotation	What this suggests about Mr Hyde/effect on reader
' ... the man trampled calmly over the child's body and left her screaming on the ground.'	
'It wasn't like a man; it was like some damned Juggernaut.'	
'He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running.'	
'There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why.'	
'He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way.'	

## 6: Analysing Descriptive Language in a Nonfiction Text

Read the following descriptive extract taken from a nonfiction text called *The Lion Children*:

A gun is fired. Startled antelopes look up from their grazing as the noise echoes across the savanna. As the reverberation fades, one of Africa's most incredible animals struggles to take his last breath through his punctured lungs. All is quiet apart from the sound of the hunter's footsteps on the brittle grass. He squats by the bloodstained carcass, still holding his gun, and smiles as his picture is taken. Victory shots are fired into the air as the proud hunter gets into the car, driven by his guide, and goes back to the hunting camp where he is served a meal and a stiff drink. The skinnners then get to work carefully removing the tawny coat from the carcass. Vultures circle above the mass of meat and, as the last car leaves, they descend and finish off what the hunter has left behind.

*How does the writer use language to describe the killing of the lion in this extract?*

Select **three** key quotations and complete the table below, analysing the effect of each quotation. Try to include relevant subject terminology (e.g. language technique used) where appropriate:

Quotation	What does this suggest? What is the impact on the reader?



## 7: Making Inferences from a Text

Read the following extract from *Travels with a Donkey in the Cévennes (1879)* by Robert Louis Stevenson:

It was already hard upon October before I was ready to set forth, and at the high altitudes over which my road lay there was no Indian summer to be looked for. I was determined, if not to camp out, at least to have the means of camping out in my possession; for there is nothing more harassing to an easy mind than the necessity of reaching shelter by dusk, and the hospitality of a village inn is not always to be reckoned sure by those who trudge on foot. A tent, above all for a solitary traveller, is troublesome to pitch, and troublesome to strike again; and even on the march it forms a conspicuous feature in your baggage. A sleeping-sack, on the other hand, is always ready - you have only to get into it; it serves a double purpose - a bed by night, a portmanteau by day; and it does not advertise your intention of camping out to every curious passer-by. This is a huge point. If a camp is not secret, it is but a troubled resting-place; you become a public character; the convivial rustic visits your bedside after an early supper; and you must sleep with one eye open, and be up before the day. I decided on a sleeping-sack; and after repeated visits to Le Puy, and a deal of high living for myself and my advisers, a sleeping-sack was designed, constructed, and triumphantly brought home.

This child of my invention was nearly six feet square, exclusive of two triangular flaps to serve as a pillow by night and as the top and bottom of the sack by day. I call it 'the sack,' but it was never a sack by more than courtesy: only a sort of long roll or sausage, green waterproof cart-cloth without and blue sheep's fur within. It was commodious as a valise, warm and dry for a bed. There was luxurious turning room for one; and at a pinch the thing might serve for two. I could bury myself in it up to the neck; for my head I trusted to a fur cap, with a hood to fold down over my ears and a band to pass under my nose like a respirator; and in case of heavy rain I proposed to make myself a little tent, or tentlet, with my waterproof coat, three stones, and a bent branch.

It will readily be conceived that I could not carry this huge package on my own, merely human, shoulders. It remained to choose a beast of burden. Now, a horse is a fine lady among animals, flighty, timid, delicate in eating, of tender health; he is too valuable and too restive to be left alone, so that you are chained to your brute as to a fellow galley-slave; a dangerous road puts him out of his wits; in short, he's an uncertain and exacting ally, and adds thirty-fold to the troubles of the voyager. What I required was something cheap and small and hardy, and of a stolid and peaceful temper; and all these requisites pointed to a donkey.

Answer the following questions based on the extract, including quotations as evidence where possible:

*Why was the narrator keen to have essential camping equipment?*

---

---

---

*Why did the narrator decide not to take a tent?*

---

---

---

*What did he plan to do if it rained?*

---

---

---

*How was he going to carry all of his equipment?*

---

---

---

## 8: Comparing Non-Fiction Texts

Read the quotations in the column below. Source A is taken from Helen Keller's autobiography (published 1903); Source B is taken from David Walliams' autobiography (published 2012). Both sources describe the writers' experiences of teachers. Complete the comparison table below:

Quotations	Comparison
<p><b>A:</b> 'It was my teacher's genius, her quick sympathy, her loving tact which made the first years of my education so beautiful.'</p> <p><b>B:</b> 'The pupils only met [Mr Richardson] when he wanted to punish some minor wrongdoing.'</p>	
<p><b>A:</b> 'My teacher is so near to me that I scarcely think of myself apart from her.'</p> <p><b>B:</b> '[The] headmaster was a furious little man with a beard who reeked of cigars and dog. We boys didn't see him much.'</p>	
<p><b>A:</b> 'There is not a talent, or an aspiration or a joy in me that has not been awakened by her loving touch.'</p> <p><b>B:</b> 'As he punished them, so he would grab their wrists and hold them in place so he could keep whacking.'</p>	

## 9: Arguing For/Against a Statement

Read the following statement:

*'There should be a curfew from 9pm-7am for young people in order to reduce the rate of crime on the streets.'*

Complete the table below with as many reasons for/against this statement that you can think of. Try to ask other people (e.g. family and friends) for their opinions to help you.

<b>For</b>	<b>Against</b>

*You do not need to complete the whole table, but should have at least **eight** ideas in total.*

**10: Arguing For/Against a Statement**

Re-read the following statement from the previous task: *'There should be a curfew from 9pm-7am for young people in order to reduce the rate of crime on the streets.'*

Decide overall whether you are **for** or **against** this statement.

Write two detailed paragraphs below, arguing your opinion by developing your points from your table. **Do not** write in the empty columns on either side.

<b>Peer work:</b>		<b>Peer work:</b>

## 11: Tackling Unfamiliar Language

19<sup>th</sup> and 20<sup>th</sup> century English language is often very different to the language we read today. Use a dictionary or an online resource to find the definitions of the following popular words used during this time that may appear in one of your unseen texts:

<b>Word</b>	<b>Definition</b>
<i>hearth</i>	
<i>tolerable</i>	
<i>rotund</i>	
<i>dynastic</i>	
<i>amiable</i>	
<i>ruffian</i>	
<i>infallible</i>	
<i>beguile</i>	
<i>malodorous</i>	
<i>diminutive</i>	
<i>infatuated</i>	
<i>benevolence</i>	

## 12: Analysing Language in a Nonfiction Text

Read the following extract taken from Ellen Newbold La Motte's *The Backwash of War*, published in 1916:

From the operating room they are brought into the wards, these bandaged heaps from the operating tables, these heaps that once were men. The clean beds of the ward are turned back to receive them, to receive the motionless, bandaged heaps that are lifted, shoved, or rolled from the stretchers to the beds. Again and again, all day long, the procession of stretchers comes into the wards. The foremost bearer kicks open the door with his knee, and lets in ahead of him a blast of winter rain, which sets dancing the charts and papers lying on the table, and blows out the alcohol lamp over which the syringe is boiling. Someone bangs the door shut. The unconscious form is loaded on the bed. He is heavy and the bed sags beneath his weight. The brancardiers gather up their red blankets and shuffle off again, leaving cakes of mud and streaks of muddy water on the green linoleum.

*How does the writer use language to describe the hospitalised soldiers in this extract?*  
Select three key quotations and complete the table below, analysing the effect of each quotation. Try to include relevant subject terminology (e.g. language technique used) where appropriate:

Quotation	What does this suggest? What is the impact on the reader?

### 13: Skimming and Scanning a Nonfiction Text

Read the following extract taken from a 2002 article published in *The Guardian* called 'Badgers Fall Prey to Blood Sport Revival':

Badger-baiting has become Britain's deadliest blood sport, with a record 20,000 deaths forecast this year.

An unexpected resurgence in the gruesome pursuit, in which dogs are set on badgers, has prompted the RSPCA and the police to launch the first national campaign next month aimed at capturing offenders. A £1,000 reward will be offered for anyone with information leading to a conviction for badger-baiting.

Chief Inspector Terry Spamer, of the RSPCA's special intelligence unit, said there had been an 'explosion' in killings of the protected species, Britain's largest carnivorous mammal, particularly in Wales, Lancashire, Yorkshire and Scotland.

The RSPCA has collated intelligence on 4,000 individuals suspected of involvement in the practice.

A decade after the introduction of the Protection of Badgers Act, 1992, the comeback of badger-baiting has stunned animal welfare groups. The estimated death toll this year is double last year's, and far higher than the 13,987 foxes officially killed by hunts last season.

'It has become very prevalent in the last few months after dying off in the Eighties and Nineties,' said Spamer.

Circle the letters of the four statements below that are **true**:

- a) A reward of £100 will be paid for information leading to a conviction for badger baiting.
- b) The badger is Britain's largest carnivorous mammal.
- c) The death toll is far higher than that of foxes killed through hunting.
- d) The RSPCA are launching a national campaign.
- e) Five convictions were made in Scotland.
- f) There were many killings in Wales.
- g) Badger baiting died off in the Seventies.



## 14: Drawing Conclusions from a Text

Re-read the extract taken from *The Lion Children*:

A gun is fired. Startled antelopes look up from their grazing as the noise echoes across the savanna. As the reverberation fades, one of Africa's most incredible animals struggles to take his last breath through his punctured lungs. All is quiet apart from the sound of the hunter's footsteps on the brittle grass. He squats by the bloodstained carcass, still holding his gun, and smiles as his picture is taken. Victory shots are fired into the air as the proud hunter gets into the car, driven by his guide, and goes back to the hunting camp where he is served a meal and a stiff drink. The skinners then get to work carefully removing the tawny coat from the carcass. Vultures circle above the mass of meat and, as the last car leaves, they descend and finish off what the hunter has left behind.

One of the most magnificent male lions in our study area has been killed. Armagnac will soon be flown halfway across the world, where on arrival his head will be stuffed and mounted on the hunter's wall, along with the photograph. His skin will be used as a carpet, and the hunter will tell his friends about his trip to Africa, with a few embellishments. Above him Armagnac will stare into oblivion with his new glass eyes.

*A student, having read this extract, claimed: 'The writer makes the reader feel as though they are deeply saddened and disgusted by the death of the lion.'*

Complete the table below by finding three quotations that **prove** this statement, and explain why. Try to refer to the specific use of language by the writer:

Quotation from the extract	Explanation

## 15: Analysing the Use of Setting in a Fiction Text

Read the following extract taken from Bram Stoker's *Dracula*:

Soon we were hemmed in with trees, which in places arched right over the roadway till we passed as through a tunnel. And again great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind, for it moaned and whistled through the rocks, and the branches of the trees crashed together as we swept along. It grew colder and colder still, and fine, powdery snow began to fall, so that soon we and all around us were covered with a white blanket. The keen wind still carried the howling of the dogs, though this grew fainter as we went on our way. The baying of the wolves sounded nearer and nearer, as though they were closing round on us from every side. I grew dreadfully afraid, and the horses shared my fear.

*How does the writer use language to describe the setting in this extract?*

Complete the following table analysing the use of figurative language in the chosen quotations:

<b>Quotation</b>	<b>What does this suggest? What is the impact on the reader?</b>
'great frowning rocks guarded us boldly on either side'	
'we could hear the rising wind, for it moaned and whistled'	
'soon we and all around us were covered with a white blanket'	
'the keen wind still carried the howling of the dogs'	

## 16: Considering an Author's Word Choice

Read through the extract below. Some of the words have been removed. Use the word bank at the bottom of the page to fill the gaps with the appropriate vocabulary:

The room in which the boys were fed, was a large ..... hall, with a copper\* at one end, out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times; of which composition each boy had one porringer\*, and no more – except on festive occasions, and then he had two ounces and a quarter of bread besides. The bowls never wanted washing – the boys polished them with their spoons till they shone again; and when they had performed this operation, (which never took very long, the spoons being nearly as large as the bowls,) they would sit staring at the copper with such ..... eyes, as if they could ..... the very bricks of which it was composed; employing themselves meanwhile in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the ..... of slow starvation for three months: at last they got so voracious and ..... with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook's shop,) hinted ..... to his companions, that unless he had another basin of gruel \*per diem, he was afraid he should some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye, and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

The evening arrived; the boys took their places; the master in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out, and a long grace was said over the short commons. The gruel disappeared, and the boys whispered each other and winked at Oliver, while his next neighbours nudged him. Child as he was, he was ..... with hunger and reckless with ..... He rose from the table, and advancing, basin and spoon in hand, to the master, said, somewhat alarmed at his own temerity –

“Please, sir, I want some more.”

The master was a fat, healthy man, but he turned very pale. He gazed in stupefied astonishment on the small ..... for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder, and the boys with .....

1) eager	6) darkly
2) tortures	7) stone
3) devour	8) wild
4) fear	9) rebel
5) desperate	10) misery

### 17: Identifying Punctuation and Its Usage

Fill the empty column in table below with the name of the punctuation defined by its usage. The first one has been completed for you.

<b>Punctuation Type</b>	<b>Usage</b>
exclamation mark !	Used at the end of an exclamatory sentence.
	Used to separate clauses, adverbials, or items in a list. (Can also be used for parenthesis in pairs.)
	Used to separate related independent clauses or items in a complicated list.
	Used at the end of a declarative or imperative sentence.
	Used to introduce explanations, speech or lists – formal. (Can also be used for parenthesis in pairs.)
	Used to separate extra information (also known as parenthesis).
	Used at the end of an inquisitive sentence.
	Used to introduce explanations or further information – informal.
	Used to highlight direct speech or quotations.
	Used to join words that have a combined meaning.
	Use to indicate omission, contraction or possession.

## 18: Comparing Non-Fiction Texts

Read the following non-fiction extracts and complete the comparison table below:

*Source A – Taken from George Orwell’s autobiography, ‘Down and Out in Paris and London’, published in 1933.*

Paddy was my mate for about the next fortnight, and, as he was the first tramp I had known at all well, I want to give an account of him. I believe that he was a typical tramp and there are tens of thousands in England like him.

He was a tallish man, aged about thirty-five, with fair hair going grizzled and watery blue eyes. His features were good, but his cheeks had lankled and had that greyish, dirty in the grain look that comes of a bread and margarine diet. He was dressed, rather better than most tramps, in a tweed shooting-jacket and a pair of old evening trousers with the braid still on them. He was careful of his appearance altogether, and carried a razor and bootbrush that he would not sell though one would have known him for a tramp a hundred yards away. There was something in his drifting style of walk, and the way he had of hunching his shoulders forward, essentially abject.

He had been brought up in Ireland, served two years in the war, and then worked in a metal polish factory, where he had lost his job two years earlier. He was horribly ashamed of being a tramp, but he had picked up all a tramp’s ways. He browsed the pavements unceasingly, never missing a cigarette end, or even an empty cigarette packet, as he used the tissue paper for rolling cigarettes. He had no stomach for crime, however. When we were in the outskirts of Romton, Paddy noticed a bottle of milk on a doorstep, evidently left there by mistake. He stopped, eyeing the bottle hungrily. ‘Christ!’ he said, ‘dere’s good food goin’ to waste. Somebody could knock dat bottle off, eh? Knock it off easy.’

I saw that he was thinking of ‘knocking it off’ himself. He looked up and down the street; it was a quiet residential street and there was nobody in sight. Paddy’s sickly, chap-fallen face yearned over the milk. Then he turned away, saying gloomily: ‘Best leave it. It don’t do a man no good to steal. T’ank God, I ain’t never stolen nothin’ yet.’

*Source B - Taken from the Daily Mail Online, February 10th, 2014*

A beggar that police believe isn't even homeless has boasted of raising £800 in just three days. The unidentified man was found to be carrying the substantial sum of money when officers arrested him in Nottingham city centre on an unrelated matter on February 4th, but they were forced to let him keep the cash when they could find no evidence to prove he had obtained it illegally.

Nottinghamshire Police now fears the man could be one of 10 'hardcore' beggars operating in the city, none of who are thought to be genuinely homeless or in need of help. Police officers originally arrested the unidentified man last week after he failed to turn up at Lincolnshire Court on an unrelated matter. Upon searching him they discovered a haul of £800 in notes and coins in his pockets. Police said that although the man is well known as a prolific beggar, they were forced to hand the money back to him as he had been arrested for something else and it could not be proven that he had broken any law in obtaining it. The man was later released without charge.

A police spokeswoman told Mail Online: 'As far as we know the man isn't actually homeless. He is just sitting shivering and people feel sorry for him. If he doesn't actually ask for money, he hasn't broken the law.'

She added: 'People will just feel sorry for him and say 'here's a tenner mate'. That's what we believe to be happening. The money may have been taken away for safe-keeping after his arrest but it will definitely be handed back to him, if it hasn't been already,' she went on to say. Officers say the large sum of money suggests the man may be one of a group of all-British 'hardcore' beggars they fear are operating in the city.

<b>Feature</b>	<b>Source A</b>	<b>Source B</b>
<b>Genre, audience, purpose</b>		
<b>Narrative perspective (1<sup>st</sup>, 3<sup>rd</sup> person, etc.)</b>		
<b>Overall tone</b>		
<b>Relevant quotation</b>		
<b>Analysis of quotation (meaning, effect and impact on reader)</b>		

## 19: Summarising a Nonfiction Text

Read the following article published in *The Telegraph* in 2015:

### **Junk food kills bacteria that protect against obesity, heart disease and cancer, study finds.**

Eating junk food kills good stomach bacteria which protect against obesity, diabetes, cancer, heart disease and inflammatory bowel conditions studies have found. The human gut contains around 3,500 different microbial species, which together make up some three pounds in weight.

Scientists now believe a diet based on a limited range of highly processed foods, rather than those found in a balanced, healthy diet, can wipe out the number of good stomach microbes (stomach flora) by more than a third. The discovery could explain why some people put on weight while others don't, despite eating roughly similar amounts of fat, sugar, protein and carbohydrates.

The finding emerged from studies conducted by Tim Spector, professor of genetic epidemiology at King's College London. He enlisted the help of his 23-year-old genetics student son Tom, who agreed to spend 10 days on a fast-food-only diet of McDonald's hamburgers, chips, chicken nuggets and Coca Cola.

Tom said: "Before I started my father's fast food diet there were about 3,500 bacterial species in my gut, dominated by a type called firmicutes. Once on the diet I rapidly lost 1,300 species and my gut was dominated by a group called bacteroidetes. The implication is that the McDonalds diet killed 1,300 of my gut species."

However, Professor Spector's findings appear to support existing research which indicates the problem is far more complex than simply eating too much.

Stomach flora also play a key role in warding off potentially harmful microbes - they regulate the metabolism. They produce digestive enzymes, alongside vitamins A and K, which are needed to aid the absorption into the body of important minerals such as calcium and iron. Bacterial imbalances have been linked to increased chances of developing conditions such as colitis and inflammatory bowel disease.

Yet the precise make up of our microbial populations may vary from country to country, and there are even suggestions that obesity may be contagious. Tests conducted by the University of Colorado in the US found that transferring bacteria from an obese human to a mouse led to the animal gaining weight, and lean mice placed in cages with obese ones also became fat.

Professor Spector said: "Unfortunately, microbes get a bad press, but only a few





## 20: Evaluating Language Choices

Read the following extract taken from a 2011 online article reporting on the treatment of animals in circuses:

“With each repeated blow, the pitchfork makes a sickening thwack as it slams into Anne the elephant's hide. She flinches, at one point even appearing to lose her footing under the weight of a particularly savage strike. The disturbing images come from a secretly shot video which campaigners say lays bare the cruel reality of her life as Britain's last circus elephant.

In secretly shot video, a worker swings a vicious kick into the belly of 58-year-old Anne the elephant. Animal Defenders International planted the device because of concerns about how Anne was being treated at Bobby Roberts's Super Circus. It shows Anne enduring the abuse at the hands of her so called ‘carers’ while shackled in a dingy barn during the circus' winter break.

As well as being repeatedly hit with a pitchfork by one worker employed to feed and look after her, the 58-year-old elephant also appears to be stabbed in the face with the tool's metal prongs during one attack. A total of 48 strikes, including kicks to her body and head, were recorded as she was left chained to the spot by her legs.”

*A student, having read this article, claimed: ‘The writer is clearly trying to shock the reader through their description of Annie the elephant’s treatment.’*

Complete the table below by finding three quotations that **prove** this statement, and explain why. Try to refer to the specific use of language by the writer:

Quotation from the extract	Explanation

## 21: Defining Persuasive Language Techniques

Label the definitions below with the appropriate descriptive language keyword taken from the bottom of the page:

	Language intended to create an emotional response.
	Using adjectives of the highest form to exaggerate or reinforce a point, e.g. biggest, most successful
	Repetition of the same sound at the beginning of two or more words within the same sentences/paragraphs.
	When evidence and detail is given to support a point using realistic language.
	A use of obvious exaggeration for rhetorical effect.
	Expression of a viewpoint or judgment based on one's own ideas.
	A short account of a particular incident or event related to the topic matter.
	Using words such as 'we', 'us', 'me', 'you' and 'I' to directly appeal to the audience.
	Directing statements posed as questions to get the audience thinking; no answer is required.
	Repeating certain words or phrases for impact.

<b>anecdote</b>	<b>expert opinion</b>	<b>alliteration</b>	<b>superlatives</b>
<b>personal pronouns</b>	<b>repetition</b>	<b>rhetorical question</b>	
<b>facts/statistics</b>	<b>hyperbole</b>	<b>emotive language</b>	

## 22: Analysing the Use of Persuasive Language

Read the following speech by a father whose son was killed in a hit and run while trying to protect his neighbourhood from looters and rioters during the 2011 London riots:

I don't blame the Government, I don't blame the police, I don't blame anybody. I'm a Muslim. I believe in divine fate and destiny, and it was his destiny and his fate, and now he's gone. And may Allah forgive him and bless him.

Tensions are already high in the area. It's already bad enough what we are seeing on the streets without other people taking the law into their own hands. My family wants time to grieve for my son. People should let the law deal with this.

Today we stand here to plead with all the youth to remain calm, for our communities to stand united. This is not a race issue. The family has received messages of sympathy and support from all parts of society.

I lost my son. Blacks, Asians, Whites – we all live in the same community. Why do we have to kill one another? Why are we doing this? Step forward if you want to lose your sons. Otherwise, calm down and go home – please.

Complete the table below, focusing on the effect of specific quotations taken from this extract. Try to use relevant subject terminology (e.g. language techniques used) in your analysis:

<b>Quotation</b>	<b>Effect of language used and impact on reader</b>
'I don't blame the Government, I don't blame the police, I don't blame anybody.'	
'I lost my son.'	
'Why do we have to kill one another? Why are we doing this?'	
'Step forward if you want to lose your sons.'	

### 23: Commenting on the Effect of Opening Lines

Read the extracts taken from the opening of various fictional sources. Using the table, comment on the effect of the sentence as an opening line.

Quote	Comment on effect
1. His children are falling from the sky.	
2. It was a bright cold day in April, and the clocks were striking thirteen.	
3. All children, except one, grow up.	
4. That was one of the hardest jobs I ever took on.	
5. It was the day my grandmother exploded.	

Which of the previous quotes do you believe is the most successful source opening and why?

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## 24: Identifying the Effects of Structural Features

Label the definitions below with the appropriate structural technique keyword taken from the bottom of the page:

	Use of direct speech by one or more characters; can bring the character to 'life'.
	Telling a story in the time order in which it happens.
	Developing a particular image over a series of sentences or paragraphs to build a stronger picture.
	Used to indicate changes in time, place, topic or person. Can be an introduction or conclusion.
	Repeating words, phrases, images or ideas over parts of a text to connect them together.
	The telling of a story from a point of view – 1 <sup>st</sup> , 2 <sup>nd</sup> or 3 <sup>rd</sup> person. Can be a character or omniscient narrator.
	Changing from the narrative description of small, close-up details to larger ones – or the opposite.
	Changing attention to different things, e.g. description of setting, character thoughts, dialogue, etc.
	Putting information about a character into a particular order, e.g. appearance, behaviour, etc.
	The attitude of a narrator to what they are talking about, e.g. positive, negative, mocking, humorous, etc.

<b>dialogue</b>	<b>tone/mood</b>	<b>paragraphs</b>	<b>narrative chronology</b>
	<b>narrative shifts</b>	<b>sequencing</b>	<b>changing focus</b>
<b>narrative voice/perspective</b>		<b>repetition</b>	<b>extended imagery</b>