



## Summer Tasks July 2024 (YEAR 12 into 13)

### SUBJECT: English Language & Literature

#### Summer Task Title / Instructions:

#### Start working on your Assignment 1 Part 2

#### Assignment 1 Part 2 : **A piece of creative non-fiction writing 750-1000 words**

(The coursework topic should help you to frame the investigation and provide adequate scope from which to find examples of fiction and non-fiction texts to inform and influence your original writing.)

1. Read your non-fiction text. Keep a working notebook in which you record your initial ideas, texts, sources and details of any references. This will be helpful in writing the commentary and reflecting upon the influence of the studied texts on your creative pieces.

<b>Non-fiction</b> <ul style="list-style-type: none"><li>• <b>Creative non-fiction uses literary styles and techniques to create factually accurate texts.</b></li><li>• <b>The subject matter should be documentable, i.e. chosen from the real world rather than invented from the writer's mind.</b></li></ul>	
Journalism	Biography extract
Article	Memoir
Review	Documentary
Travel writing	

2. Plan your Creative non-fiction.

- use appropriate register and style (use what you learnt from your non-fiction reading text(s) and the Anthology extracts as a guide)
- characteristics of genres and sub-genres
- appropriate choice of lexis, syntax and discourse strategies

(You will be required to submit a commentary with your writing so prepare to analyse and review:

- choice of vocabulary and syntactic structures
- style of writing
- the overall structure and organisation of the two texts
- changes made during drafting and re-drafting.)

3. Write your first draft (using the guidance below)

## The Characteristics of Creative Nonfiction

Creative nonfiction is regarded by some readers as a more engaging form of nonfiction. Here are some of the defining characteristics of creative nonfiction:

- **Emphasis on building a narrative.** Readers respond to stories, not lists of facts.
- **Avoidance of overly technical terms.** You don't need to master nomenclature to understand a topic on a conceptual level. For instance, a reader can learn about exciting breakthroughs in the world of gene therapy without knowing the difference between cytosine and adenine.
- **Firsthand accounts from real world characters who are emotionally invested in the story's outcome.** Readers want to hear from the characters who actually lived through the story. These characters' points of view can be gleaned via interviews or (if they're dead) primary source documents from the time period.
- **Often explains the author's personal connection to the subject matter.** If an author lived through the events of their book, or if they were directly impacted by those events, it raises the emotional stakes.
- **Must be based on fact with no embellishments that would lessen its veracity.** Nothing undermines nonfiction books more than including factual inaccuracies or exaggerations. As a work of nonfiction, your book must be grounded in real life.

## Writing Creative Non-fiction

From your first word to your last, work hard to engage your readers. Reel them in and make them want to read to the end. There have to be surprises along the way and there needs to be a good ending.

After the hard work of the reading and research process, it is time to use your skills. Whether you're writing a blog post, a newspaper feature, a magazine article, or a review, originality is the key.

## 20 Rules:

1. Do not start with the time, season, or weather conditions.
2. Do not start with "It was" or "It's" or "When."
3. Do not time subheadings (12:15 p.m.) to break up a feature story. Write in scenes.
4. If you can't find the killer declarative sentence to lead with, use an evocative scene-setting description.
5. See like a film camera—make your writing cinematic. Zoom in. Pan the surroundings. Use your words to make pictures.
6. Build your images in linear fashion. Employ digression to explain.
7. Use all five senses.
8. Go through your draft and eliminate as many recurrences of "that" you can find.
9. Use the elements of the novel: scene, setting, characters, dialogue, drama. (And point of view only where appropriate.)
10. Don't be so fast to write in first person. Isn't it enough that somebody's reading you?
11. What you don't describe is just as important as what you do describe—omission invites the reader to fill in some of the details themselves. In reality, reading was the first

interactive game. Take note: Your reader is making their own pictures from your words, take advantage of that! It gives the reader an unconscious stake.

12. Ask yourself: Why am I using this detail?
13. When in doubt, cut it out.
14. If someone reads this twenty year from now, will they understand the reference/allusion?
15. Don't work so hard with every sentence. Think of the meaning of "diamond in the rough."
16. Let your choice of details work subtly to invoke the attitude you wish to convey. (Instead of slamming the reader over the head with it.)
17. When using dialogue stick with using "said" or "says." Avoid recalls, retorts, replies, unless it is done sparingly for effect.
18. Rely on nouns and verbs more than adjectives and adverbs.
19. Show, don't tell.
20. Read out loud to yourself as you write and also as you edit. Hear the rhythm of the syllables, the words. Good prose is like a song.

**Techniques to try:** they can make a text more persuasive or convincing, but you should beware of using them too much or inappropriately.

<p><b>Simile and metaphor</b> Although they are used as devices in poetry, they are also used, in almost all spoken and many written texts, think about when political reporters talk of a "raft" of measures or "keeping a low profile".</p> <p><b>Extended metaphor</b> In rhetoric, a speaker may return to or develop a metaphor, to make an argument seem more compelling. In John F. Kennedy's Inaugural Address from January 1961, we find an extended metaphor of lighting a fire to give light to the world: "The energy, the faith, the devotion which we bring to this endeavour <b>will light our country</b> and all who serve it, and <b>the glow from that fire can truly light the world.</b>"</p>	<p><b>Allusion</b> Allusion is basically a reference to something else. <b>It's</b> when <b>a</b> writer mentions some other work...An allusion is a figure of speech that references a person, place, thing, or event. Each of these concepts can be real or imaginary, referring to anything from fiction, to folklore, to historical events and religious manuscripts. For example, a woman might say to her husband, <b>"Thanks, Romeo,"</b> after he's offered some type of romantic gesture.</p>	<p><b>Tricolon</b> Example from Barak Obama's speech at the memorial Service for Nelson Mandela. "And when the night grows dark, when injustice weighs heavy on our hearts, when our best-laid plans seem beyond our reach"</p> <p><b>Dorothy Parker</b> "I require three things in a man. He must be <i>handsome, ruthless, and stupid.</i>"</p>
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<b>Parallelism</b> "the story of a power that went into the world <b>to protect but not possess, to defend but not to conquer.</b> "	<b>Repetition</b> <b>"I have a dream</b> today. <b>I have a dream</b> that one day every valley shall be exalted and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed and all flesh shall see it together."	<b>Asking questions</b> Can be effective, but do not overuse.
<b>Structure markers</b> Obviously, Finally,	<b>Alliteration</b> <b>Example from 'Waiting on the World to Change' by John Mayer</b> So we keep waiting Waiting on the world to change It's hard to beat the system When we're standing at a distance So we keep waiting Waiting on the world to change	<b>Wordplay</b> "Between the bishops who assure us that the family is the one and only <b>seedbed</b> of all the virtues, and the psychiatrists who warn us that it is a <b>hotbed</b> of all the vices, we hardly know how to advise any child to enter upon the hazard of existence."

Original Writing Mark Scheme	
Level + marks	Non-examination assessment: Creating and Investigating Texts Original Writing Descriptor (AO5)
0	No rewardable material
1 1-3	Low skill level <ul style="list-style-type: none"> <li>• Writing has frequent errors and technical lapses. Limited control of genre and mode, with inappropriate style used for audience and function.</li> <li>• Writing is formulaic and predictable</li> </ul>
2 4-6	General/imprecise skills <ul style="list-style-type: none"> <li>• Writing has some errors and technical lapses. Shows general understanding of genre, mode and the requirements of audience and function.</li> <li>• Writing has evidence of an engaging individual voice. Able to see obvious, though not always successful, attempts at crafting language for effect.</li> </ul>
3 7-10	Clear skills <ul style="list-style-type: none"> <li>• Writing has minor errors and technical lapses. Applies clear understanding of genre, mode and the requirements of audience and function.</li> <li>• Writing has an individual voice, with clear engaging attempts at crafting language.</li> </ul>
4. 11-14	Controlled skills <ul style="list-style-type: none"> <li>• Writing is precisely edited and controlled. Demonstrates effective understanding of genre, mode and the requirements of audience and function.</li> <li>• Writing uses an individual voice that crafts an engaging response. Displays a skilful selection of techniques for effect</li> </ul>
5 15-18	Assured skills <ul style="list-style-type: none"> <li>• Writing is assured, accurate and highly effective. Displays an assured control of genre, mode, and the requirements of audience and function.</li> <li>• Writing employs a clearly individual voice that differentiates in terms of audience and function. Crafts a highly engaging response, with sophisticated selection of techniques.</li> </ul>