

# English Language Paper 1: Creative Writing

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

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

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

# Achieving Writing Success

## STEP 1

START Ideas Generator (p.3-4)



## STEP 2

Writing Nuts and Bolts (p.5)



## STEP 3

Versatile Vocabulary (p.6-7)



## STEP 4

Technique Big Hitters (p.8)

# Step 1: START

## 1. What is 'START'?

'START' is an acronym that will help you to structure your creative writing. It's a resource to use to start off your planning, to make sure you're paragraphing correctly, to make sure your writing is well sequenced and to give you confidence.

## 2. Why do I need it?

You might have previously remembered a list of different techniques to use. This can be useful but doesn't help with what to write and in what order. 'START' helps you with this.

## 3. When can I use it?

In Question 5, Paper 1 of your English Language GCSE. It's essential for you to plan your answer, so write 'plan' and then 'START' and use this to start your 5 minutes of planning. Even if there's no sky in the image you're describing, you can imagine what the sky *would* look like.

## 4. How can I remember it?

Quiz yourself using 'look, cover, write, check' technique. When you revise for English Language, try to link 'START' to your 'versatile vocabulary'.

## START: A paragraph planning resource for creative writing

First, decide where 'you' are in the image and the atmosphere and attitude you want to evoke. Then, START.

<p><b>Sky</b> (Overview)</p>	<p>Begin this paragraph with a single word sentence. Then use an extended metaphor: <i>'Chaos. Perpetual chaos. The sky was a deafening scream; a piercing shout; a metaphysical yell.'</i></p>
<p><b>Tiny features of the scene</b> (zoom in)</p>	<p>On the... On one side... On the other side... Scattered about the... were ..... ...on which...</p>
<p><b>Away</b> (zoom out)</p>	<p>Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...</p>
<p><b>Reaction of weather/ person/ animal</b></p>	<p>Begin this paragraph with a form of repetition: <i>'It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'</i>.</p> <p>Here, something small happens to you or a character or the weather.</p>
<p><b>To.... was to.....</b>  One sentence paragraph</p>	<p>e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i></p> <p><i>'To be here was to be in a perpetual utopia'</i></p> <p><i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i></p>

## Step 2: Writing Nuts and Bolts

Return to this page after you've completed a piece of writing; use this list as a checklist for everything you write.

1	Use full stops and capital letters. Every sentence. Every time.
2	Plan using 'START' before you <i>start</i> (p.4).
3	Make your writing fill a minimum of two pages and a maximum of three.
4	When you start a new paragraph, miss a line or indent.
5	Use at least full stops, commas and semi-colons. Correctly.
6	Use short simple sentences.
7	Use longer, complex sentences.
8	Include 'Versatile Vocabulary' in every paragraph (p.7).
9	Use the 'Big Hitter' Techniques (p.8).
10	If you think you're finished, you're not! Re-read, edit and re-read again; use the whole allotted 45 minutes.

# Step 3: Versatile Vocabulary

## 1. What is 'Versatile Vocabulary'?

The vocabulary on p.7 is arranged in pairs or **binary opposites** (extreme opposites that contrast with each other). They are words that will help you express your ideas in a confident way if they are used carefully and correctly. They should be learned and used to help analyse texts in English Literature and English Language. For example, rather than describing Lady Macbeth as *bad*, you might say that she is **malevolent** because her **predatory duplicity transgresses** Jacobean expectations of women.

## 2. Why do I need it?

When you approach the reading or writing of a text, whether you have seen it before or not, it is really helpful to have a range of vocabulary that you feel confident about using. This is so that you can use this vocabulary to push forward your thinking. When you express yourself using these types of words, you are able to give sophisticated and perceptive responses.

## 3. When can I use it?

Any time! You can use this vocabulary when you analyse literature and language texts, in your speaking and listening assessment and in your non-fiction and fiction writing. When you start writing, it is useful to ask yourself questions like 'is this **tangible** or **intangible**?' or 'is there **order** or **chaos** here?'

## 4. How can I remember the vocabulary?

Quiz yourself using 'look, cover, write, check' technique. When you revise for English Literature, try to link the vocabulary to the characters of themes. For example, Mr Birling is **dogmatic** or Shakespeare exposes the **duplicity** of the supernatural.

When you work through the tasks in this booklet, use your green pen to identify and check when you have used the versatile vocabulary. When you review your work, use your green pen to add key vocabulary that will enhance your answers.

Solid, real	Concrete	Abstract	Not physical, an idea
Tidy, controlled, clear	Order	Chaos	Confusion, disorder
Difficult to harm	Secure	Vulnerable	Easy to harm, fragile
Stubborn, unchangeable	Dogmatic	Malleable	Able to be changed, flexible
Stable, the same	Constant	Volatile	Unpredictable, uncertain
Every so often	Intermittent	Perpetual	Cyclical, repetitive, incessant
Can be touched, real	Tangible	Intangible	Cannot be touched
Can be touched, real	Physical	Metaphysical	Not physical, not real
Expected, logical, usual	Natural	Supernatural	Beyond laws of nature, magical
Expected, logical, usual	Normal	Abnormal	Beyond what is expected
Original, basic, true	Literal	Metaphorical	Symbolic, not literal
Logical, using reason	Rational	Emotional	Using mood or feelings
Lasting forever	Permanent	Ephemeral	Lasting for a short time, temporary
Make stronger, support	Reinforce	Transgress	Go against
Right, good	Moral	Immoral	Wrong, bad
Kind, good	Benevolent	Malevolent	Unkind, evil
Gullible	Credulous	Duplicitous	Two-faced
Inside	Interior	Exterior	Outside
Unaware; not guilty	Innocent	Corrupt	Wrong, bad, dishonest
Less than	Inferior to	Superior to	Better than
The best imaginable world	Utopia	Dystopia	The worst imaginable world
Staying still	Static	Active	Moving
Hunted	Prey	Predator	Hunter
Calming	Comforting	Unsettling	Disturbing
Free	Liberated	Imprisoned	Trapped
Not enough, a lack	Paucity	Excess	Too much, extra
Generous, loves people	Philanthropic	Misanthropic	Mean, hates people
Dull, boring, ordinary	Banal	Idiosyncratic	Individual, unique, quirky, extraordinary
All the same	Homogeneous	Heterogeneous	Varied, mixed, diverse
Can end, will end, mortal	Finite	Infinite	Will never end, eternal, immortal

# Step 4: Techniques – the big hitters

After you have written, you can self-assess your work using this list.

Term	Meaning
Extended metaphor	A <b>metaphor</b> is an imaginative way of describing something by referring to something else which is the same in a particular way. To <b>extend</b> a metaphor, continue the comparison for more than one sentence.
Semi-colon	<ul style="list-style-type: none"><li>• Used instead of a full stop between two closely linked sentences.</li><li>• Used instead of <i>for, and, nor, but, or, yet, so</i></li><li>• Used to separate long items in a list</li><li>• Do not capitalise words after a semi-colon</li></ul>
Juxtaposition	The <b>juxtaposition</b> of two contrasting objects, images, or ideas is the fact that they are placed together or described together to emphasise differences between them.
Cyclical	A <b>cyclical</b> piece of writing is one in which the beginning and the end have the same focus. Starting and ending with the same word is particularly effective.
Listing	<b>Syndetic</b> list – a list with ‘ands’ <b>Asyndetic</b> list – a list with commas or semi-colons

## START: Describing the sky.

Sky

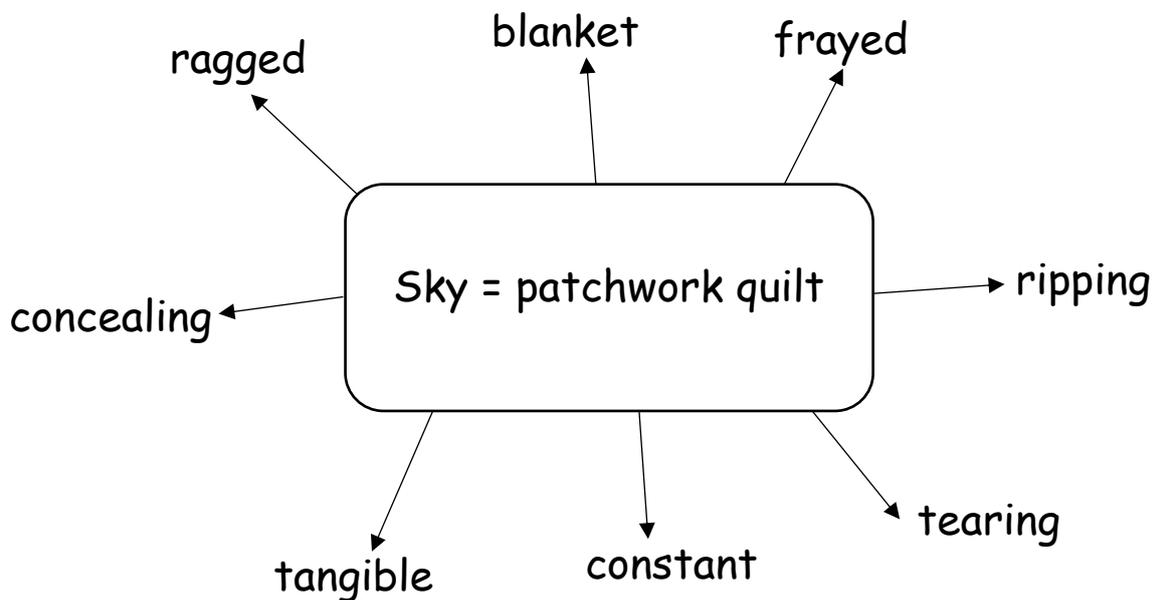
Begin this paragraph with a single word sentence. Then use an extended metaphor: *'Chaos. Perpetual chaos. The sky was a deafening scream.'*



Modelled example:

I could compare the sky to a blanket or a quilt because it has many different colours and the lightning looks a bit like a rip in fabric. The sun looks like it's coming through a hole in the fabric.

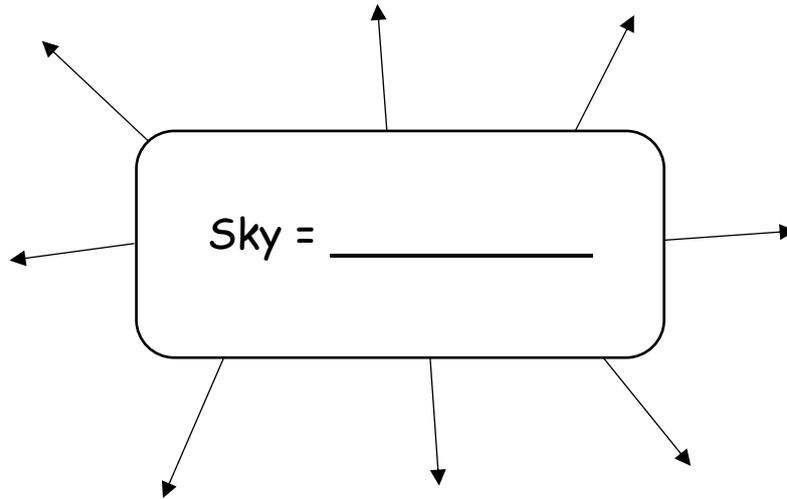
Confirm what you will compare the sky to and then add 8 words that link to this!



Tangible. Constant and tangible. The sky was a ragged blaze of purple and blue and indigo: a discarded cloth; a patchwork quilt. It almost concealed the smiling benevolent sun beneath, which peered through a small rip in the fabric. Here and there, the thick blanket frayed, ripping suddenly to reveal furious lightning that tore angrily through. The silhouettes of the houses beyond were slowly losing their dimensions as the thickening darkness of the quilt was laid out above.

Independent practice:

I could compare the sky to \_\_\_\_\_  
because \_\_\_\_\_



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## START: Describing the sky.

Sky

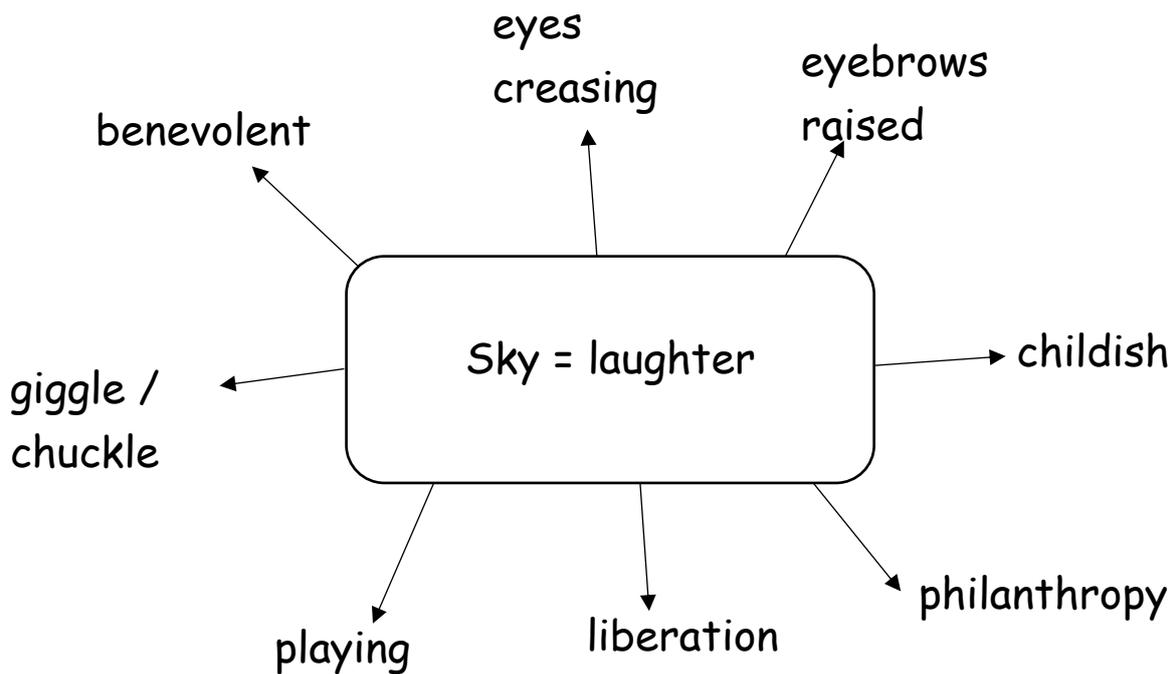
Begin this paragraph with a single word sentence. Then use an extended metaphor: '*Chaos. Perpetual chaos. The sky was a deafening scream.*'



Modelled example:

I could compare the sky to laughter because it looks benevolent and I can imagine that the birds would be playing a game with the sky. Maybe the clouds are like eyebrows raising when you laugh a lot.

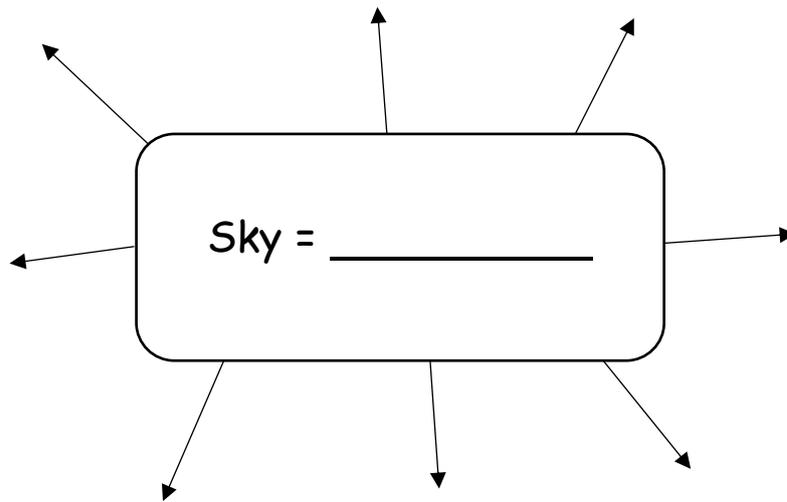
Confirm what you will compare the sky to and then add 8 words that link to this!



**Laughter. Philanthropic laughter. The sky was laughing kindly and loudly; generously and freely. It winked down, eyes sparkling and creasing with glee, glinting with joy. The clouds were eyebrows, raised in infinite happiness. Childishly, innocently, freely, the sky played with the birds that wove intermittently through it and the waves that lapped lazily at its feet. It chuckled softly, its giggles whispering in the wind. Liberation dominated the land; philanthropy reigned.**

Independent practice:

I could compare the sky to \_\_\_\_\_  
because \_\_\_\_\_



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## START: Describing the sky.

Sky

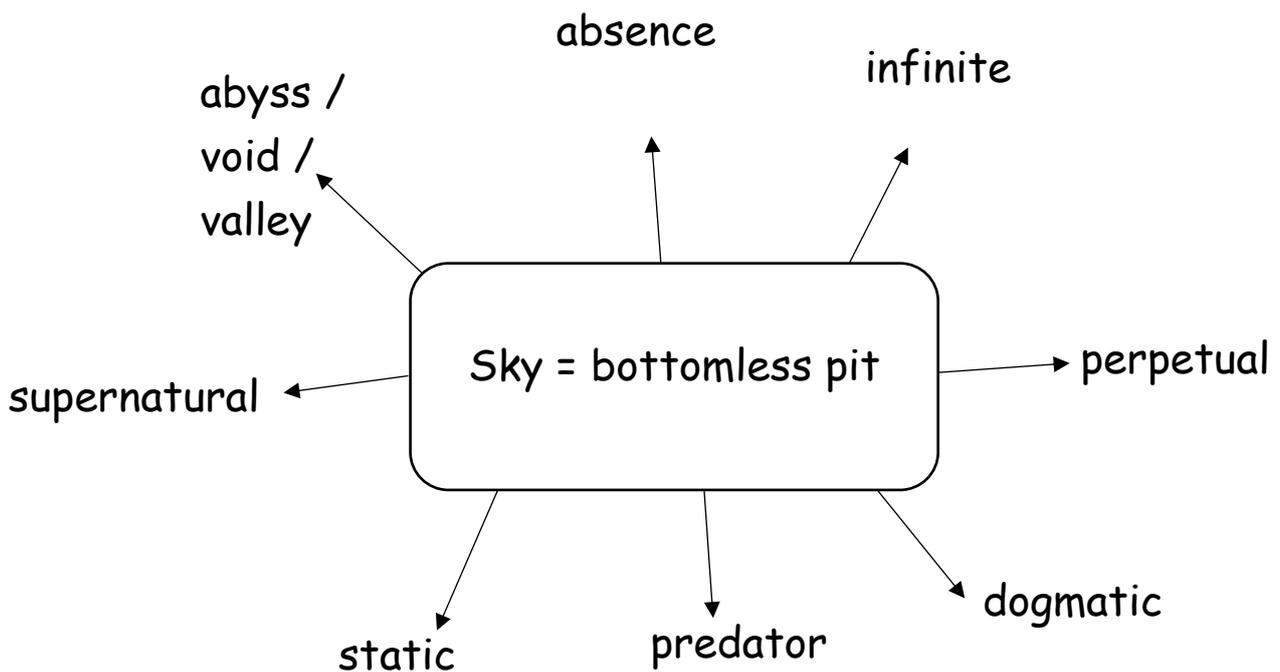
Begin this paragraph with a single word sentence. Then use an extended metaphor: *'Chaos. Perpetual chaos. The sky was a deafening scream.'*



Modelled example:

I could compare the sky to a dark bottomless pit or an abyss because it looks like it never ends and just goes on forever; for infinity.

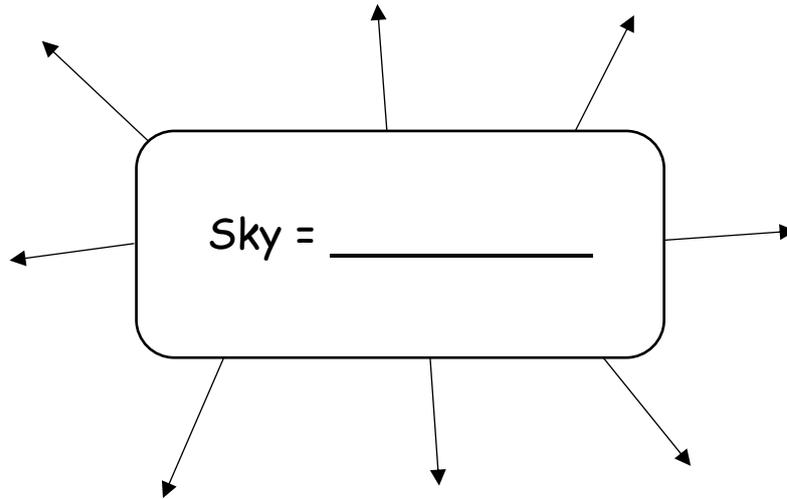
Confirm what you will compare the sky to and then add 8 words that link to this!



**Absence. Perpetual absence. The sky was an absence of light, hope and morality. It lay, threatening and unsettling and static and predatory. It was a valley; an abyss; a void. Static and predatory, it dominated. Emotion was gone there and the infinite, dogmatic darkness was superior to all.**

Independent practice:

I could compare the sky to \_\_\_\_\_  
because \_\_\_\_\_



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## START: Describing tiny features of the scene.

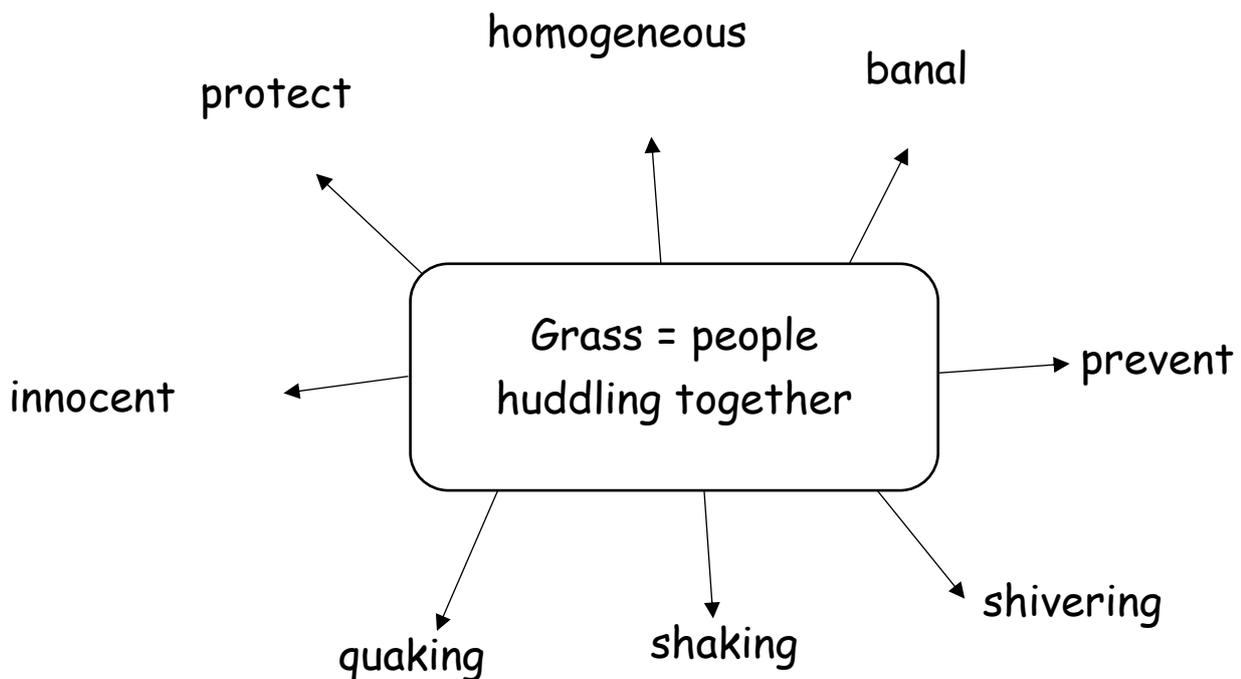
Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... were ..... ...on which...
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Modelled example:

I am going to zoom in on the blades of grass because they're really close together, almost as if they're huddling together for protection from the sky.

Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... were ..... ...on which...
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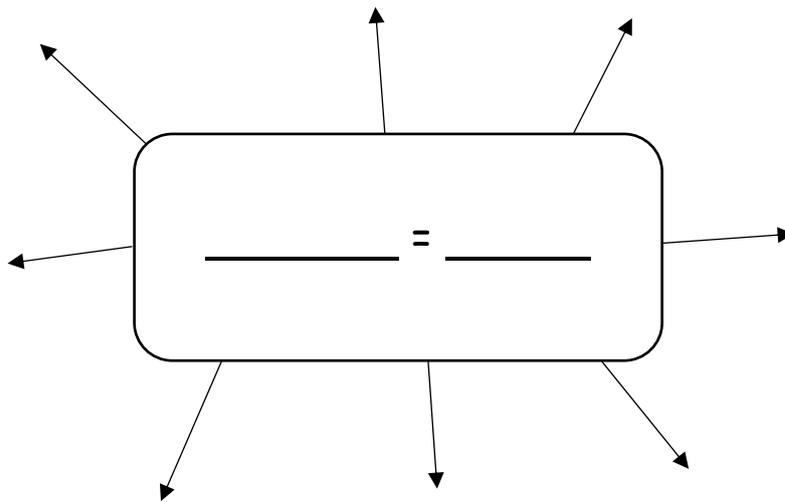


On the ground were innocent blades of grass. On one side were homogenous replicas. On the other side were banal, continuous twins. They were shivering and shaking and huddling together beneath the oppressive blanket above. Scattered about the surface of each one were quiet, protective drops of dew, on which light bounced benevolently.

Independent practice:

I could zoom in on \_\_\_\_\_

because \_\_\_\_\_



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## START: Describing tiny features of the scene.

Tiny features  
of the scene  
(zoom in)

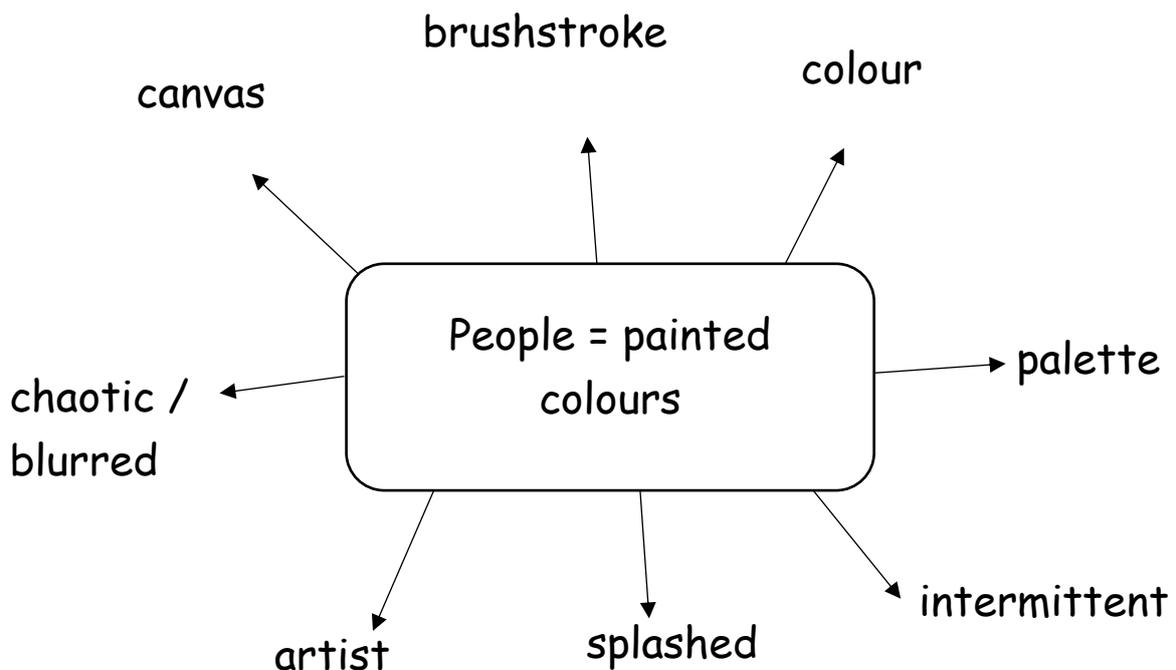
On the...  
On one side...  
On the other side...  
Scattered about the... were .....  
...on which...



Modelled example:

I am going to zoom in on the colourful clothes of the people because they look like bits of paint on a canvas.

Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... were ..... ...on which...
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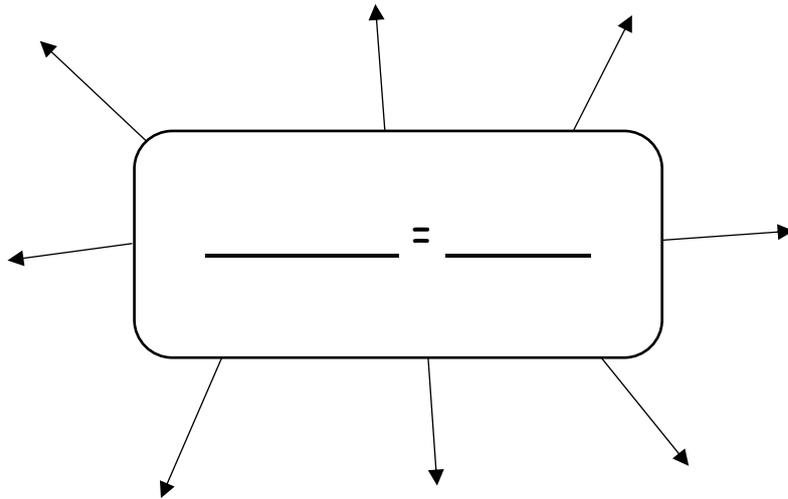


On the canvas of the sand was a chaotic blur of colour. Each piece of clothing was printed mark. On one side were regular, repeated brushstrokes. On the other side were more irregular, intermittent smudges. The powerful artist had used their palette to scrawl joyfully across the canvas, on which there was energy and liberation. Scattered about the surface were breathless smiles of glee.

Independent practice:

I could zoom in on \_\_\_\_\_

because \_\_\_\_\_



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## START: Describing tiny features of the scene.

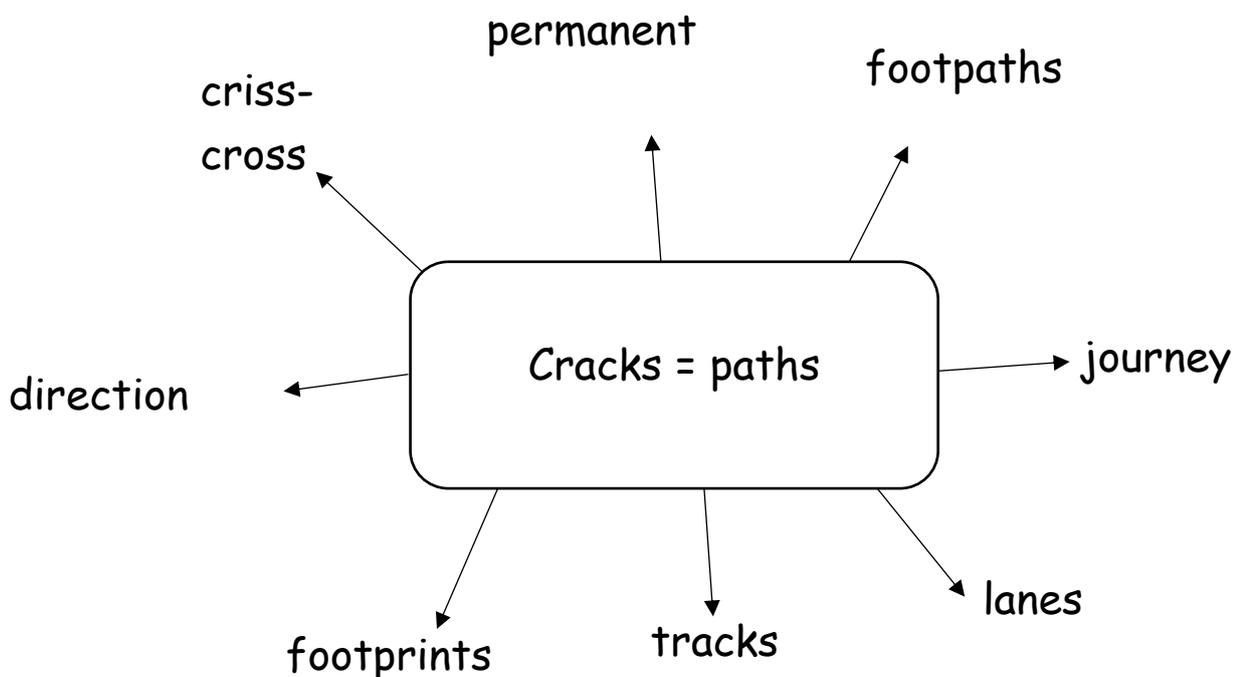
Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... were ..... ...on which...
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Modelled example:

I am going to zoom in on the cracks in the ground because they look like paths or roads and they seem almost forgotten.

Tiny features of the scene (zoom in)	On the... On one side... On the other side... Scattered about the... were ..... ...on which...
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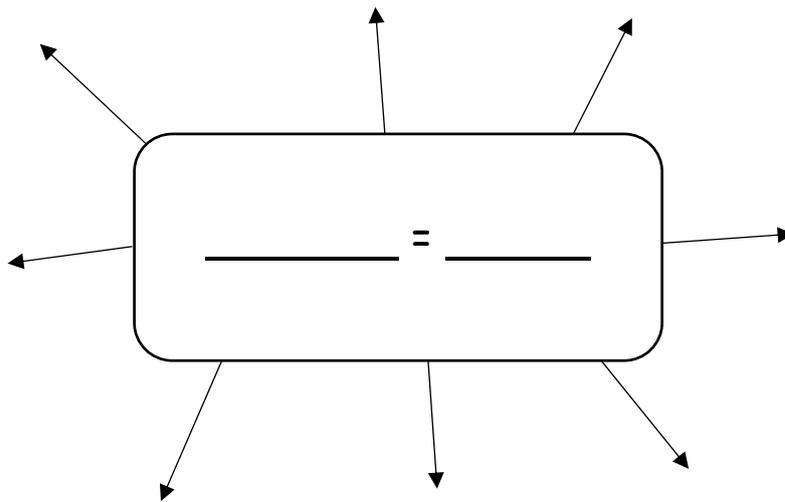


On the ground were deep cracks. They were confidently folded across the land, forming paths; deep paths that criss-crossed the soil. On one side they were permanent footpaths that had been trodden by happy and carefree memories. On the other side the cracks were lanes that had been carved by past melancholy. Scattered about the surface were quiet, blades of grass, on which dust and soot sprawled.

Independent practice:

I could zoom in on \_\_\_\_\_

because \_\_\_\_\_



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## START: Away (zooming out).

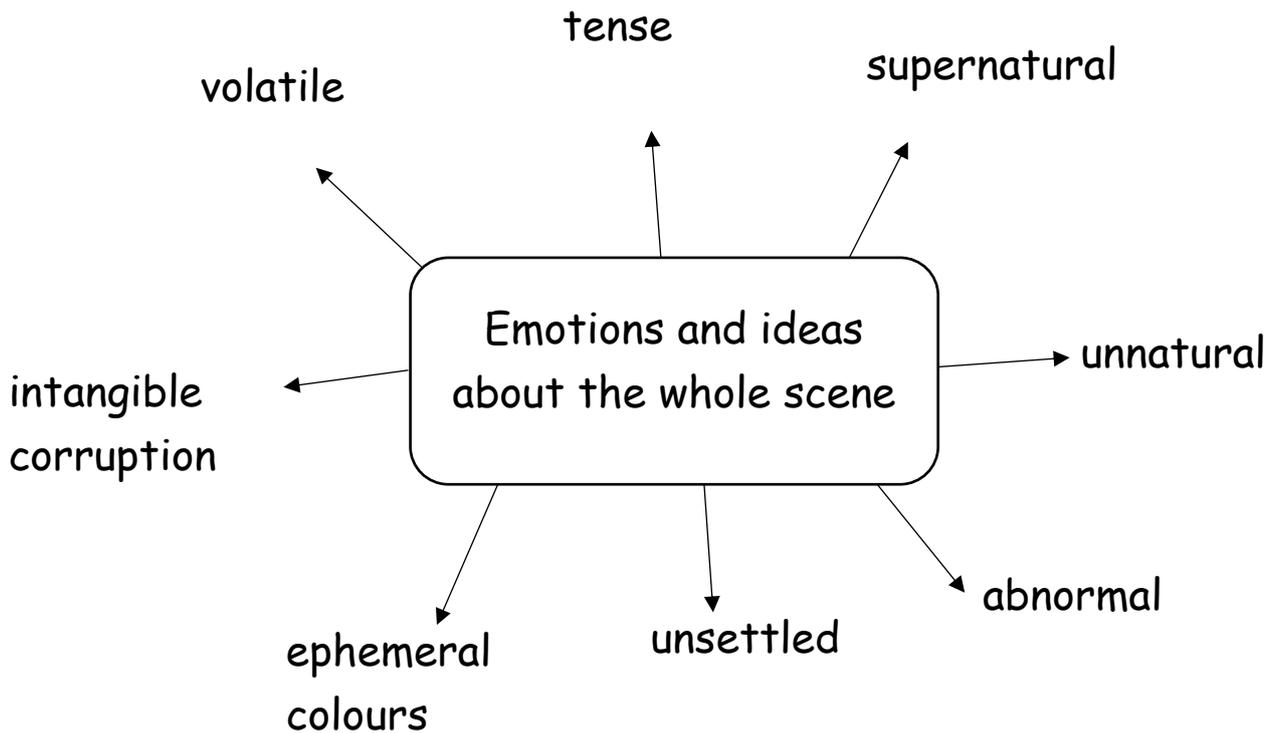
Away (zoom out)	Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...
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Modelled example:

The emotions or ideas that I might describe are hopelessness, tension and volatility because the colour are almost supernatural; the weather seems abnormal.

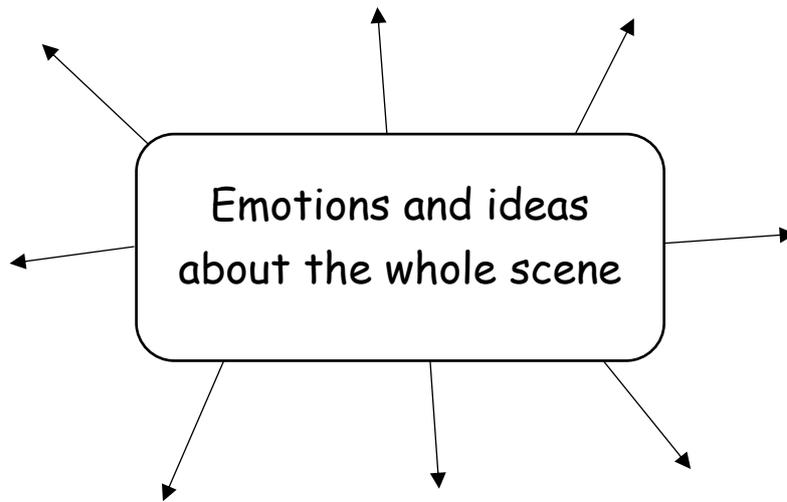
<p>Away (zoom out)</p>	<p>Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that....</p>
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Everything was supernatural; everything was abnormal; everything was ephemeral. All of my thoughts were occupied with the volatility of the surroundings. It was a place that muttered quietly and growled suddenly. It was a time of tension and of chaos and of intangible corruption. It was a space that dominated and commanded - a controlling tyrant.

Independent practice:

The emotions or ideas I might describe are \_\_\_\_\_  
\_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_



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## START: Away (zooming out).

Away (zoom out)	Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...
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Modelled example:

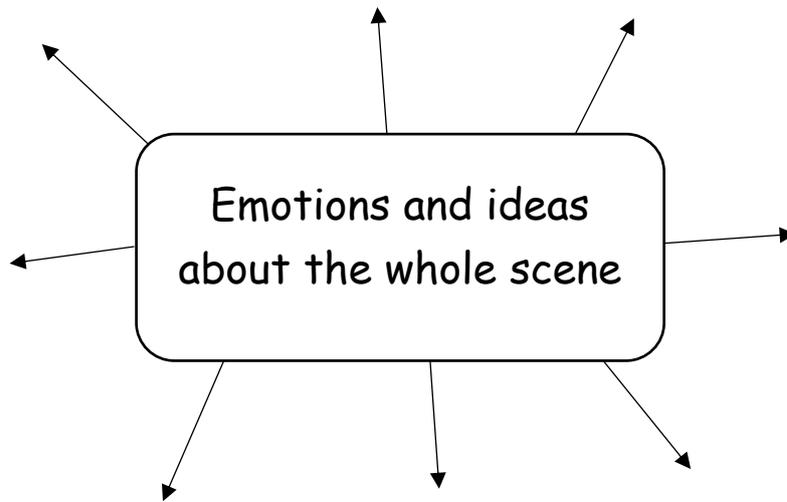
The emotions or ideas that I might describe are liberation, innocence, activity and intangible happiness because there is a sense of hope in this place.

Independent practice:

The emotions or ideas I might describe are \_\_\_\_\_

\_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_



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## START: Away (zooming out).

Away (zoom out)	Everything... All... Outside... It was a place / palace of... It was a time of..... and of..... and of..... It was a space that...
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Modelled example:

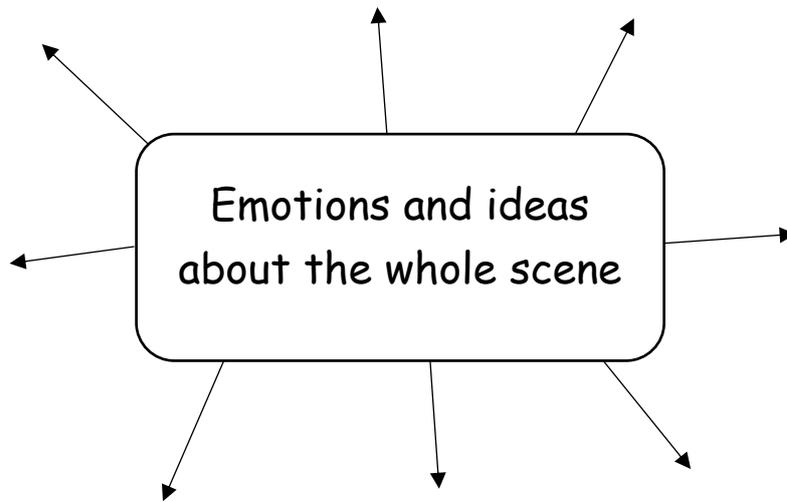
The emotions or ideas that I might describe are corruption, imprisonment, paucity of joy and homogeneity because it seems like a dull but entrapping place.

Independent practice:

The emotions or ideas I might describe are \_\_\_\_\_

\_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_



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## START: Describing a reaction (or an event).

Reaction of  
weather,  
person,  
animal

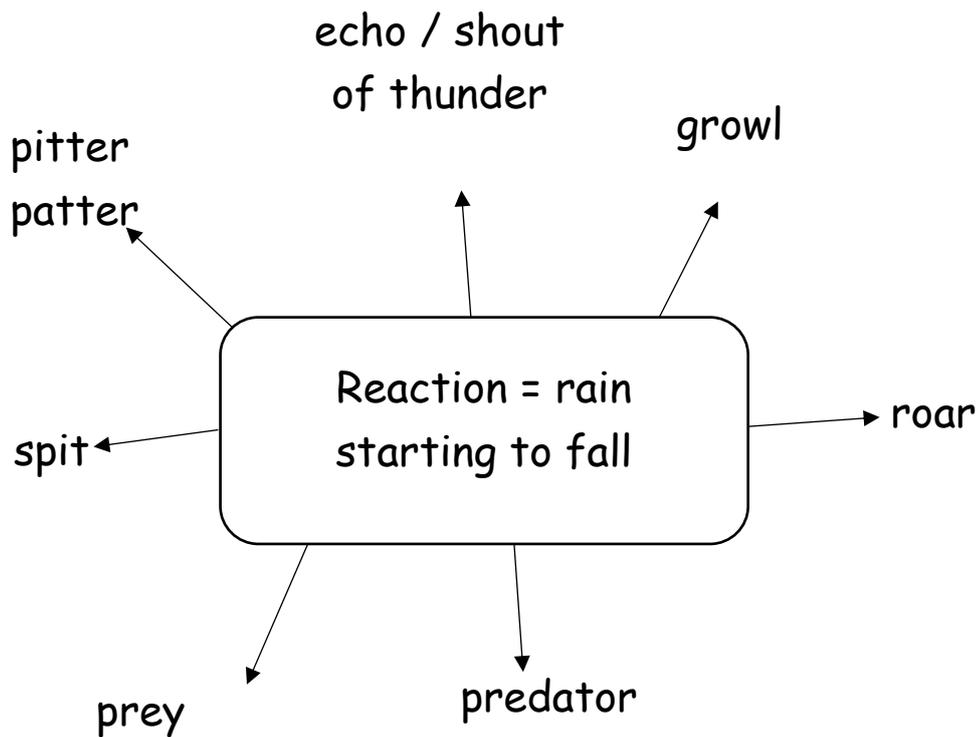
Begin this paragraph with a form of repetition: *'And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'*.

Here, something small happens to you or a character or the weather. Use sensory details.



Modelled example:

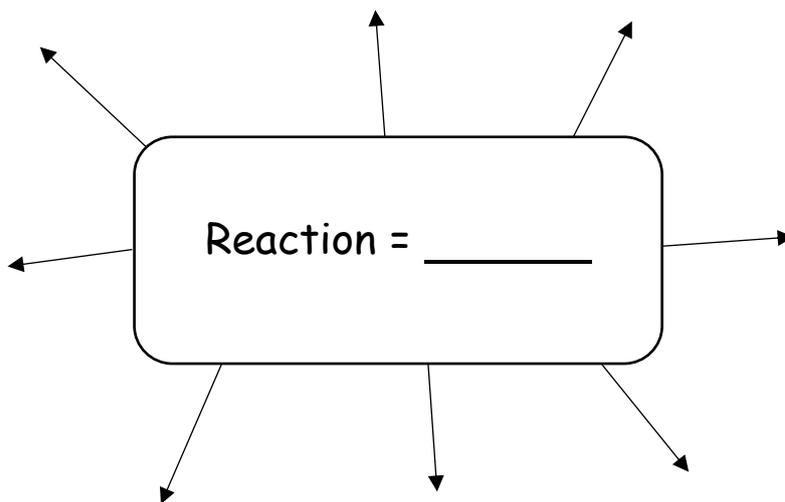
The reaction or event I will describe is rain starting to fall.



And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing. The sky transformed into a growling, spitting, roaring predator. Thunder echoed mercilessly, malevolently across the land. I was the innocent prey and each rain drop corrupted me; each roll of thunder tainted me. My skin was marked with lines of water; water that sprinted to the ground across its passive surface.

Independent practice:

The reaction I will describe is \_\_\_\_\_



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## START: Describing a reaction (or an event).

Reaction of  
weather,  
person,  
animal

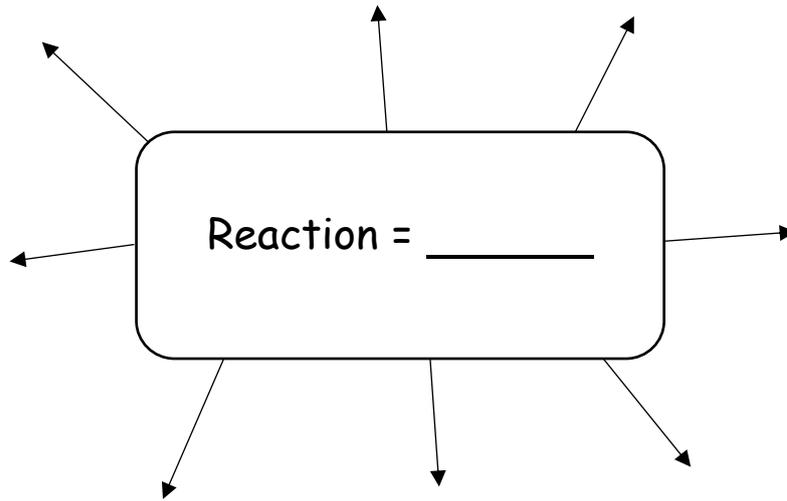
Begin this paragraph with a form of repetition: *'And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'*.

Here, something small happens to you or a character or the weather. Use sensory details.



Independent practice:

The reaction or event I will describe is \_\_\_\_\_



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## START: Describing a reaction (an event)

Reaction of  
weather,  
person,  
animal

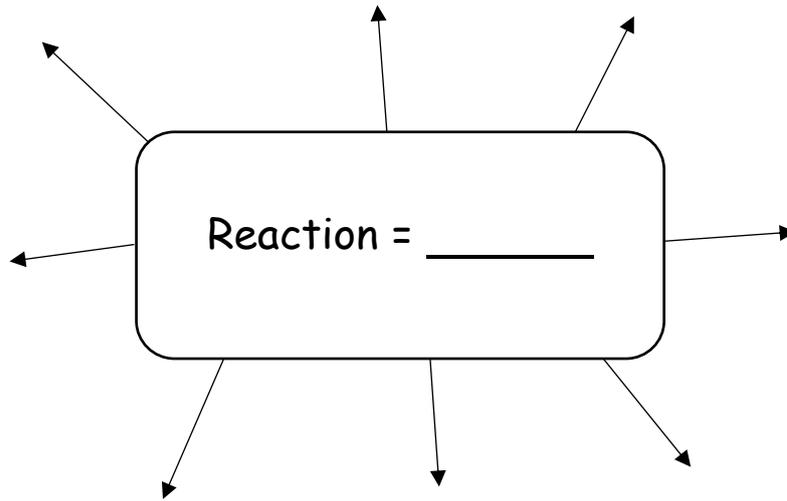
Begin this paragraph with a form of repetition: *'And then, suddenly, rain. It was choked in rain; black rain; sorry rain; tears of rain; rain that covered and dulled everything and nothing'*.

Here, something small happens to you or a character or the weather. Use sensory details.



Independent practice:

The reaction or event I will describe is \_\_\_\_\_



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## START: To... was to... (one sentence paragraph).

To.... was to.....	e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i>
One sentence paragraph	<i>'To be here was to be in a perpetual utopia'</i> <i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i>



To \_\_\_\_\_  
was to \_\_\_\_\_.

## START: To... was to... (one sentence paragraph).

To.... was to.....	e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i>
One sentence paragraph	<i>'To be here was to be in a perpetual utopia'</i> <i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i>



To

was to

## START: To... was to... (one sentence paragraph).

To.... was to.....	e.g. <i>'To wander these streets was to subject oneself to the dismal reality of humanity.'</i>
One sentence paragraph	<i>'To be here was to be in a perpetual utopia'</i>  <i>'To stare at the sky was to stare at the infinite darkness of my inescapable future'</i>



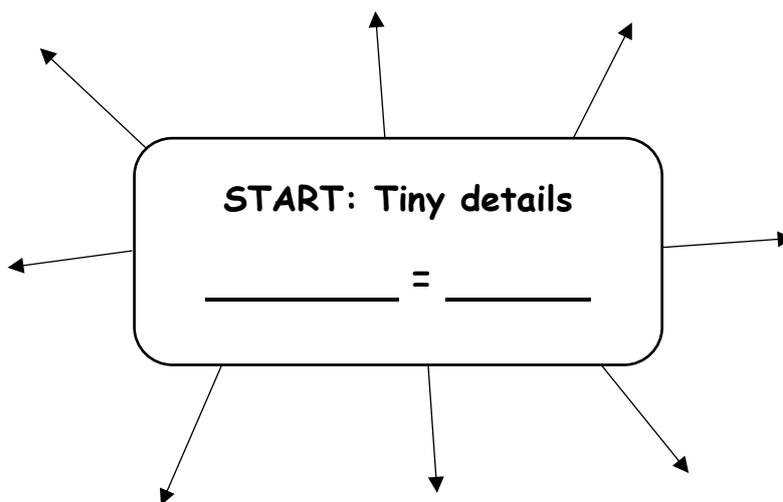
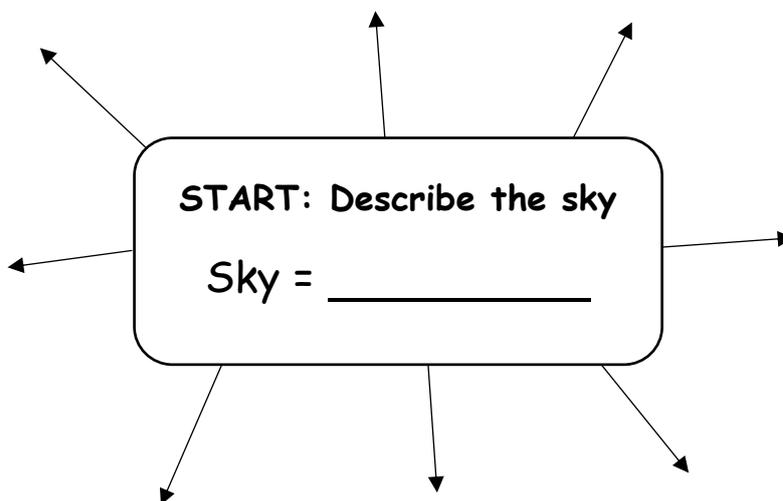
To \_\_\_\_\_

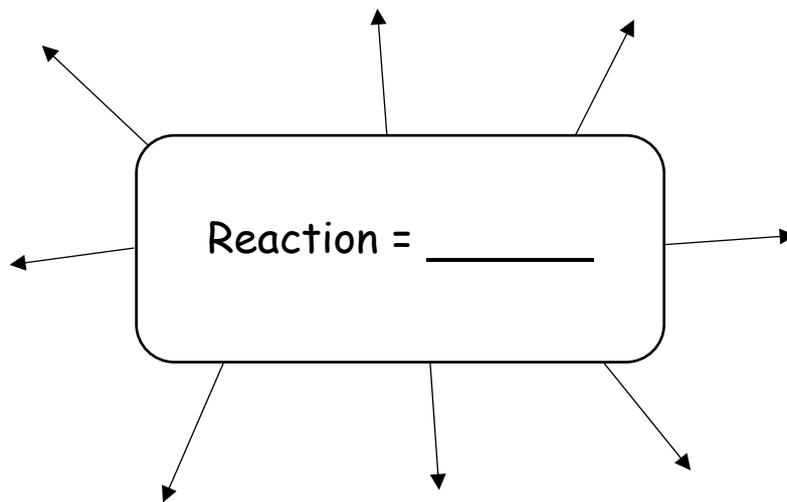
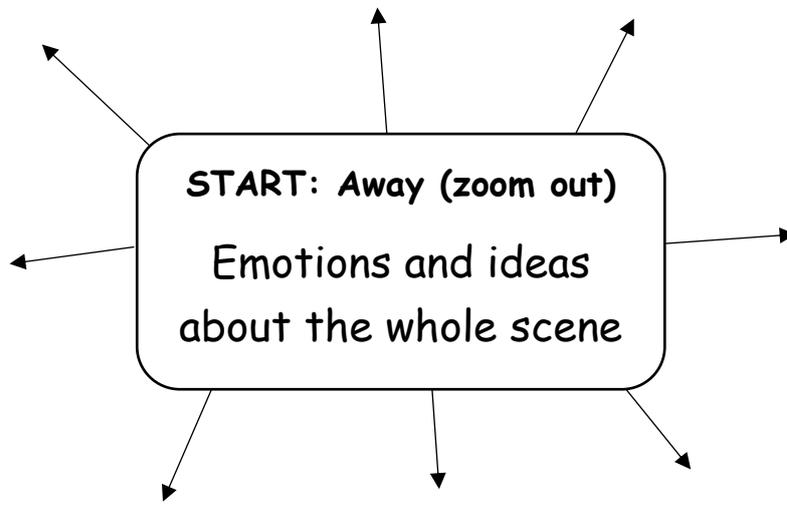
was to \_\_\_\_\_.

## START: Extended writing practice



Use the versatile vocabulary (p.7), the START table (p.4) and the example plans to help plan your writing.









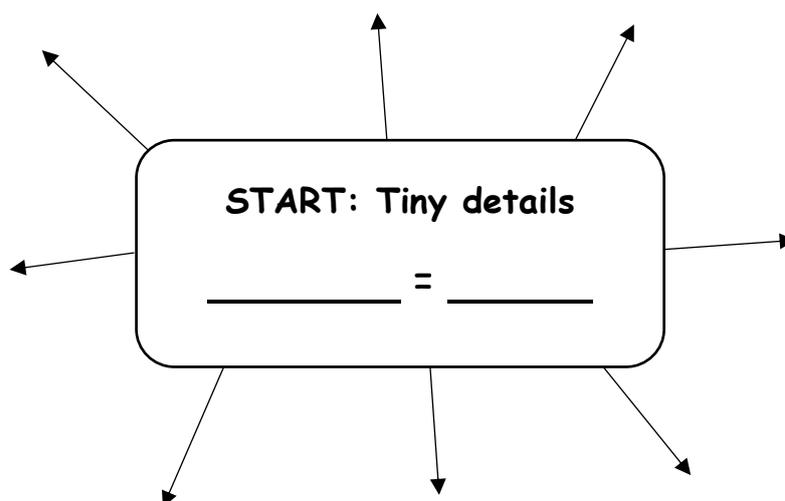
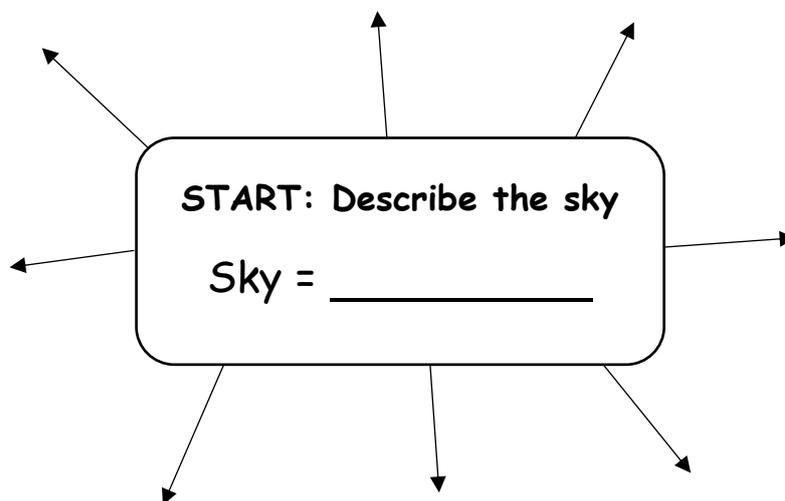


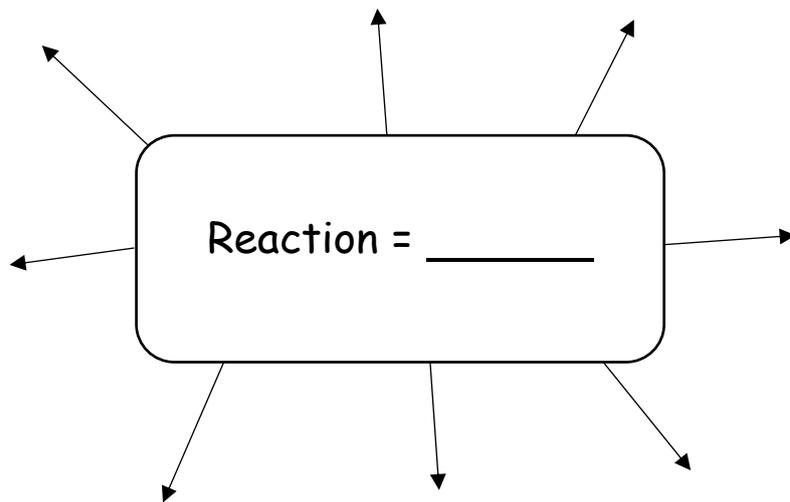
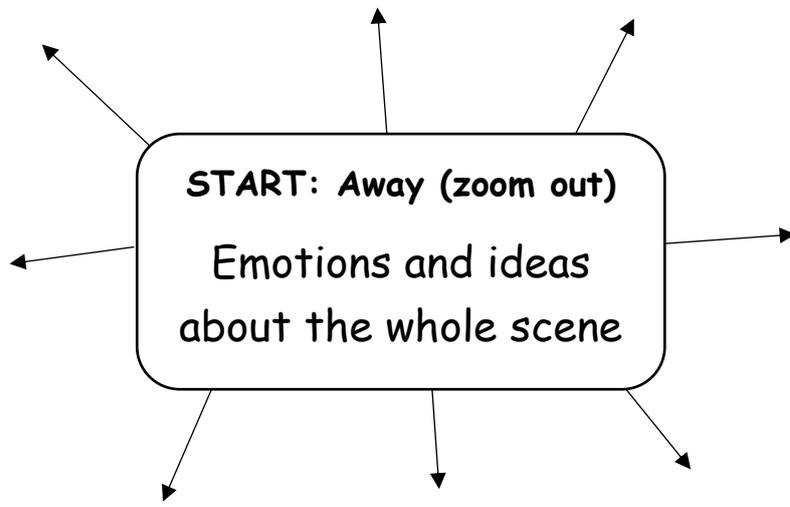


## START: Extended writing practice



Use the versatile vocabulary (p.7), the START table (p.4) and the example plans to help plan your writing.









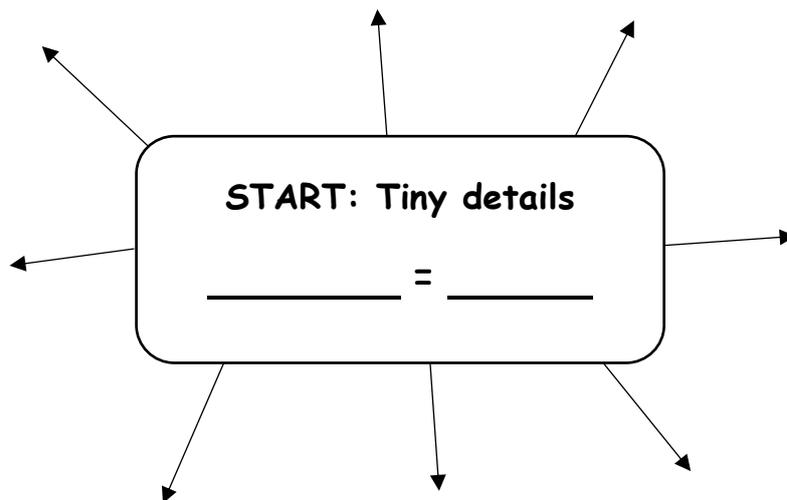
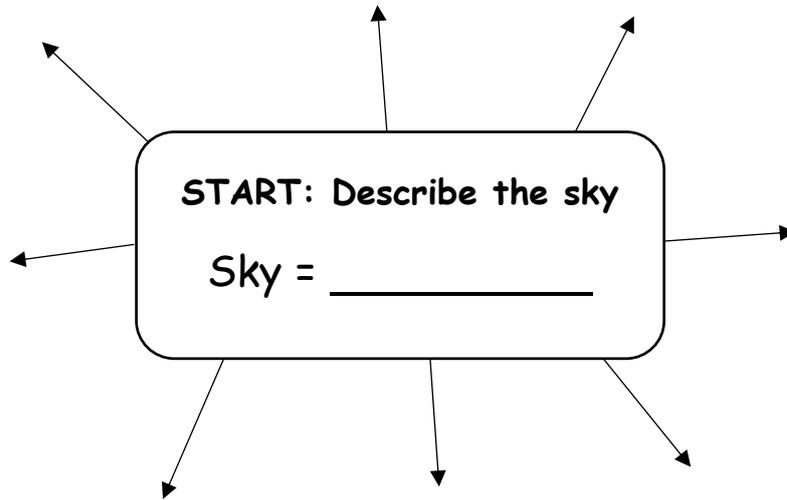


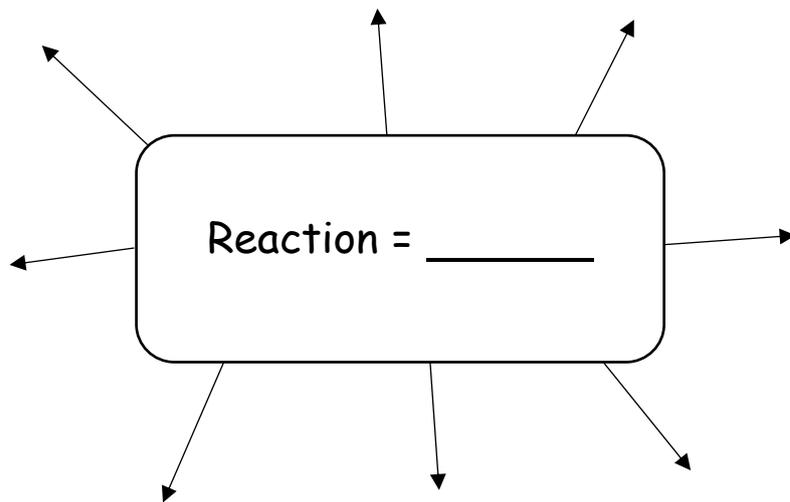
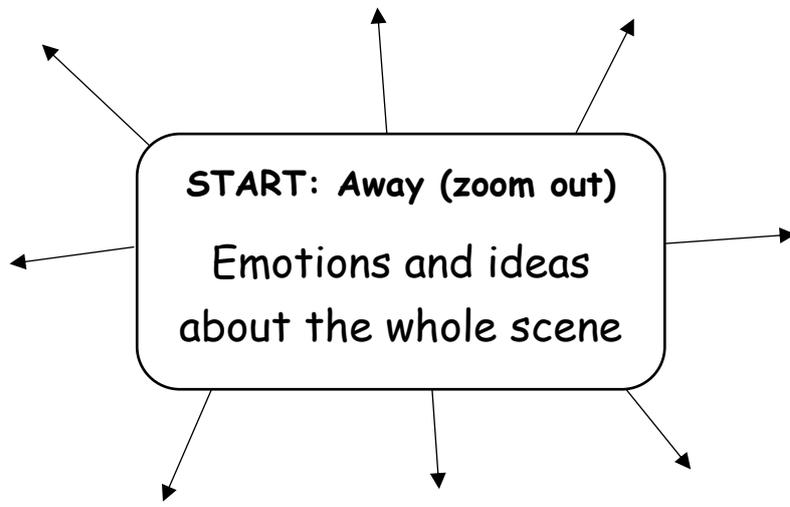


## START: Extended writing practice



Use the versatile vocabulary (p.7), the START table (p.4) and the example plans to help plan your writing.









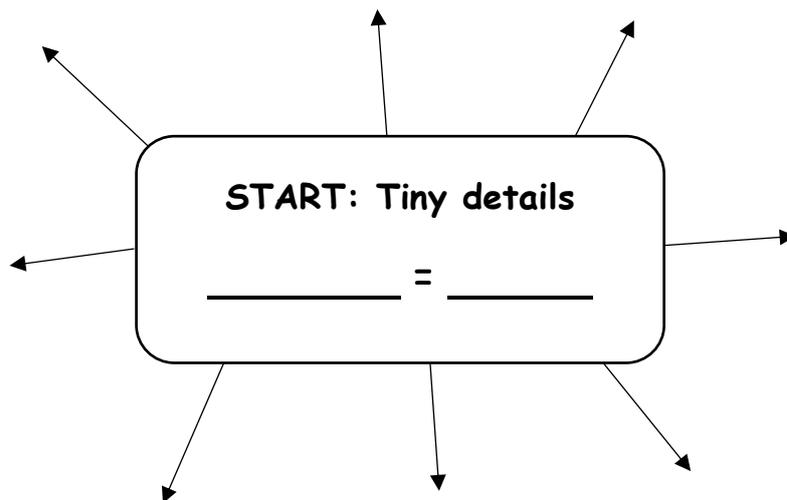
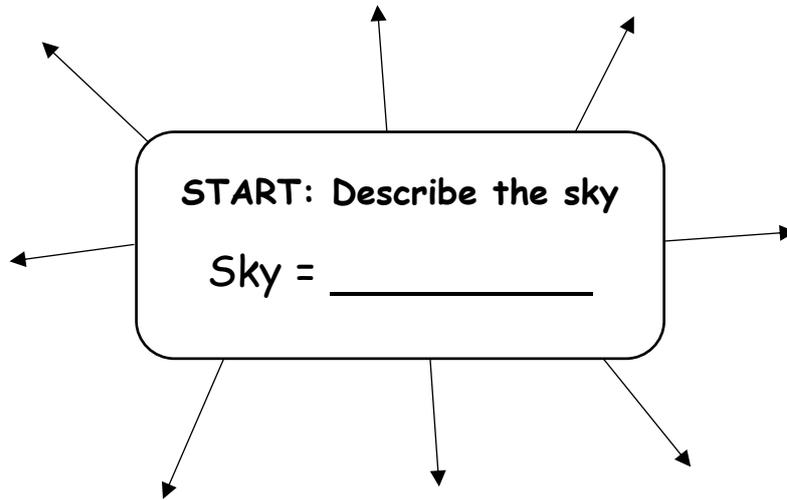


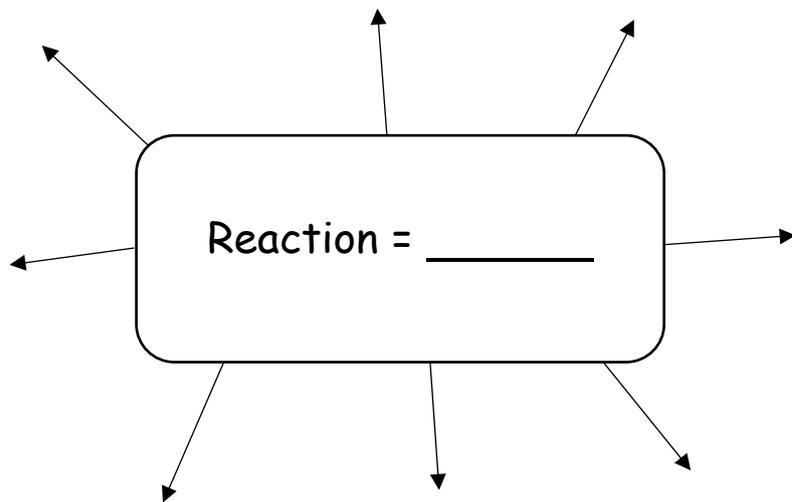
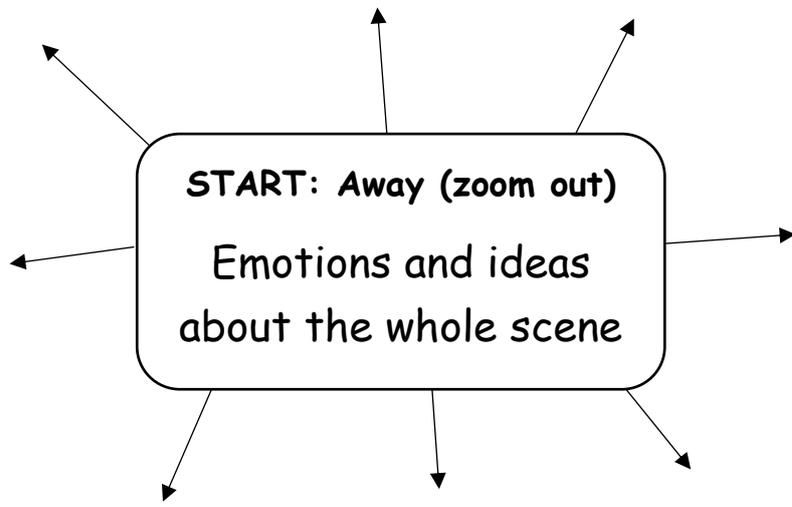


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