1.28-5 Creative Writing Focus Set 5: 30-minute Pack

GL ASSESSMENT / CSSE 11+ Entrance English (GL Assessment / CSSE style) · about 30 minutes

Total Marks

Name: _____ Date: ____ / ____ / _____

Answer ALL questions.

1 Write a short passage of DIALOGUE (approximately 8 to 10 lines of speech) between two cousins, Zainab and Marcus, who disagree about what to do with a wallet stuffed with cash that they found wedged in a bus seat. Use dialogue conventions accurately (a new line for each new speaker, correctly punctuated speech), and show each character's feelings through what they say and how they say it, without writing 'she said angrily' after every line.

(8)

2 Descriptions are often more effective when they move from a WIDE view to a CLOSE-UP detail, like a camera zooming in. Write a short description (3 to 4 sentences) of a train station platform during rush hour. Start with a wide view of the whole platform and end with ONE small, close-up detail that you notice.

(5)

© Revision Library | revisionlibrary.co.uk

3 Write the OPENING PARAGRAPH (approximately 60 to 90 words) of a story titled 'The Quiet Alarm'. Your opening must hook the reader immediately and clearly establish the setting. Do not write the rest of the story.

(10)

© Revision Library | revisionlibrary.co.uk

4 Expand each bare noun phrase below into a detailed noun phrase, adding at least two relevant descriptive details that fit the story context given. You must use more than a single adjective before the noun (for example, add detail before AND after the noun, e.g. 'the cottage' becomes 'the crumbling stone cottage with ivy creeping up its walls').

(a) Expand 'the tunnel' for a story in which an old railway tunnel is being reopened after decades of disuse. **(2)**

(b) Expand 'the caretaker' for a school story in which the caretaker is kind but forgetful. **(2)**

---

5 Rewrite the sentence below as a sequence of SHORT sentences (no more than five words each) to build tension as the character realises she is not alone in the house. You must keep all the original information, and your sentences must still make sense on their own: 'Elsie sat frozen on the bottom stair, listening as the creak from the attic grew louder above her and the single bulb in the hallway began to flicker on and off.'

(4)

© Revision Library | revisionlibrary.co.uk

Mark scheme · 1.28-5 Creative Writing Focus Set 5: 30-minute Pack

Question 1

Content and organisation (AO5)

Level 3 Dialogue convincingly reveals each cousin's distinct feelings and attitude to the wallet through what they say and how they say it, with minimal reliance on explanatory tags. **5**

Level 2 Dialogue reveals some difference in the cousins' feelings or attitudes through word choice; the exchange feels reasonably natural. **3-4**

Level 1 Dialogue is functional but mostly tells the reader how each cousin feels rather than showing it; little sense of individual voice. **1-2**

Level 0 Nothing worthy of credit. **0**

Technical accuracy (AO6)

Level 2 Fully accurate dialogue punctuation throughout, including a new line for each new speaker and correctly placed speech marks and terminal punctuation. **3**

Level 1 Mostly accurate dialogue punctuation, with occasional slips in the new-speaker-new-line convention or speech mark placement. **1-2**

Level 0 Nothing worthy of credit. **0**

Indicative content:

- Zainab as the more cautious cousin, wanting to hand the wallet straight to the driver
- Marcus tempted to keep the cash, or to look inside first before deciding
- short, clipped exchanges or interruptions used to show rising tension
- any resolution, compromise or stand-off is acceptable if it follows logically from the exchange
- credit any coherent, consistent character voices, whether or not they match the suggestions above
- award up to 5 marks for content and organisation (AO5) and up to 3 marks for technical accuracy (AO6), using the grids above; do not itemise individual points as marks

Question 2

opens with a genuinely wide view of the whole or general scene, rather than a single detail oe **B1**

the description narrows progressively rather than jumping straight from wide view to close-up oe **B1**

ends with one specific, small, close-up detail oe **B1**

the close-up detail is used purposefully, for example to suggest a mood, contrast with the wide view, or hint at a story oe **B1**

the piece reads as one coherent, fluent description rather than a list of disconnected sentences oe **B1**

Answer: The platform was a solid wall of coats and rucksacks, everyone facing the same direction as though pulled by an invisible string. Nearer the yellow line, a smaller cluster pressed forward each time a train's lights appeared in the distance. Closer still, only one man stood apart, back against a pillar, unmoving. Between his fingers, a train ticket for a service that had already left was slowly being torn into smaller and smaller pieces.

Question 3

Content and organisation (AO5)

Level 3 A compelling, original opening that hooks the reader immediately and sustains interest; the setting is vividly and economically established, creating a clear sense of atmosphere and place. **5-6**

Level 2 A clear opening that engages the reader with a relevant hook (for example a question, action, or intriguing statement); the setting is established with some descriptive detail. **3-4**

Level 1 A simple opening with a limited attempt to hook the reader; the setting is stated but not developed. **1-2**

Level 0 Nothing worthy of credit. **0**

Technical accuracy (AO6)

Level 2 Consistently accurate spelling and punctuation, including a range of punctuation used confidently; sentence structures are varied and controlled for effect. **3-4**

Level 1 Mostly accurate spelling and punctuation, with some variety of sentence structure, though not always used for effect. **1-2**

Level 0 Nothing worthy of credit. **0**

Indicative content:

- an alarm that should be loud but is not, used as the hook, for example a fire alarm heard only faintly through several walls
- an unusual detail out of place, for example everyone else in a building carrying on as normal despite the alarm
- a direct address to the reader or a rhetorical question used to draw them in
- in medias res action, such as a hand hovering over a door handle, rather than a slow build-up
- a short, punchy opening sentence used deliberately for impact
- award up to 6 marks for content and organisation (AO5) and up to 4 marks for technical accuracy (AO6), using the grids above; do not itemise individual points as marks

Question 4

(a) an expanded noun phrase with at least two relevant descriptive details consistent with a long-disused railway tunnel oe **B1**

(a) details are grammatically integrated (pre- and/or post-modification, not just a string of adjectives) and specific rather than generic oe **B1**

(a) Answer: the brick-lined tunnel, its mouth choked with brambles that had grown undisturbed for decades

(b) an expanded noun phrase with at least two relevant descriptive details consistent with a kind, forgetful caretaker oe **B1**

(b) details are grammatically integrated (pre- and/or post-modification, not just a string of adjectives) and specific rather than generic oe **B1**

(b) Answer: the caretaker, a stooped man who hummed cheerfully to himself and often left his keys hanging in the door

© Revision Library | revisionlibrary.co.uk

Question 5

all key information from the original sentence is retained (Elsie frozen on the stair, the creak growing louder, the bulb flickering) oe	**B1**
at least three separate sentences are used, each no more than five words long oe	**B1**
each sentence is grammatically complete, or a single-word sentence is used deliberately for effect oe	**B1**
the sequencing of the short sentences builds tension effectively, for example through escalation or repetition oe	**B1**

Answer: Elsie sat frozen. A creak. Louder now. Right above her. The bulb flickered. On and off.

© Revision Library | revisionlibrary.co.uk