

Make sure you USE EVERY SECOND and show these skills in each question.

SECTION A (QUESTIONS 1 TO 4 – 1 hour)

Question 1: Pick the four correct answers (5 mins)

- Read each statement and the right part of the source carefully.
- Make sure you don't get tricked by an answer that seems correct but isn't. Double check!

Question 2: How does the writer use language to... (10-15 mins)

- Find 2 quotations (from the right part of the source) that have a word or a metaphor you can analyse the meanings of. Each of these must show something about the topic of the question.
- What are the PRECISE MEANINGS of each word / image? Think about exactly what it means and annotate the source with your ideas.
- Write your 2 pieces of analysis paragraphs: in each one, you should give a quote, pick out the word/metaphor, explain precisely what it means, and what this shows about the topic of the question.

For grades 7+

- Extremely precise, thoughtful comments on the meanings of language.
- Analysis should link together to support an overall image/impression the writer creates.

Question 3: How does the writer structure the text to... (15 mins)

- Highlight the effect in the question – how the writer uses structure to do what? (This could be *create tension, build mystery*, or something else.)
- Write about what the writer focuses on at the beginning of the text, and how this creates the effect in the question.
- Write about any shifts (or changes) in the middle of the text, and how they create the effect in the question.
- Write about what the writer focuses on at the end of the text, and how this creates the effect in the question.

For grades 7+

- Explanation of the effects is detailed and thoughtful.
- Identify and analyse the effect of deliberate structural features e.g. a motif, juxtaposition, or cyclical structure.

Question 4: To what extent do you agree and/or disagree with the statement? (25 mins)

- Read the statement carefully, then re-read the correct lines from the source. Is the statement true, false, or a bit of both?
- Find a range of quotations (at least four!) in the right part of the source that back up what you think about the statement.
- In your answer, explain your thoughts in detail, backing it up with quotations from the text.
- Explain how the writer makes you think/feel this way, by analysing their METHODS. This means picking out words (or other techniques such as metaphors etc.) from your quotations and explaining why the writer made these choices. Analyse language just like you did in Q2!
- Do NOT just write about the same facts as Q2 – this time the question is about the WRITERS – you must explain what they think and feel!
- **This is a 20-mark question; it MUST be your longest Section A answer.**

For grades 7+

- Use the statement as a basis to argue your own personal interpretation – don't just agree/disagree.
- Show you have read the text carefully and thought about it deeply.
- Thoughtful, precise, detailed analysis.
- Explore structural features as well as language.
- Use a wide range of short, embedded quotations.

SECTION B (QUESTION 5 – 40 mins)

Read the two options carefully. The top one has a picture but you don't have to use it – just focus on what the task says. The bottom option is a separate task; it doesn't link to the picture. **You must do all of the following:**

- | | | |
|---|--|--|
| <ul style="list-style-type: none"> • Show, don't tell • Use a clear, linked structure • Write in paragraphs • Be clear and make sense | <ul style="list-style-type: none"> • Use excellent vocabulary • Use descriptive techniques like metaphor and simile • Stick to the same tense | <ul style="list-style-type: none"> • Check capitals and full stops • Use a range of punctuation • Use a range of sentence types and openers (short for effect!) |
|---|--|--|

This is 40 marks (half of the exam) so make every word powerful and include all of these features. **There is support on the back for these skills.** If you have time left at the end, keep checking carefully for mistakes and upgrade anything that could be improved.

STORY STRUCTURE:

1. **Set a mood using the weather e.g. mysterious** (in a setting linked to the task).
2. **Introduce the problem** (e.g. you feel like you are being followed – show, don't tell).
3. **Flashback** (e.g. to a time you felt safe in the past.) **Describe it.**
4. **Return to the present. Increase the tension** (e.g. being followed more closely).
5. **The climax – what happens?** (Ideally leave something mysterious, or a twist.)
6. **Link back to the weather.** (Reflect the climax, e.g. worse weather if it ends badly.)

PUNCTUATION: Use a range for effect.

	What it does	Example
semicolon ;	Joins two sentences	One sentence goes first; the next sentence goes after.
ellipsis ...	Leaves information missing	He did not know what was coming next...
question mark ?	Finishes a question	When would the onslaught end?
colon :	Reveals something after a full sentence	Then I saw it: [what]. There was one problem ahead: [what].
dash –	Tags on info, or a pair goes around extra info	Dashes add information after a pause – like this.

EXTENDED METAPHOR: Describe something using an **extended metaphor** by using vocabulary like this:

Imprisonment: captivity bars confinement shackles cell lock enclosed inescapable	Freedom: liberty release open escape unrestrained wings boundless sunlight
Heaven: divine paradise purity angelic light grace hymn sanctuary harmony	Hell: torment underworld ash death descent pit punishment fire inferno eternal oblivion
Disease: infection plague fever contagious sickness virus deterioration toxin invasive	Cure: antidote elixir healing revival restoration salve remedy rejuvenation

SHOW, DON'T TELL: Describe in detail to *show* instead of just *telling*.

- Describe **emotions through actions** (e.g. to *show* someone is scared, describe them biting their nails, glancing over their shoulder, & gripping on to something tightly).
- Use **senses**, describing what the narrator / characters can hear, smell, touch or taste.
- Use **metaphors**.

DESCRIBING WEATHER: Describe the weather in detail, using impressive vocabulary:

sun	storm	fog	cold
<ul style="list-style-type: none"> • effervescent light • enveloping warmth • luminous glow • Elysian radiance • aureate rays • rich luminescence 	<ul style="list-style-type: none"> • cataclysmic storm • tempestuous skies • turbulent winds • symphony of chaos • furious deluge • wrathful squalls 	<ul style="list-style-type: none"> • nebulous mist • enshrouded in gloom • Cimmerian landscape • miasma of cloud • tenebrous mantle 	<ul style="list-style-type: none"> • crystalline frost • winter's embrace • stinging chill • alabaster blanket of snow • gelid air
seared incinerated radiated bathed caressed	lashed pummelled buffeted whipped rumbled	blanketed devoured barrelled clung enveloped	pierced penetrated besieged suffused lacerated

You could also create a metaphor around a weather god, such as Zeus or Horus.

COLOUR: Use **strong vocabulary** & create **tone** through colour:

red	crimson, scarlet, vermilion, carmine, ruby, sanguine, cerise
orange	amber, tangerine, marmalade, flame, saffron, tiger, copper
yellow	mustard, daffodil, citrine, marigold, canary, flaxen, lemon
green	emerald, jade, sage, chartreuse, mint, verdant, celadon
blue	azure, cerulean, cobalt, teal, sapphire, navy, denim, lapis
purple	amethyst, plum, lilac, violet, mauve, mulberry, periwinkle
pink	blush, fuchsia, rose, magenta, flamingo, carnation, peony
brown	mahogany, umber, cinnamon, tawny, hickory, russet, hazel
black	ebony, onyx, obsidian, charcoal, pitch, raven, inky, sable
white	ivory, pearl, alabaster, linen, frosty, chalk, porcelain, snowy
grey	graphite, slate, ash, pewter, mist, stone, iron, leaden

TRIGGERS FOR A FLASHBACK

- Use a sense e.g. the smell of something that reminds you of the past, or the feeling/touch of something that evokes a memory...
 - Describe closing your eyes and picturing the past...
 - You might have been in the same place before, e.g. in a different season, and remember it then...
- You can use similar features to return to the present.

SOURCE A

In this extract from *A Game of Thrones* by George R.R. Martin, a jousting¹ tournament is taking place. Two knights are about to face each other: Sir Gregor Clegane and Sir Loras Tyrell.

Beyond the city walls, a hundred pavilions had been raised beside the river, and the common folk came out in the thousands to watch the tournament. The splendour of it was breathtaking; the shining armour, the great horses caparisoned in silver and gold, the shouts of the crowd, the banners snapping in the wind... and the knights themselves, the knights most of all.

5 Sir Gregor Clegane thundered past them like an avalanche, to take his place at the head of the lists². He was huge, the biggest man that any spectator had ever seen. The knight they called 'The Mountain That Rides' towered over everyone. He was well over seven feet tall, closer to eight, with massive shoulders and arms thick as the trunks of small trees. His destrier³ seemed a pony in between his armoured legs, and the lance he carried looked as small as a broom handle.

10 The Mountain had been unstoppable yesterday, riding down one foe after the next in ferocious style. The most terrifying moment had come had come during Sir Gregor's first joust, when his lance⁴ rode up and struck a young knight from the Vale under the gorget⁵ with such force that it drove through his throat, killing him instantly. The point of Sir Gregor's lance had snapped off in his neck, and his life's blood flowed out in slow pulses, each weaker than the one before.

15 But today, the Mountain was having trouble controlling his horse. The stallion was screaming and pawing the ground, shaking his head. The Mountain kicked at the animal savagely with an armoured boot. The horse reared and almost threw him.

20 His opponent, Sir Loras Tyrell, saluted the king, rode to the far end of the list, and couched his lance, ready. Sir Gregor brought his animal to the line, fighting with the reins. And suddenly it began. The Mountain's stallion broke in a hard gallop, plunging forward wildly, while the mare charged as smooth as a flow of silk. Sir Gregor wrenched his shield into position, juggled with his lance, and all the while fought to hold his unruly mount on a straight line, and suddenly Sir Loras was on him, placing the point of his lance just there, and in an eye blink the Mountain was falling. He was so huge that he took his horse down with him in a tangle of steel and flesh.

25 The air filled with applause, cheers, whistles, shocked gasps and excited muttering. Sir Loras' lance was not even broken. His sapphires winked in the sun as he raised his visor, smiling. The commons went mad for him.

30 In the middle of the field, Sir Gregor Clegane disentangled himself and came boiling to his feet. He wrenched off his helm and slammed it down onto the ground. His face was dark with fury and his hair fell down into his eyes. "My sword," he shouted to his squire, and the boy ran it out to him. By then his stallion was back on its feet as well.

Gregor Clegane killed the horse with a single blow of such ferocity that it half severed the animal's neck. Cheers turned to shrieks in a heartbeat. The stallion went to its knees, screaming as it died. By then Gregor was striding down the lists toward Sir Loras Tyrell, his bloody sword clutched in his fist.

¹ jousting – a sporting contest in which two opponents on horseback fight with lances⁴

² lists – the arena where the jousting takes place

³ destrier – a medieval knight's warhorse

⁴ lance – a long weapon with a wooden shaft and pointed steel head, used by horsemen when charging

⁵ gorget – a protective piece of armour for the throat

English Language Paper 1: Sample Paper (Game of Thrones)**Question 1**

Read again the first part of the source, from **lines 1 to 9**.

Answer **all** parts of this question. Choose **one** answer for each question.

- Shade the **circle** in the box of the one that you think is **correct**.
- Choose a maximum of **one** answer for each question.
- If you make an error cross out the **whole box**.
- If you change your mind and require an answer that has been crossed out, then draw a circle around the box.

<p>01.1 What had been raised beside the river?</p> <p>The city walls <input type="checkbox"/></p> <p>A hundred pavilions <input type="checkbox"/></p> <p>A mountain <input type="checkbox"/></p>	<p>01.2 Who came out in their thousands to watch the tournament?</p> <p>The common folk <input type="checkbox"/></p> <p>The knights <input type="checkbox"/></p> <p>The horses <input type="checkbox"/></p>
<p>01.3 What noise can be heard at the tournament?</p> <p>Trumpets and horns <input type="checkbox"/></p> <p>Shouts from the crowd <input type="checkbox"/></p> <p>A soft breeze <input type="checkbox"/></p>	<p>01.4 What is most breathtaking about the tournament?</p> <p>The great horses <input type="checkbox"/></p> <p>The banners <input type="checkbox"/></p> <p>The knights <input type="checkbox"/></p>

[4 marks]

Question 2

Look in detail at this extract, from **lines 5 to 9** of the source:

Sir Gregor Clegane thundered past them like an avalanche, to take his place at the head of the lists². He was huge, the biggest man that any spectator had ever seen. The knight they called 'The Mountain That Rides' towered over everyone. He was well over seven feet tall, closer to eight, with massive shoulders and arms thick as the trunks of small trees. His destrier³ seemed a pony in between his armoured legs, and the lance he carried looked as small as a broom handle.

How does the writer use language here to describe Sir Gregor Clegane?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Question 3

You now need to think about the **whole** of the source.

This text is from the middle of a novel.

How has the writer structured the text to create tension?

You could write about:

- how tension develops throughout the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features, such as changes in mood, tone or perspective.

[8 marks]

Question 4

Focus this part of your answer on the second part of the source, from **line 18 to the end**.

'In this part of the source, after losing the joust, Sir Gregor completely loses control and his reaction is one of pure fury.'

To what extent do you agree and/or disagree with this statement?

In your response, you could:

- consider your impressions of Sir Gregor
- comment on the methods the writer uses to present Sir Gregor's reaction to his defeat
- support your response with references to the text.

[20 marks]

Question 5

A website is running a creative writing competition and the best entries will be published.

Either

Write a description of an impressive animal from your imagination. You may choose to use the picture provided for ideas:



or

Write the opening of a story about a competition.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

ENGLISH LANGUAGE PAPER 1, QUESTION 5: CREATIVE WRITING

For this crucial 40 mark task, you are asked to write a **description** or the **opening of a story** in response to a choice of two prompts. Whatever the prompt is, you should be able to turn it into a descriptive sequence where you **feel like you are being followed**. You can then practise this piece of writing, so you know it will be amazing, and adapt it to fit whatever Q5 prompt you choose in the exam. Keep coming back to this writing and writing it out again (making improvements each time if you can) so it sticks in your mind!

This booklet will take you through how to make this piece of creative writing amazing, and guarantee marks. It will include every skill you need for high marks in Q5:

- High-level vocabulary throughout
- Showing, not telling
- Metaphor (ideally extended metaphor)
- Structural features (e.g. flashback with trigger, cyclical structure)
- Tension – so it’s interesting to read
- Paragraphs
- Range of punctuation including ; : ... ? –
- Range of sentence types and openers
- Accurate spelling, grammar and punctuation
- Keeping to the same tense

When you have finished your writing, you should:

1. Check and edit it.
2. Redraft (fully re-write) it at least once.
3. Write the best version up neatly.
4. Practise applying it to different P1Q5 tasks.

This will involve adapting it so it links to one of the two tasks you are given.

You don’t have to fully change it – just make small adjustments to link it to the task.

Example tasks [no image]:

Description tasks	Story tasks
<ul style="list-style-type: none"> • Write a description of a place that is special to you • Write a description of an area on or near the beach • Write a description of a person who has influenced you or other people • Write a description of a dark place • Write a description of a busy city • Write a description of a time of celebration • Write a description of a restaurant • Write a description of a special event 	<ul style="list-style-type: none"> • Write the opening of a story that takes place on a boat or ship • Write the opening of a story about a time when things turned out unexpectedly • Write the opening of a story with the title ‘It Happened Again’ • Write the opening of a story about a conflict • Write the opening of a story about a family • Write the opening of a story titled ‘Reunited’

It is crucial that you practise adapting this to different tasks. If you cannot adapt it, your marks are limited. If you get two tasks where it is difficult for your practised writing to fit, try flipping some of the ideas – e.g. if the task is to ‘describe a sunny day’, instead of the fog and cold being oppressive and suffocating, it could be the heat.

If you are given an event in the prompt that doesn’t fit, you could use the ‘Aftermath’ tactic: set your story after the event in the prompt has finished. Example 1: If you have to write about a busy city, you could write about the city at 3am when the crowds have gone and the fog rolls in. Example 2: If you are asked to write about a celebration, you are describing walking home after this celebration.

STEP-BY-STEP APPROACH

Paragraph 1: Describe cold, cloudy, foggy weather and darkness to create an ominous atmosphere. Show that it is quiet/silent.

PARAGRAPH 1 (Weather: cloud/fog, cold, darkness) Sentences and what to include:	Optional structure
<p>1. Describe the sky above you using a metaphor or simile.</p> <ul style="list-style-type: none"> ✓ Compare the sky to a spoiled painting: bruised canvas / charred mural / smoke-stained fresco. 	<p><i>Above me, the sky / heaven / firmament was (like) a... .</i></p>
<p>2. Describe the fog or cloud covering the surroundings.</p> <ul style="list-style-type: none"> ✓ Adjectives to describe fog/cloud: nebulous (hazy) / malignant (evil) / tenebrous (shadowy) / impenetrable ✓ Metaphorical nouns to describe fog/cloud: pall (dark cloud, or a cloth placed over a coffin) / mantle (a cloak) / shroud (a cover, or cloth that wraps a dead person) ✓ Verbs to describe the fog/cloud covering the surroundings: blanketed / devoured / enveloped / encroached upon / coiled around 	<p><i>The [adjective] [metaphorical noun] of fog / cloud [verb] the... [setting / surroundings].*</i> *The place could be based on the task.</p>
<p>3. Describe the dark clouds, personify the cold/fog, use a semicolon, then show you feel cold by describing your physical response to it.</p> <ul style="list-style-type: none"> ✓ Adjectives to describe dark colours: Grey = graphite / ashen / pewter Black = onyx / obsidian / inky ✓ Adjectives to personify the cold/fog: suffocating / seizing / choking / lurking / immobilizing / invasive / infiltrating. These can also be used as verbs: suffocate / seize / choke / lurk / immobilize (stop you moving) / invade / infiltrate (enter without permission). ✓ A semicolon joins two sentences (without a capital letter in the second). ✓ Show you feel cold by describing at least one of your: <ul style="list-style-type: none"> ○ Limbs (e.g. my feet felt distant / my joints stiffened into blunt, unreliable hinges / my fingers lost their articulation / my joints resisted extension / the muscles in my calves ached dully) ○ Skin (e.g. the skin along my forearms tightened, sensation thinned at my fingertips, a faint burn settled beneath the skin, perspiration cooled against my back) ○ Breathing/mouth (e.g. a fine tremor set into my teeth / breath shortened in my chest / my lips stiffened, thin and unyielding / each exhalation left a subtle sting) 	<p><i>From the [colour adjective] clouds, the miasma of [adjective] cold / fog / mist seemed to [verb] me; [your physical reaction(s)].</i></p>
<p>4. Describe the stillness/silence to increase tension – short sentence.</p> <ul style="list-style-type: none"> ✓ Nouns linked to stillness and silence: mutedness (silence) / quiescence (inactivity) / suspension (pause) / inertia (lack of movement) ✓ Adjectives to describe feeling tense: perturbing (scary) / jarring / macabre (disturbing, death-like) / portentous (ominous) / sinister. 	<p><i>The [noun] of this place* was/felt [adjective].</i> *could name the place – especially if it links to the task/prompt</p>
<p>5. Personify the wind as it breaks the silence, then colon, then three further verbs describing the wind's movement.</p> <ul style="list-style-type: none"> ✓ Verbs to describe the wind: Fast/strong: lashing / piercing / howling / scouring / raging / buffeting / raking / shrieking / tearing / whipping / clawing / lacerating / flaying Soft: threading / stirring / meandering / caressing / sighing / drifting / brushing / murmuring / skirting / sweeping / rippling / wavering 	<p><i>[Verb -ing] through this came the wind: [verb -ing], [verb -ing], [verb -ing].*</i> *could add detail, e.g. what it was [verb -ing] at</p>

Don't forget to leave an empty line between paragraphs

Paragraph 2: Describe faint sounds and show that you feel worried that there might be someone/something in the darkness. Describe the feeling that you are being watched/followed.

Sentences and what to include – Paragraph 2 (Faint sounds, worry, feeling watched/followed)	Optional structure
<p>1. Describe hearing something from behind you. Include detail between dashes about hearing this over the sound of the wind.</p> <ul style="list-style-type: none"> ✓ Adjective phrases to describe the faint noise: barely perceptible / hardly discernible / almost undetectable / barely audible ✓ Dashes go around information that is added to the middle of the sentence. ✓ Noun phrases for faint sounds: soft disturbance / faint disruption / subtle displacement [of something e.g. leaves, gravel] / measured footfall (footstep). 	<p><i>I noticed from behind me – [adjective phrase] over the wind / gale / breeze – a [noun phrase].</i></p>
<p>2. Describe your reaction to hearing the sound.</p> <ul style="list-style-type: none"> ✓ Show your fear by describing two features of your physical reaction, e.g. a jolt raced down my spine / a prickling sensation crept across my neck / my chest began to tighten / my fingers curled instinctively / every muscle became taut / the skin tingled between my shoulders 	<p><i>[Physical reaction] and [physical reaction].</i></p>
<p>3. Personify the cold, heavy air around you, increasing the tension.</p> <ul style="list-style-type: none"> ✓ Adjectives to describe the air feeling cold: gelid (intensely cold) / glacial / bitter / algid (chilly, which could cause illness) / frigid (extremely cold) ✓ Adjectives to describe the air feeling heavy: dense / solid / compressed / oppressive ✓ The personification of the air could be holding me in place / conspiring to restrict my movement / probing for weakness / denying any momentum / tightening around me 	<p><i>The [cold adjective] air around me felt [heavy adjective], as if it were [personification].</i></p>
<p>4. Describe staying still and not wanting to turn around due to your fear.</p> <ul style="list-style-type: none"> ✓ Adjectives to describe your lack of movement: paralysed / anchored here / motionless / rooted to my position / locked in place / pressed into stillness ✓ Verbs to describe not wanting to turn: suppressed / resisted / quelled / wrestled / reined in / stifled 	<p><i>[Adjective] due to both the cold and a sense of dread, I [verb] the urge to turn around.</i></p>
<p>5. Describe trying to control your breathing to calm down.</p> <ul style="list-style-type: none"> ✓ Verbs for deliberate breathing: drew / inhaled / exhaled / gathered / regulated ✓ Verbs for calming yourself and trying to trick your own mind: cajoled / coaxed / steadied / fortified / assuaged / tempered ✓ Noun phrases for suggesting you could just have imagined the noise: a phantom conjured by fear / a transient illusion of the mind / a caprice of the imagination 	<p><i>I [verb] a deliberate breath and [verb] myself into thinking that it was [noun phrase] [could extend e.g. with ‘, though the thought clung stubbornly to my mind’].</i></p>
<p>6. Describe pulling your coat around yourself for safety and warmth, including a metaphor the coat protecting you.</p> <ul style="list-style-type: none"> ✓ Verb for pulling your coat around yourself: clasped / enveloped / gathered / enclosed / clutched ✓ Metaphorical noun for your coat being protective: shield / refuge / barrier / bulwark (defensive wall) / stockade (defensive barrier) / defence → <i>To develop this further, you could use your coat as a motif throughout the text.</i> 	<p><i>Deliberately, I [verb] my coat around me, a [metaphorical noun] against the chill and presence lurking behind me.</i></p>

Don't forget to leave an empty line between paragraphs

Paragraph 3: Shift to a flashback to a time and place you felt safe, triggered by a memory linked to the coat. Describe how happy and comfortable you felt.

Sentences and what to include – Paragraph 3 (Coat triggers a memory, go into flashback, feel safe and secure)	Optional structure
<p>1. Describe the feeling of the coat and reduce the tension.</p> <ul style="list-style-type: none"> ✓ Nouns to describe the feeling of the coat: encasement / density / heft / envelopment / insulation ✓ Nouns for the sense of relief and comfort: solace / reprieve / succour / repose / remission 	<p>The familiar [noun] of the fabric offered a momentary [noun] [could extend with 'from... '].</p>
<p>2. Shift to your internal feelings – temporarily less fearful.</p> <ul style="list-style-type: none"> ✓ Nouns for fear/heightened senses: apprehension / trepidation / dread / agitation / disquietude ✓ Verbs for lessening/going away: subside / abate / relent / evanesce / dissipate ✓ Adverbs to show this is a temporary state: temporarily / transiently / fleetingly / ephemerally 	<p>I felt my [noun for fear] [verb], if only [adverb].</p>
<p>3. Begin the flashback, introducing it as a more peaceful time.</p> <ul style="list-style-type: none"> ✓ Verbs to describe thoughts moving elsewhere: retreated / receded / withdrew / relocated / diverged ✓ Phrases to suggest this time in the past was safer: fear possessed no dominion / danger seemed abstract / certainty and security prevailed / light conquered darkness 	<p>My thoughts [verb] to a time when [phrase].</p>
<p>4. Describe the memory of this time (your flashback), and holding the hand of a loved one who made you feel safe (e.g. a grandparent).</p> <ul style="list-style-type: none"> ✓ Nouns for a feeling that made you feel safer: assurance / quietude (calmness) / serenity (peacefulness) / cocoon ✓ Adjectives for feeling safe: insulated / invulnerable / unassailable / cocooned [don't use this if you use 'cocoon' before!] ✓ A semicolon joins two sentences (without a capital letter in the second). ✓ Verbs to show your hand was firmly connected with the other person's: enclasped [in] / tethered [to] / riveted [to] / interlocked [with] / cleaved [to] / adhered [to] <p>Note: the content of the flashback could change depending on the task you are responding to – it might not be holding someone's hand if something else fits better with the prompt.</p>	<p>The [noun] of being [adjective] flooded back; I [verb] my hand to/with/in my grandfather's as we strolled through this very space – it felt like only yesterday.</p>
<p>5. Contrast your feelings in the flashback with the present, ending with an ellipsis.</p> <ul style="list-style-type: none"> ✓ Adjectives for safe: invulnerable (never to be broken) / sacred / arcadian (like a paradise) / immutable (unchanging) ✓ An ellipsis creates a pause for effect, or shows something has been cut short. 	<p>Back then, the world felt [adjective]...</p>

Don't forget to leave an empty line between paragraphs

Paragraph 4: Describe a new noise from behind you, which takes you out of the flashback and back to the present. You feel unsettled, the tension increases, and the pace quickens.

Sentences and what to include – Paragraph 4 (Return to present, feeling tense and unsettled, pace quickens).	Optional structure
<p>1. Describe another sound from behind you, which triggers the flashback being broken and returning you to the present.</p> <ul style="list-style-type: none"> ✓ Adjectives to describe the new sound: furtive (trying to avoid attention) / indistinct (hard to make out) / deliberate / inexplicable (can't be explained) ✓ Verbs to describe the flashback/memory being broken: fractured / ruptured / obliterated / shattered / razed ✓ Verbs to describe being forcefully returned to the events in the present: wrenching / jolting / jarring / jerking / hauling 	<p>A [adjective] sound behind me [verb] the memory, [verb -ing] me back into the present.</p>
<p>2. Ask a rhetorical question, revealing your confusion and anxiety.</p> <ul style="list-style-type: none"> ✓ Noun phrases for what the sound might have been: a measured footfall / a presence repositioning itself / something advancing with intent / a movement too deliberate to ignore ✓ Verbs to describe your mind playing tricks: corrupting / contorting / weaponising / misappropriating ✓ A question mark must be used at the end of your rhetorical question. 	<p>Was it [noun phrase], or was my mind [verb -ing] the silence into threat?</p>
<p>3. Describe the coat seeming to lose its protective power, with dashes around how it used to be a source of safety.</p> <ul style="list-style-type: none"> ✓ Metaphorical nouns for your coat being protective (but don't use the same one that you did at the end of paragraph 2): shield / refuge / barrier / bulwark (defensive wall) / stockade (defensive barrier) / defence / armour ✓ Adjectives to describe how the coat now feels: fragile / insubstantial / compromised / inadequate ✓ Adjectives to describe how the lack of safety has been revealed: deceptive (not true) / hollow / fragile (if not used above) / illusory (an illusion) / chimeric (hoped for but impossible to achieve). 	<p>The coat – once a/my [metaphorical noun] – now felt [adjective], its promise of safety exposed as [adjective].</p>
<p>4. Describe your heightened awareness of the danger.</p> <ul style="list-style-type: none"> ✓ Adverbs to describe your mind/senses sharpening: acutely / profoundly / sharply / intensely / keenly ✓ Verbs/verb phrases to describe the pace speeding up: sharpened / accelerated / expedited / hastened 	<p>I became [adverb] conscious of my movements, each one [verb] by urgency/fear.</p>
<p>5. Describe your movement away from the threat, without turning back.</p> <ul style="list-style-type: none"> ✓ Verbs/verb phrases for moving forward to get away: propelled myself / surged / drove myself / pressed ✓ Verb phrases for your body taking over: conceding to instinct / responding to a primal imperative / overriding my mind's stasis 	<p>Without turning back, I [verb] onward, my body [verb phrase].</p>

Don't forget to leave an empty line between paragraphs

Paragraph 5: Describe hearing another noise and then accepting that there is a threat behind you, before realising there is no escape and turning around to confront/reveal it. Don't actually reveal who/what it is, to keep the tension high (cliffhanger).

Sentences and what to include – Paragraph 5 (More noise, acceptance that the threat is real, no escape, turning around to face it)	Optional structure
<p>1. Describe hearing another sound, then a dash, followed by a triplet of three adjectives making it seem threatening and even closer.</p> <ul style="list-style-type: none"> ✓ A single dash can be used to show you are adding more information. ✓ Adjectives to describe the latest sound, suggesting it is deliberate: calibrated / deliberate / intentional / methodical / composed / purposeful / measured / volitional (done at will) / controlled ✓ Adverbs to suggest you cannot bear the situation any longer: intolerably / unbearably / devastatingly / oppressively 	<p><i>Another disturbance sounded behind me – [adjective], [adjective] and [adverb] [adjective].</i></p>
<p>2. Describe your thoughts as your mind accepts there is a threat behind you.</p> <ul style="list-style-type: none"> ✓ Verbs to describe accepting the danger as real: consolidated / ossified (became fixed) / crystallised / coalesced (joined to one mass) ✓ Adjectives for something that is suggested but might not be true: theoretical / conjectural / conceptual / hypothetical ✓ Adjectives for something that is certain: incontrovertible / absolute / inescapable / embodied / genuine 	<p><i>The certainty that I was being pursued [verb], no longer [adjective for possibly not true] but [adjective for certain].</i></p>
<p>3. Ask a rhetorical question, questioning how long you can avoid or put up with this threat before you decide to turn around.</p> <ul style="list-style-type: none"> ✓ Nouns for avoiding or putting up with something: evasion (avoiding something) / restraint (holding back) / endurance (putting up with something) / avoidance ✓ Nouns for facing the threat: reckoning / confrontation / resolution / engagement ✓ A question mark must be used at the end of your rhetorical question. 	<p><i>How long could [noun for avoiding/putting up with it] persist before it demanded [noun for confronting it]?</i></p>
<p>4. In a short sentence, describe the realisation that you cannot escape.</p> <ul style="list-style-type: none"> ✓ Verbs to describe the thoughts of escape disappearing: unravelling / collapsed / dissolved / disintegrated / evaporated 	<p><i>All thoughts/notions of escape [verb].</i></p>
<p>5. Describe turning around to face the threat.</p> <ul style="list-style-type: none"> ✓ Adverbs/adverbial phrases to introduce the final moment: Finally / Ultimately / Gradually / Decisively / Despite every instinct / At last / With deliberate caution ✓ Verbs/verb phrases for the thing in the darkness behind you: occupied / inhabited / claimed dominion over / advanced through / announced itself from / asserted itself within 	<p><i>[Adverb/adverbial phrase], I turned to face whoever (or whatever) [verb] the darkness behind me.</i></p> <p><i>*Keeping this as a cliffhanger works well, but this could also be a moment where you link to the task – whatever/ whoever is behind you could be something from the prompt. Add more sentences if necessary.</i></p>

Don't forget to leave an empty line between paragraphs

Paragraph 6: Return back to the weather to create a cyclical structure, then accept your fate.

Sentences and what to include – Paragraph 6 (Back to the weather, reminder of the coat, accept fate)	Optional structure
<p>1. Describe the fog/cloud/air/sky again, then a semicolon, then the wind, all linking back to paragraph 1.</p> <p><i>You might repeat one or two words/phrases from paragraph one, but don't repeat too much so that your writing is still original.</i></p> <ul style="list-style-type: none"> ✓ Adjectives to describe the fog/cloud/air/cold/sky: leaden / ashen / sullen / oppressive / obscuring / tenebrous (shadowy) / malignant (evil) ✓ Metaphorical nouns to describe fog/cloud/heavy air: pall (dark cloud, or a cloth placed over a coffin) / mantle (a cloak) / shroud (a cover, or cloth that wraps a dead person) / cloak / suffocating tarpaulin ✓ A semicolon joins two sentences (without a capital letter in the second). ✓ Verbs to describe the wind: Fast/strong: lashed / pierced / howled / scoured / raged / buffeted / raked / shrieked / tore / whipped / clawed / lacerated Soft: threaded / stirred / meandered / caressed / sighed / drifted / brushed / murmured / skirted / swept / rippled 	<p>The [adjective] fog/cloud/air/sky pressed down, a [metaphorical noun] upon the landscape; the wind [verb] through the [setting/ surroundings*].</p> <p><i>*As with paragraph 1, the place could link to the task.</i></p>
<p>2. Describe your coat for a final time, show that it will not protect you, and that you are vulnerable.</p> <ul style="list-style-type: none"> ✓ Verbs to describe the coat: draped / enveloped / enclosed / concealed / wrapped ✓ Adjectives for describing the memory of the coat once being protective, but not any more: muted / tenuous / spectral / lingering ✓ Nouns/noun phrases for the safety you no longer have: security / fortitude (bravery at a painful or difficult time) / contentment / solace (comfort in a time of distress) 	<p>The coat still ineffectively [verb] my frame, a [metaphorical adjective] reminder of my lost sense of [noun/noun phrase].</p>
<p>3. A final short sentence showing you accept your fate.</p> <ul style="list-style-type: none"> ✓ Examples: <ul style="list-style-type: none"> ○ Fate waited, and I met it. ○ I stepped forward into inevitability. ○ With a sharp intake of breath, I surrendered to what must come. ○ I yielded to the night's design. ○ All that remained was acceptance. ○ I faced what could not be denied. 	<p>[Final sentence].</p>
<p><i>The final paragraph could be developed or adapted to ensure the task/prompt is linked to.</i></p>	

Carefully check your work for:

- Mistakes with spelling, grammar or punctuation
- Slipping into present tense when you should be using past
- Any words or phrases you could improve
- Accidental repetition
- Missing words or anything else that stops a sentence from making sense
- Paragraph breaks
- Meeting the task/prompt (you may need the strategies at the bottom of the front page!)