

Teaching Pack

Figurative language

Cambridge IGCSE™ / IGCSE (9–1)
First Language English



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Introduction

This *Teaching Pack* focuses on supporting learners to develop their understanding and application of figurative language. The lessons will help learners to identify figurative language in writing and understand its effects on the reader. This will enable learners to use figurative language in their own writing.

The lessons presented here are designed for learners that have a basic knowledge of figurative language and are familiar with the key terms: *similes*, *metaphors*, *personification*, *alliteration*, *hyperbole*, and *onomatopoeia*. They should be able to identify these terms and will be able to analyse the effect of these features.

It is expected that learners should already know that figurative language is language which uses figures of speech. This is when the writer describes things through the use of unusual comparisons, for effect, interest and to make things clearer. The result of using this technique is the creation of interesting images.

It would be useful if your learners have been analysing literary texts such as poetry, novels or short stories before this lesson so that they can more readily identify figurative language and the reasons for its use.

Lesson plan: Lesson 1



Resources

- **Worksheet 1:** *The Dawn's Awake* by Otto Leland Bohanan
- **Worksheet 2:** *The Road Not Taken* by Robert Frost
- **Worksheet 3:** *Sonnet 18* by William Shakespeare
- **Worksheet 4:** Poetry word bank
- **Worksheet 5:** Similes and metaphors (A)
- **Worksheet 6:** Similes and metaphors (B)
- Dice
- Bag of items for learners. (e.g. rock, sweet, coin, bottle top, pen, small ball, packet of seeds, piece of string,. – items can be repeated and if items aren't available then you can use cards written with the names of items).

Learning objectives

By the end of the lesson learners will be able to:

- identify similes, metaphors and alliteration.
- analyse the effect of figurative language on the reader
- use a range of vocabulary and figurative language to create effects in their writing

Timings

Activity



Starter / Introduction

Task: Learners each take one item from a bag and list three qualities that they share with that object. They then create a simile sentence to compare themselves to that object. These can be humorous as well as serious.

Remind learners to consider the effect they wish to have on the audience. You could assign a different effect from the list below to learners to make this activity more challenging:

- fear
- humour
- strength
- weakness
- mystery
- kindness
- sadness
- optimism

For example:

I am like a rock; solid and dependable; unbreakable. This creates an image of strength.

or

I am like a packet of seeds; full of anticipation about the future; ready to grow strong. This creates an atmosphere of optimism.

Learners compare their sentences with their partner and should be ready to share their ideas with the rest of the class.

Timings	Activity
	Development: Learners now turn the simile sentence they have created into a metaphor. To do this instruct learners to remove 'like' or 'as'. You should be left with a metaphor. Again, remind learners that they must consider the effect they wish to have on the reader. You could assign effects again here so that learners have a focus for their metaphor. Which sentences were the most original? Which sentences may have been clichés?
	Main lesson Task: Assign learners to groups of either three or six. 2–3 groups look at Worksheet 1: <i>The Dawn's Awakening</i> by Otto Leland Bohanan 2–3 groups look at Worksheet 2: <i>The Road Not Taken</i> by Robert Frost 2–3 groups look at Worksheet 3: <i>Sonnet 18</i> by William Shakespeare Alternatively, select poems your learners know well. Assign roles to learners for them to analyse their assigned poem. Using different coloured pens each learner identifies examples of metaphors, similes and alliteration. This could also be done in pairs, where each pair is assigned a feature to find. Then learners choose the best example of each of these features and analyse these to explain the effect. They should consider: - What image or images does the language create? - What feelings or emotions does the metaphor/simile/alliteration convey? - What does the metaphor/simile/alliteration make you think about? - What tone or mood does the poet create through their use of metaphor, simile or adjective? - What do you think is the overall message of the poem and why? Can you relate your ideas back to one of the features you have analysed? Distribute Worksheet 4. Learners either roll a dice and match the number against the following word or, if time does not allow this, assign learners a number from one to six. - Sea - Mountain - Desert (take care with spelling – this is an arid place, not pudding!) - River - Tree - Star (the solar system type, not the rock star type!) Using the word the dice number corresponds to, learners write a short poem about that object or place. Allow time for learners to generate some vocabulary related to their word using the Word bank. Their poem should be 8 lines long and should use the following slow writing success criteria to direct them. Slow writing is a writing technique that makes learners focus on <i>how</i> they are writing rather than <i>what</i> they are writing. It directs learners into using writing techniques to ensure that their writing is varied and interesting. Slow writing success criteria: - The poem must be 5–8 lines long - Line 1 should include a metaphor and three exciting adjectives
	

Timings	Activity
	• Line 2 should begin with alliteration • Line 3 should include an effective simile • Line 4 must contain an adverb • Line 5 should have an example of onomatopoeia • Line 6 should consist of four words • Line 7 should start with an interesting opener • Line 8 should include another metaphor
	Plenary In pairs, learners read each other's work. They should pick out an effective example of either a metaphor, simile or alliteration from their partner's work. Learners share good examples with the rest of the class to vote for the most effective line. Homework The following are options for homework: 1. Split the class in half and give one half of the class Worksheet 5 and the other half Worksheet 3. Learners complete this for the next lesson and come prepared to peer assess someone from the opposite group's worksheet. 2. Ask learners to choose a different option from Worksheet 6 and create another poem using the success criteria from today's lesson. 3. Learners find a poem that has effective similes, metaphors and alliteration. They write a paragraph to explain why these features are effective in this poem.



Lesson 1 Teacher's notes

Key words / concepts you could highlight during Lesson 1, or have pre-taught before the lesson:

Metaphor – a figure of speech that states that something is something or has qualities of something that it cannot possibly have or be. For example 'The Sea is a hungry dog' or 'The moon was a ghostly galleon'.

Simile – a comparison between two unlike things through the use of the connecting words 'like' or 'as'.

Alliteration – repetition of consonant sounds at the beginning of words that are close to each other.

Cliché – an overused phrase that has lost impact. For example, 'as brave as a lion'.

Starter

For this starter you will need to collect a range of objects that learners could write effective similes and metaphors about. If you cannot find these objects easily, you could either ask learners to bring in an object that is important or special to them or you could write a list of objects and have learners select these at random. If your learners need support with this task, it may be useful for you to model the process of writing a simile and then a metaphor on the board.

Main lesson

The pace of this lesson is quite fast so it may be more appropriate to split this lesson and analyse the poems in one lesson before moving on to writing in another lesson.

Notes on poems:

The Dawn's Awakening by Otto Leland Bohanan. This poem was written about the Harlem Renaissance in the 1920s which was an intellectual, social, and artistic movement. The Harlem Renaissance was considered to be a rebirth of African–American arts and was centred around the neighbourhood of Harlem, New York. The poem celebrates the idea of a new beginning and a bright future.

The Road Not Taken by Robert Frost. In this poem, the speaker stands in the woods, considering a fork in the road. Both ways are equally worn and covered with un-trodden leaves. The speaker chooses one, telling himself that he will take the other path another day. However, he knows it is unlikely that he will have the opportunity to do so. And he admits that someday in the future he will recreate the scene with a slight twist: he will claim that he took the less-travelled road.

Sonnet 18 by William Shakespeare. A Sonnet is a 14 line poem which follows a strict rhyme scheme and structure. Sonnets are traditionally about love and often contain a volta (turning point or shift in perspective). This poem is about eternal youth and beauty and whether the poet's lines will live on forever.

When learners have analysed their poem to identify and explain the effect of the metaphors, similes and alliteration, they then need to write their own poem. You can assign a different number to each learner or have learners roll a dice to be given a number at random. We have provided some words to help learners get started but you may wish to spend longer on developing vocabulary for learners to write their poem. Learners then use the slow writing technique below to construct their own poem, using a wide range of vocabulary and features.

Lesson 1 Teacher's notes – *continued*



Slow writing

This is a writing technique that makes learners focus on **how** they are writing rather than **what** they are writing. It directs learners into using writing techniques to ensure that their writing is varied and interesting. When learners have mastered this technique, they can use these features in a range of other writing styles, such as descriptive and narrative writing.



Lesson plan: Lesson 2

Resources

- **Worksheet 7:** Personification matching
- **Worksheet 8:** *The Traffic Jam*
- **Worksheet 9:** Analysing personification
- **Worksheet 10:** Descriptive writing mind-map
- Images – these could include locations such as fairground, forest, haunted house, etc.

Learning objectives

By the end of the lesson learners will be able to:

- Identify and analyse the effect of personification in a text.
- develop a greater range of effective vocabulary in descriptive or narrative writing.
- use figurative language in their own writing to create a range of effects.

Timings

Activity



Starter / Introduction

Task: In pairs, learners use [Worksheet 7](#) to match the correct halves of the sentences to create a full set of personification sentences. Once completed, learners feed back their responses to check they have the correct sentences. Encourage the class to come up with a definition for personification based on what they have seen from these sentences.

The definition could be something like this:

Personification is when you give human qualities to an object or animal.

In their pairs, ask learners to select the two most effective sentences. Learners could make notes on the following questions or this could be a verbal class discussion.

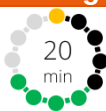
- What do you notice about the sentences that you have selected? Do they have something in common?
- What effect do these sentences have on the reader?
- What do the sentences suggest about the object or person being described?
- What makes these sentences effective? What could make them more effective?
- Why do you think writers use personification?



Development: Assign learners one of the following objects:

- the moon
- a tree
- flowers
- the sea

Learners write their own example of personification using the objects above. Once learners have written their sentence they find someone who had the same object as them. In pairs, they evaluate their partner's work and discuss whether their sentences were effective.

Timings	Activity
	Main lesson Task: In pairs or groups of four, learners read Worksheet 8. This could be a whole class reading activity or learners could do this individually. Learners highlight any examples of personification. Encourage learners to share their answers to assess understanding and address any areas of confusion. Using Worksheet 9, learners then select the four most effective examples of personification. In the first column of boxes they record the examples from the text and in the second column of boxes they draw an image of the personification, trying to visualise what the language is showing them. In the third box they analyse the effect of this language on the reader, giving reasons for their answers. You could take feedback from the class or use a visualiser to show good examples of analysis. Development: Now ask learners to work independently. Give each learner one of the images and a copy of Worksheet 10. Learners use the mind-map to plan their work. Remind them to use figurative language in their plan to consider the effect they want to have on the reader. More than one learner will have the same image.
	Plenary Task: Learners write the first sentence of their descriptive piece. If time allows, learners could swap this with a partner for peer assessment or some learners could read their sentences aloud for the class.
	Homework Each learner writes a paragraph to describe their image using at least <i>three</i> examples of personification. This should not be a narrative (story) but should be a description of the place or object in the picture. Learners could use the slow writing technique from Lesson 1 to ensure they use a range of descriptive writing techniques.



Lesson 2 Teacher's notes

Key words / concepts you could highlight during lesson 2, or have pre-taught before the lesson:

Personification – where the writer gives human or animal qualities to something other than a human or animal. This can include inanimate objects or things in nature.

Personification can affect the reader in different ways depending on what is being described and how it is being described. As a writing technique, your learners could use this mainly in narrative and descriptive writing, although it can also be used to persuade and argue.

Starter

The matching activity on **Worksheet 7** means that learners can construct sentences that contain personification and then have a range of examples that they can return to if they wish to revise this technique. It may be useful for your learners to do this in pencil initially so that they can easily correct any mistakes. We have included a copy for you with the answers highlighted.

The third part of this worksheet encourages learners to evaluate and analyse the sentences. Learners should decide which of the sentences is the most effective and then consider what the effect is on them as a reader and why, paying attention to the language used.

Main lesson

Notes on the text

This text describes being stuck in a traffic jam. The narrator is a driver and is going on holiday with their family. They describe the scene and, throughout, use a range of features to create a range of effects on the reader. It may be useful for you to read this with your learners or allow them to read this a number of times so that they can address any misunderstandings with vocabulary.

On Worksheet 10, learners have to use the language they have selected and create an image from the words. Learners may find this a little challenging at first but do encourage them to try this- even if their pictures look strange! Remind learners that this task is not about their artwork but is actually about them analysing the language to really reflect on what imagery is created. This can be a really powerful tool to help learners understand the *effect* of language rather than just identifying features.

The descriptive writing mind-map is split into sections for learners to record some examples of figurative language that they might want to use in their own writing.

You will need to provide learners with some images that they can use as inspiration for their own piece of writing. It may be useful to ask learners to bring in some images that they like or feel able to describe.

Homework

Learners should write a descriptive paragraph about their image. Take this opportunity to remind learners that they are describing rather than narrating so although there can be some action within their piece, the focus should be on describing what the narrator can see, hear, smell, feel/touch and/or taste. Learners may want to use the Slow Writing technique from lesson 1 to help them use a range of features. Learners should bring their paragraph to the next lesson to be peer assessed as part of the starter. If you wish, learners could write their paragraph as the starter of the next lesson and could use the mind-map planning exercise for homework.



Lesson plan: Lesson 3

Resources

- **Worksheet 11:** Self-/peer assessment grid
- Post-its

Learning objectives

By the end of the lesson will be able to:

- demonstrate a greater understanding of using simile, metaphor, alliteration, personification, hyperbole and onomatopoeia
- use a greater range of vocabulary and will understand the importance of writing in an original way for descriptive or narrative structures
- demonstrate understanding of written texts, and of the words and phrases within them
- recognise and respond to linguistic devices, figurative language and imagery

Timings	Activity
 10 min Or  20 min	Starter / Introduction Task: In pairs, learners use Worksheet 11 to peer or self-assess their own work and their partner's homework. Learners use the worksheet and then give their partner verbal feedback on what was successful in their work and what they could do to improve this. Task: If learners did not write a paragraph for homework then they use this time to write a paragraph to describe their image using at least <i>three</i> examples of personification. This should not be a narrative (story) but should be a description of the place or object in the picture. Learners could use the slow writing technique from Lesson 1 to ensure they use a range of descriptive writing techniques. Learners could then peer or self-assess each other's work after they've written their piece.
 20 min	Main lesson Task: Learners create a piece of writing of 400–500 words. Learners choose from one of the following: 1) Descriptive writing: Describe an occasion when a group of people are together. 2) Descriptive writing: Describe an isolated place. 3) Narrative writing: Write a story that includes the words, 'His hiding place had been discovered'. 4) Narrative writing: Write a story that involves a character going on a journey. Learners should consider the following assessment objectives in their writing: • articulate experience and express what is thought, felt and imagined • organise and structure ideas and opinions for deliberate effect • use a range of vocabulary and sentence structures appropriate to context • use register appropriate to context • make accurate use of spelling, punctuation and grammar.

Timings	Activity
	Mini plenary: Allow 5–10 minutes to write the opening paragraph. Ask learners to exchange with their neighbours for quick verbal peer assessment. Look for: • strong opening • sentence length variety • examples of figurative language Following this brief assessment, learners continue writing. After another 10 minutes learners should again swap their writing with a neighbour. See if they can identify the figures of speech used. Each learner gives their neighbour one positive aspect about their writing and one aspect which might be improved. Learners then make any changes or edits needed.
	Plenary Task: Distribute post-its to learners. Learners select a sentence that they're most proud of from their work, write this on the post-it and put this on the board. Select some of the sentences to read aloud and discuss with the class: • What figurative language has been used in the sentence? • Why is this sentence effective? This activity could also be used as a starter for the next lesson if time does not allow in this lesson. Homework If learners have not completed their writing task from this lesson, then they complete this for homework. If learners have finished then they should choose one of the other tasks, for example, if they wrote a descriptive piece in class then they write one of the narrative pieces. Next steps: These pieces of writing could be used as first drafts for the Coursework component, Assignments 2 and 3 or could be used as practice for Paper 2: Writing. If these pieces are going to be used as coursework pieces then learners may want to re-draft these to refine their initial ideas. The <i>Teaching Pack: Narrative Structure</i> may be useful for learners undertaking the narrative writing task.

Lesson 3 Teacher's notes



Key words / concepts you could highlight during the lesson, or have pre-taught before the lesson:

Metaphor – a rhetorical figure of speech that compares two subjects without the use of 'like' or 'as'.

Simile – a comparison between two unlike things through the use of connecting words, usually 'like' or 'as'.

Alliteration – repetition of consonant sounds at the beginning of words that are close to each other.

Personification – giving human qualities to inanimate objects or ideas.

Onomatopoeia – the formation of a word from a sound associated with what is named (e.g. 'crackle', 'hiss').

Some of the topics and vocabulary covered in this lesson could be used in combination with the lessons in the *Narrative Structure Teaching Pack*.

Starter:

See Lesson 2 Teacher's notes for suggestions on how to run this activity.

Main lesson

This activity requires learners to use the skills that they have developed in this pack and in the *Narrative Structure Teaching Pack* to create an extended piece of writing. We have given you a range of options for tasks that learners could undertake or you could choose your own. You should share the learning objectives with the learners so that they know what they should cover in their writing.

Learners should peer assess their work throughout the writing process so that they can reflect on their writing and make changes as they progress. If learners finish their writing then they can redraft their work as it is important for learners to see their work as developing and evolving rather than simply accepting their first draft. Try and encourage learners to stick to the word count as this activity is about quality rather than quantity!

Plenary

Learners will need a post-it each or, if these are not available to you, then you can ask learners to share their sentences verbally. Use this activity as an opportunity to celebrate where your learners have done well and build in an opportunity for learners to praise one another whilst also identifying successful use of figurative language and features in their classmates' writing.

Lesson resources



Worksheet 1: *The Dawn's Awake* by Otto Leland Bohanan

Worksheet 2: *The Road Not Taken* by Robert Frost

Worksheet 3: *Sonnet 18* by William Shakespeare

Worksheet 4: Poetry word bank

Worksheet 5: Similes and metaphors (A)

Worksheet 6: Similes and metaphors (B)

Worksheet 7: Personification matching

Worksheet 8: The Traffic Jam

Worksheet 9: Analysing personification

Worksheet 10: Descriptive writing mind-map



Worksheet 1: *The Dawn's Awake*

The Dawn's awake!
A flash of smouldering flame and fire
Ignites the East. Then, higher, higher,
O'er all the sky so grey, forlorn,
The torch of gold is borne.

The Dawn's awake!
The dawn of a thousand dreams and thrills.
And music singing in the hills
A paeon of eternal spring
Voices the new awakening.

The Dawn's awake!
Whispers of pent-up harmonies,
With the mingled fragrance of the trees;
Faint snatches of half-forgotten song--
Fathers! torn and numb,--
The boon of light we craved, awaited long,
Has come, has come!

Otto Leland Bohanan

Worksheet 2: *The Road Not Taken*



Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost



Worksheet 3: *Sonnet 18*

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare



Worksheet 4: Poetry word bank

Use the spaces to add any of your own words that you might want to use in your poem. We have given some suggestions for each one.

1. Sea – current, tides, white caps, white horses, thundering, smashing, ebbing, flowing, stampeding, spume, serene, expanse, pools,

2. Mountain – ascent, bluff, moraine, exhaustion, craggy, crampons, precipice, range, conquer, scarp, scale, scramble,

3. Desert – dry, arid, uninhabited, dust bowl, wild, dunes, sandy, wasteland, desolation, empty, abandoned, beautiful, stark, mesmerising,

4. River – (some words can repeat from Sea and vice versa), estuary, black, transparent, backwater, rushing, turbulent, menacing, oozing, deluge,

5. Tree – magnificent, stupendous, evergreen, deciduous, canopy, protective, isolated, trunk, sap, lofty, lichen, imposing, spindly, dead,

6. Star – celestial, luminous, gleaming, dull, divine, immortal, otherworldly, omnipresent, radiant, innocent,



Worksheet 5: Similes and metaphors (A)

Read each sentence and decide whether each is a simile or metaphor. Underline or circle your answer and explain which two things are being compared.

Example: A hundred miles of landscape spread before me like a fan.

This is an example of... Simile / Metaphor

What two things are being compared?

The landscape and a fan.

What does the sentence mean?

That the landscape is huge and unending, stretching from right to left.

1. The classroom was like a zoo.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

2. He overwhelmed the boxer with avalanches of punches.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

3. The musicians spun great webs of sound.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

4. The cover of my new book is as soft as velvet.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

5. Her voice was like water bubbling.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

6. His words cut deeper than a knife.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

7. I'm drowning in a sea of grief.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

As an extra challenge, turn any of the similes into metaphors.



Worksheet 6: Similes and metaphors (B)

Read each example and decide whether each is a simile or metaphor. Underline or circle your answer and explain which two things are being compared.

Example: A hundred miles of landscape spread before me like a fan.

This is an example of... Simile / Metaphor

What two things are being compared?

The landscape and a fan.

What does the sentence mean?

That the landscape is huge and unending, stretching from right to left.

1. Her life was like a swiftly rushing stream.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

2. Swords of rain stabbed the earth.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

3. The coins gleamed like cold snake scales.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

4. The responsibility was weighing on my mind.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

5. The shocking news has hit him as hard as a freight train.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

6. The snow sparkled like billions of stars.

This is an example of... Simile / Metaphor

What two things are being compared? _____

What does the sentence mean? _____

7. The weeks crawled by until it was my birthday.

This is an example of... Simile/ Metaphor

What two things are being compared? _____

What does the sentence mean? _____

As an extra challenge, turn any of the similes into metaphors.

Worksheet 7: Personification matching



1. Use this worksheet to match the two halves of the sentences below to show how personification can be used for different effects.

Lightning danced	calling her name.
The wind howled	as the key was turned.
The car complained	at me every morning
Elea heard the last piece of pizza	at an amazing speed.
My alarm clock yells	were begging for water.
She is so beautiful -	across the sky.
The stairs groaned	around the fence.
My flowers	in the night.
The wildfire ran through the forest	the camera loves her.
The ivy wove its fingers	as we walked on them.

2. Highlight the word or words that show that this sentence is personification. For example, '*The avalanche **devoured** anything standing in its way*'.

3. Which sentence is the most effective and why? What imagery does it create in your mind?

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Worksheet 7: Personification matching – Teacher copy



1. Use this worksheet to match the two halves of the sentences below to show how personification can be used for different effects.

Lightning danced	across the sky.
The wind howled	in the night
The car complained	as the key was turned
Elea heard the last piece of pizza	calling her name
My alarm clock yells	at me every morning
She is so beautiful -	the camera loves her
The stairs groaned	as we walked on them
My flowers	were begging for water
The wildfire ran through the forest	at an amazing speed
The ivy wove its fingers	Around the fence

2. Highlight the word or words that show that this sentence is personification. For example, '*The avalanche **devoured** anything standing in its way*'.

(The highlighted words above indicate which part of the sentence creates the personification. It should be noted that personification is usually expressed through the use of a verb)

3. Which sentence is the most effective and why? What imagery does it create in your mind?

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Worksheet 8: *The Traffic Jam*

My hands drummed impatiently against my leg as I stared through the misted window of the taxi. We were stuck in a seemingly endless traffic jam on our way to the airport. I could feel my anxiety levels rising as the green numbers of the clock on the taxi's dashboard displayed 14.05. It was two hours to departure time and we had two miles to go. Not far in the general scheme of things, but it had taken an hour to cover the last mile and I was beginning to think we really wouldn't make it.

My gaze focused on the people in the car next to me. An old couple in thick woollen coats. She had a scarf wrapped tightly round her neck and he wore a battered and worn flat cap. They seemed resigned to the wait and had opened what looked like a flask of coffee or tea. The steam from the little plastic cups curled slowly up in front of their faces as they sipped, masking them for a minute until they reappeared as the steam dissipated. They didn't look worried. In fact they looked quite content to wait whilst they sipped their drinks and munched slowly on their mammoth sandwiches. Lucky them! I had missed lunch in my haste to leave and my stomach growled in protest.

Looking out of the other window I observed the reason for our delay. Roadworks! Miles and miles of them. I could see lines of luminous orange and white traffic cones snaking their way down the side of the road ahead of us. It was as if they were keeping a careful eye on all the stationary vehicles making sure that none dared to cross over into the sacred area of '*carriageway under construction*'. My drumming increased as I noted how far into the distance the beady red eyes of their break lights stretched. The green numbers in the dashboard mocked me; 14.20 – we were running out of time.

The blasting of a horn momentarily distracted me from my thoughts and I turned to see that we had in fact moved a few hundred yards. The old couple had been replaced by a car transporter packed to capacity with top of the range shiny new cars of varying shades of metallic grey, red and blue. The last car on the top deck clung precariously to the metal ramp looking as if at any minute it would relinquish its tight grip on the mother vehicle and fall to crush the tiny Fiat 500 waiting patiently in the queue behind. The young occupant of that car seemed unaware of his impending doom. His head nodded rhythmically in time to some unheard music and his lips moved to mimic the artist's singing. Every so often he reached down and raised a large coffee cup to his lips. Given the time we had spent in the queue it would have been stone cold by now, but at least it gave him something to do I supposed.

The voice of the driver and a loud cheer from the rest of my family interrupted my musings. The jam was being cleared! The orange and white soldiers had been pushed back and the stationary traffic had erupted into life. The once sacred area of carriage under construction was invaded by a bigger army, an army my vehicle was part of. We were on our way at last! 14.40 – the green numbers no longer mocked me. They told me we could do it, we were nearly there and we were on our way. My drumming stopped, my heart rate slowed and I allowed my thoughts to turn to the sunshine and beaches of our much needed and much anticipated holiday.



Worksheet 8: *The Traffic Jam – Teacher copy*

My hands drummed impatiently against my leg as I stared through the misted window of the taxi. We were stuck in a seemingly endless traffic jam on our way to the airport. I could feel my anxiety levels rising as the green numbers of the clock on the taxi's dashboard displayed 14.05. It was two hours to departure time and we had two miles to go. Not far in the general scheme of things, but it had taken an hour to cover the last mile and I was beginning to think we really wouldn't make it.

My gaze focused on the people in the car next to me. An old couple in thick woollen coats. She had a scarf wrapped tightly round her neck and he wore a battered and worn flat cap. They seemed resigned to the wait and had opened what looked like a flask of coffee or tea. The steam from the little plastic cups curled slowly up in front of their faces as they sipped, masking them for a minute until they reappeared as the steam dissipated. They didn't look worried. In fact they looked quite content to wait whilst they sipped their drinks and munched slowly on their mammoth sandwiches. Lucky them! I had missed lunch in my haste to leave and **my stomach growled in protest**.

Looking out of the other window I observed the reason for our delay. Roadworks! Miles and miles of them. I could see lines of luminous orange and white traffic cones snaking their way down the side of the road ahead of us. **It was as if they were keeping a careful eye on all the stationary vehicles** making sure that none dared to cross over into the sacred area of 'carriage way under construction'. My drumming increased as I noted how far into the distance the beady red eyes of their break lights stretched. **The green numbers in the dashboard mocked me**; 14.20 – we were running out of time.

The blasting of a horn momentarily distracted me from my thoughts and I turned to see that we had in fact moved a few hundred yards. The old couple had been replaced by a car transporter packed to capacity with top of the range shiny new cars of varying shades of metallic grey, red and blue. **The last car on the top deck clung precariously** to the metal ramp looking **as if at any minute it would relinquish its tight grip on the mother vehicle** and fall to crush **the tiny Fiat 500 waiting patiently in the queue behind**. The young occupant of that car seemed unaware of his impending doom. His head nodded rhythmically in time to some unheard music and his lips moved to mimic the artist's singing. Every so often he reached down and raised a large coffee cup to his lips. Given the time we had spent in the queue it would have been stone cold by now, but at least it gave him something to do I supposed.

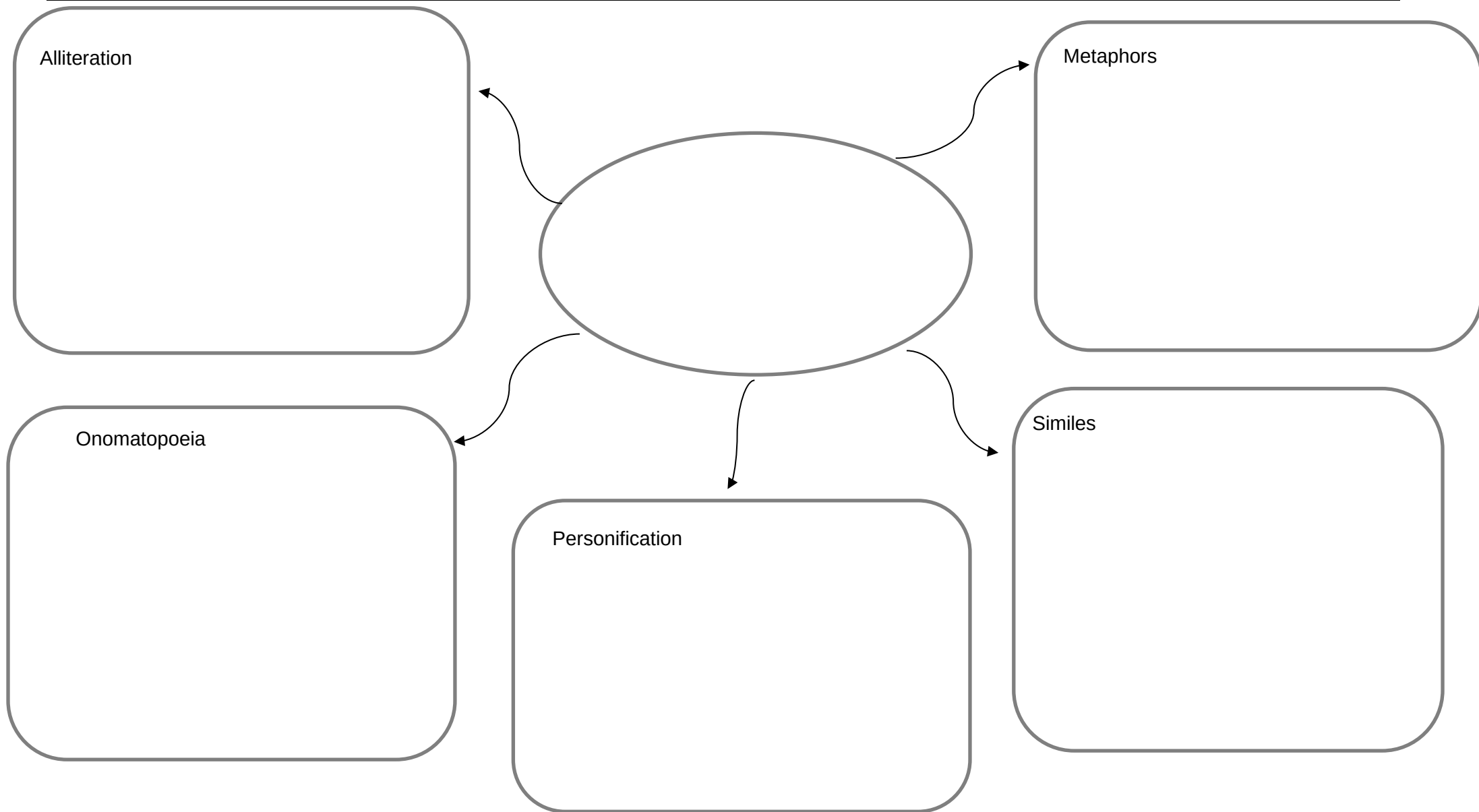
The voice of the driver and a loud cheer from the rest of my family interrupted my musings. The jam was being cleared! The orange and white soldiers had been pushed back and the stationary traffic had erupted into life. The once sacred area of carriage under construction was invaded by a bigger army, an army my vehicle was part of. We were on our way at last! 14.40 – **the green numbers no longer mocked me**. They told me we could do it, we were nearly there and we were on our way. My drumming stopped, my heart rate slowed and I allowed my thoughts to turn to the sunshine and beaches of our much needed and much anticipated holiday.

Worksheet 9: Analysing personification

Use this worksheet to identify and analyse the most effective examples of personification from Worksheet 8.

Example	Image created	What is the effect on the reader and why?

Worksheet 10: Descriptive writing mind-map





Worksheet 11: Self-/peer assessment grid

Use the first grid below to mark your own work. When you have self-assessed your work you should swap your work with your partner and use the second grid to peer assess them or your partner's work.

Criteria	Successful?	Next steps...
Have you zoomed in on specific details to describe?		
Have you made your writing engaging and explored a variety of ideas?		
Have you varied your sentence types?		
Have you used a wide range of vocabulary?		
Have you used any language techniques?		
Have you used a variety of punctuation consistently?		

Criteria	Successful?	Next steps...
Have they zoomed in on specific details to describe?		
Have they made their writing engaging and explored a variety of ideas?		
Have they varied their sentence types?		
Have they used a wide range of vocabulary?		
Have they used any language techniques?		
Have they used a variety of punctuation consistently?		

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