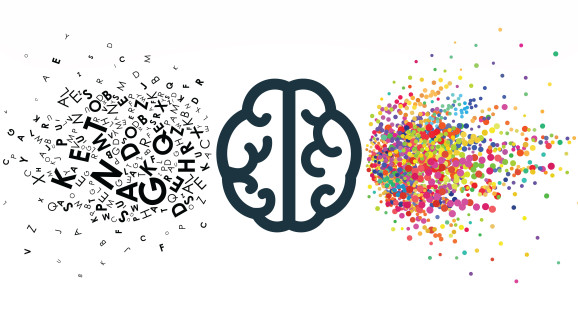
**De Aston**

**English Department**

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**Year 10: Language Paper 1**

**Academic Excellence Book**

This extract is from the beginning of ‘The Woman in Black’ by Susan Hill. It is the early 1900s and Arthur Kipps is starting a journey from London to go to Eel Marsh House and attend the funeral of Mrs Drablow.

1. **Language and Connotations**

Look in detail at this extract, from **lines 1 to 12** of the source:

How does the writer use language here to describe the fog?

You could include the writer’s choice of:

* Words and phrases
* Language features and techniques
* Sentence forms.

When discussing language features, it is important that you discuss connotations and offer alternate interpretations.

**Fog:** Obscurity, indistinction, mystery, unknown, isolation. In the Bible, fog is an in image preceding great revelations. London also suffered from great pollution and smog.

Aim two write 2 SQuAD paragraphs discussing connotations of fog and what it may foreshadow.

The role of the Academic Excellence Booklet is for you to complete these tasks over the next six weeks. These activities are purposely designed to challenge you, so don’t worry if you find them difficult. You’re meant to! Learning happens when people have to think hard. That being said, your English teacher is a specialist, so ask any of us for help, anytime!

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| 1  5  10 | It was a Monday afternoon in November and already growing dark, not because of the lateness of the hour - it was barely three o’clock - but because of the fog, the thickest of London pea-soupers, which had hemmed us in on all sides since dawn – if, indeed, there had been a dawn, for the fog had scarcely allowed any daylight to penetrate the foul gloom of the atmosphere.  Fog was outdoors, hanging over the river, creeping in and out of alleyways and passages, swirling thickly between the bare trees of all the parks and gardens of the city, and indoors, too, seething through cracks and crannies like sour breath, gaining a sly entrance at every opening of a door. It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands, stumbling along the pavements, they clutched at railings and at one another, for guidance.  "You're not taking this seriously," whispered her daemon. "Behave yourself."   Her daemon's name was Pantalaimon, and he was currently in the form of a moth, a dark brown one so as not to show up in the darkness of the hall.   "They're making too much noise to hear from the kitchen," Lyra whispered back. "And the Steward doesn't come in till the first bell. Stop fussing."   But she put her palm over the ringing crystal anyway, and Pantalaimon fluttered ahead and through the slightly open door of the Retiring Room at the other end of the dais. After a moment he appeared again.   "There's no one there," he whispered. "But we must be quick."   \* \* \*  Pantalaimon settled on her shoulder.   "Happy now? Can we go?" he whispered.   "Don't be silly! I want to look around!"  \* \* \*   "What d'you think they talk about?" Lyra said, or began to say, because before she'd finished the question she heard voices outside the door.   "Behind the chair — quick!" whispered Pantalaimon, and in a flash Lyra was out of the armchair and crouching behind it. It wasn't the best one for hiding behind: she'd chosen one in the very center of the room, and unless she kept very quiet...   \* \* \*   As Lyra held her breath, she saw the servant's daemon (a dog, like all servants' daemons) trot in and sit quietly at his feet, and then the Master's feet became visible too, in the shabby black shoes he always wore.  \* \* \*  The Master's daemon had the form of a raven, and as soon as his robe was on, she jumped down from the wardrobe and settled in her accustomed place on his right shoulder. |

**2. Language and Evaluation**

When answering question 4, it is important that you debate the statement by analysing evidence which agrees and disagrees with the statement. You also need to use **evaluative language** such as successfully/unsuccessfully.

A student, having read this section of the text said: **“I wanted to find out more about the daemons – that’s what makes you want to read on.”**

**To what extent do you agree?**

In your response you could:

* Write about your own impressions of the daemons
* Evaluate how the writer has created these impressions
* Support your opinions with quotations from the text

1. Highlight quotes about the daemons.
2. Explode these quotes, focusing on how the techniques/word choices bring the setting to life.

**20 Minutes**

**20 Marks**



* Unquestionably/ undeniably
* Effectively
* Vividly
* The writer successfully/unsuccessfully…

3. **Creative Writing and Zooming in**

When writing a description, it is important that you do not use first person. It is also imperative that you ‘show not tell.’ For example, rather than writing ‘it was winter and it was snowing’, you could say: ‘white particles, along with the eastern winds, drifted over tops of bobble hats and settled on church spires.’ Describe the image below. Make sure to use the 5 senses and figurative language e.g. simile and personification.

Zoom in on a single snow flake and describe it

Zoom in on the snow settling on the Christmas tree.

Zoom out to describe the decorations on the tree

Zoom out further to describe the stalls

Zoom in on a person’s face, desribe their expression

Zoom out to the snow falling over the scene



For more resources, including literacy support, visit www.deastonenglish.com