

**Use linguistic, grammatical, structural and presentational features to achieve particular effects.**

***I use techniques securely.***

**MASTERY**

**THERAPY**

**Breaking down the skill:**

* I have a sound working knowledge of a range of literary devices and can use them in an effective manner to create specific effects.

**TASK 1.** Revise your knowledge of word classes by ticking the correct box to indicate the class of the words in the left-hand column.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Noun** | **Adjective** | **Verb** | **Adverb** |
| Amy |  |  |  |  |
| Terrible |  |  |  |  |
| France |  |  |  |  |
| Overpriced |  |  |  |  |
| Mouldy |  |  |  |  |
| Saturday |  |  |  |  |
| Camera |  |  |  |  |
| Hesitated |  |  |  |  |
| Slowly |  |  |  |  |
| Contemplate |  |  |  |  |
| Stroll |  |  |  |  |
| Miserably |  |  |  |  |

**TASK 2.** Now complete the table below, using the example to add sentences of your own.

|  |  |  |
| --- | --- | --- |
| Use a **one-word** sentence. | **Perfect.** |  |
| Start one sentence with an **adverb + comma**. | **Gently, the wind whispered through the trees.** |  |
| Start one sentence with an **adjective + comma**. | **Stunned, I gazed out to sea.** |  |
| Always start one sentence with an – **ing verb + comma**. | **Rolling as far as the eye could see, the sand was a crisp white.** |  |
| Always use at least one drop-in **who** clause. | **The locals, who are very relaxed, ride everywhere on bicycles with baguettes in their baskets!** |  |
| Always use at least one drop-in **which** clause. | **A serene evening, which was very warm, melted our hearts.** |  |

**TASK 3.** Imagine the scene on a beach. Revise your literary devices by completing an example for each of the following.

|  |  |  |
| --- | --- | --- |
| **Simile** | A descriptive comparison which uses ‘like,’ ‘as’ or ‘than’ |  |
| **Metaphor** | A descriptive comparison which says one thing *is* another |  |
| **Alliteration** | Several words beginning with the same sound in a sentence |  |
| **Personification** | Giving human qualities to a non-human thing |  |
| **Assonance** | Words with repeated or extended vowel sounds *e.g. ooze* |  |
| **Onomatopoeia** | Words which sound like their meaning *e.g. boom* |  |
| **Pathetic Fallacy** | Using the weather to reflect a mood or atmosphere |  |

**TASK 4.** Creating mood and atmosphere*. Read the passage below which describes a country estate in rural Lincolnshire.*

*The waters are out in Lincolnshire. An arch of the bridge in the park has been sapped and sopped away. The adjacent low-lying ground, for half a mile in breadth, is a stagnant river, with melancholy trees for islands in it, and a surface punctured all over, all day long, with falling rain. My Lady Dedlock’s ‘place’ has been extremely dreary. The weather, for many a day and night, has been so wet that the trees seem wet through, and the soft loppings and prunings of the woodman’s axe can make no crack or crackle as they fall. The deer, looking soaked, leave quagmires where they pass.*

Charles Dickens, *Bleak House*

**TASK 5.** Now complete the table, finding the devices in the passage and copying them into the middle column as quotations. Remember, you must explain the effect each device has on you as a reader. An example has been completed for you.

|  |  |  |
| --- | --- | --- |
| **DEVICE** | **EXAMPLES** | **EFFECT** |
| Metaphor | *“The adjacent low-lying ground… is a stagnant river…”* | *This conveys the muddy, dreary brown colour of the land. The word ‘stagnant’ suggests it smells unpleasant and stale.* |
| Alliteration |  |  |
| Onomatopoeia |  |  |
| Assonance |  |  |
| Pathetic Fallacy |  |  |

**TASK 6.** Write a paragraph to describe the most miserable place you have ever been. Focus on creating mood and atmosphere, using Dickens’ passage above to inspire you.

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**Creating vivid character descriptions - Technique 1: Verbs and Lists**

*In the passage below, Dickens uses a variety of verbs to describe the character of Scrooge, a miserable Victorian businessman. This is particularly effective as, both in reading and in real life, our impressions of people are largely formed by what they do rather than what they are.*

He is manipulative, trying to make personal gains from any situation.

**TASK 7.** *Creating vivid character descriptions.* Read the passage below.

*Oh! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn’t thaw it one degree at Christmas.*

*Charles Dickens, A Christmas Carol*

**TASK 8.** Underline or highlight the verbs in the passage above and annotate them with the impression created of the character. An example is completed for you.

**Creating vivid character descriptions - Technique 2: Extended Metaphor**

**In the passage below, Hosseini uses the metaphor of a china doll to describe a young boy.** Rather than just referring to this once (e.g. ‘the boy was a china doll’) he extends the metaphor and returns to throughout the description.

*I can still see Hassan up on that tree, sunlight flickering through the leaves on his almost perfectly round face, a face like a Chinese doll chiselled from hardwood: his flat, broad nose and slanting, narrow eyes like bamboo leaves, eyes that looked, depending on the light, gold, green, even sapphire. I can still see his tiny low-set ears and that pointed stub of a chin, a meaty appendage that looked like it was added as a mere afterthought. And the cleft lip, just left of midline, where the Chinese doll maker’s instrument may have slipped, or perhaps had simply grown tired and careless.*

*Khaled Hosseini, The Kite Runner*

**TASK 9. Highlight / underline the parts that refer to the extended metaphor of a doll.**

**TASK 10.** Discuss and answer the following reflection questions about the passage.

1. Why does the writer use the metaphor of a china doll? What do we associate with this?

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1. Look at the sentence structure in the passage. Why do you think the writer uses such long, extended sentences at the beginning?

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1. Find and copy a simile from the passage. What effect does this create?

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1. How do you think the narrator feels about Hassan, based upon this passage?

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**TASK 11.** Describe a moment in your life when you felt frightened. Using the ideas and techniques you have developed, plan your description below. You should:

* Create an atmospheric setting
* Create a vivid sense of character
* Vary your sentence structures for effect
* Use a variety of descriptive devices

**PLAN**

**DESCRIPTION**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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