

Your summer English exam will be comprised of two sections, will last 80 minutes and will test both your reading ability and writing skills.

Section A: Non- Fiction Comprehension [40 minutes]
(Reading)

Section B: Creative Writing [40 minutes]
(Writing)

You should divide your time equally between both sections of the exam.

Section A: Non-Fiction Comprehension

Analysing non-fiction is very similar to analysing fictional writing. Lots of the skills you have picked up when writing about your novels are useful for this section.

You should be able to:

- Read and understand the passage
- Recognise commonly used language devices
- Answer in full sentences
- Comment on how the writer makes the passage interesting using language devices (methods)
- Use P.E.E. to show that you understand the text, can find the appropriate evidence and explain your choices.
- Use linking phrases like *in addition, moreover, also, furthermore* to build on your points in an answer
- Use a sophisticated vocabulary to analyse the text

Key components to look out for in a non-fiction text:

- Use of the first person 'I' 🧑
- At times the use of second person 'you' to engage the reader 🙌
- Relaxed, informal style and language 😎
- Detailed description of place and circumstance 👁️ 👂 📍
- Experiences that are unique and informative 😲 OR experiences that feel familiar to the reader 😊
- Use of reported or direct speech to recount events 🗣️
- Occasional use of humour 😂, exaggeration or other emotive language 😭
- Effective use of similes, metaphors, verbs, adverbs, adjectives to maintain the readers' interest 🤔

Analysis of extract from 'A Walk in the Woods' by Bill Bryson:

Informal style
Personal pronouns 'we', 'our', Adjectives to
Informal conversational style
Sensory language describing situation, immersing us in the event

We hiked till five and camped beside a tranquil spring in a small, grassy clearing in the trees just off the trail. Because it was our first day back on the trail, we were flush for food, including perishables like cheese and bread that had to be eaten before they went off or were shaken to bits in our packs, so we rather gorged ourselves, then sat around chatting idly until persistent and numerous drove us into our tents like rabbits into a warren. It was perfect sleeping weather, cool enough to need a bag but warm enough that you could sleep in your underwear, and I was looking forward to a long night's snooze-indeed was enjoying a long night's snooze-when, at some indeterminate dark hour, there was a sound nearby that made my eyes fly open. Normally I slept through everything- through thunderstorms, through Katz's snoring- so something big enough or distinctive enough to wake me was unusual. There was a sound of undergrowth being disturbed...a click of breaking branches, a weighty pushing through low foliage...and then a kind of large, vaguely irritable snuffling noise.

Relaxed feel, relatable to readers
Light-hearted, humorous style
Thoughts and

'Click' and 'snuffling' are


1) How does the writer make his account engaging for the reader?
P.E.E. example:

The writer makes the account interesting for the reader by using informal language like 'till' and the expression, 'flushed for food'. This engages the reader by making them feel like the story is being recounted just for them, almost like a conversation.

Point

Evidence

Explanation

Method (the cherry on the cupcake!) 

Section B: Creative Writing:

For creative writing, you will be given the opening line to a story which you must continue.

Remember the Learning Outcomes for Creative Writing:

1. Be creative – use your **imagination**
2. **Plan** your story carefully – a story should have a clear development:
 - (a) **Orientation** – set the scene and introduce the main character(s) – the opening line you are given will help you to start this
 - (b) **Complication** – something happens to set the story in motion
 - (c) **Crisis** – the events of the story reach a climax (like a cliff-hanger moment) where things could turn out well or badly
 - (d) **Resolution** – the problem is solved, the situation is dealt with. Your resolution can be happy or sad
 - (e) **Coda** – your story should have a clear ending. Remember how a fairytale ends with a “happily-ever-after” moment? Something like that.
3. **Show, don't tell!** – don't simply tell the reader that the character was scared, or that the weather was good. Show us – be descriptive.
4. **Use strong, interesting verbs** – avoid using boring old verbs like ‘said’, ‘walked’ and ‘looked’. Instead, use words like ‘bellowed’, ‘marched’ and ‘glared’ – these words help **show us** the character's emotions.
5. **Use dialogue** – conversations help show us a lot about the characters by what they say and how they say it. Conversations also help bring a story to life.
6. **Revise** the rules for **Direct Speech**.
7. Always use **paragraphs** – take a new paragraph for a new speaker, new place or new time.
8. **Never** mix up tenses. **Choose** either the past tense or present tense and **stick to it**.
9. Use a range of different **sentences structures**: simple sentences for impact; complex sentences for explanation and description.
10. Check that all of my **Spelling, Punctuation and Grammar** are accurate.