

# 3 The writer at work: structure

## Reading

### Assessment objective

- Explain, comment on and analyse how writers use structure to achieve effects and influence readers, using relevant subject terminology to support their views (AO2)

### Assessment links

English Language Paper 1 question 3 and Paper 2 question 3

### English term

**\*Purpose:** The overall aim of a text

### Texts

The extracts for analysis in this unit should be downloaded and printed from the Active Teach Library (see page v) so that they can be read in full and annotated.

## 3.1 Understanding and identifying structural features

A writer constructs a text. Think of a text like a building, divided into sections. Each section is planned, has a specific purpose\*, and links to the other sections to make up the whole. As a critical reader, you should understand how it is built.

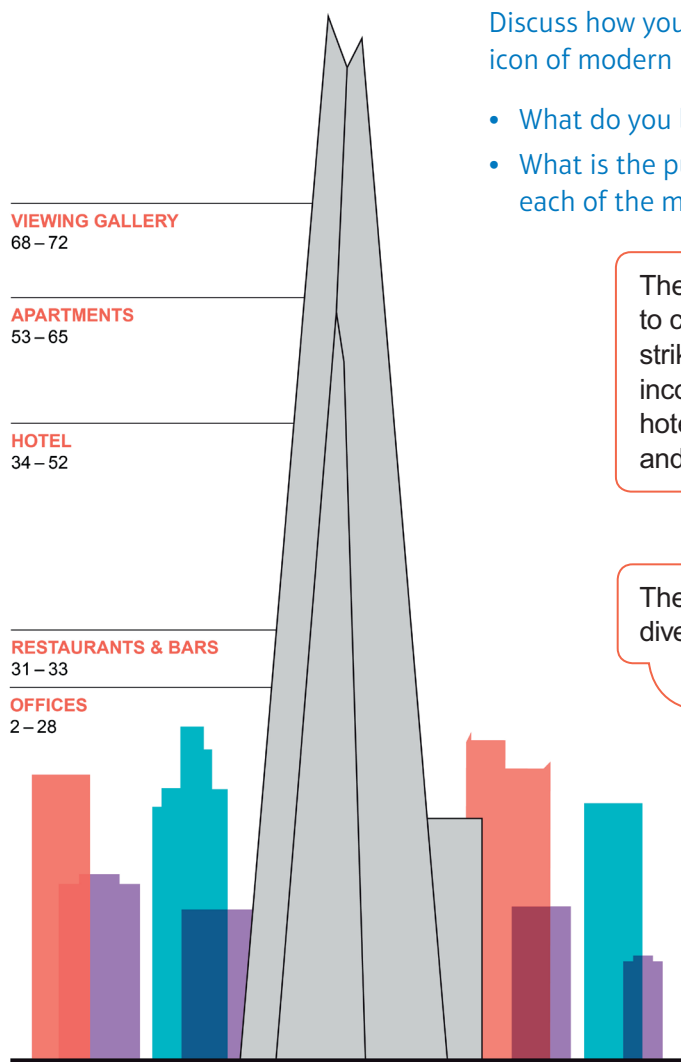
### Considering an example

Look at the image below of The Shard in London, together with some quotations from a report on its design and structure.

### Activity 1

Discuss how you think the structure of the building meets its purpose as an icon of modern London – a ‘vertical city’ combining work and leisure.

- What do you learn about the building’s sections and organisation?
- What is the purpose (for example, work, leisure, residential, tourism) of each of the marked sections?



The vision for The Shard was to create an architecturally striking vertical city incorporating retail, offices, hotel, apartments, restaurants and a public viewing gallery.

The idea was to create a diverse vibrant community.

The Shard represents a new approach to expanding the urban landscape. Offices, residences and public spaces alike are all taken skyward.

From the ground up, the offices, restaurants, hotel, residences and viewing galleries coincide to create a ‘total’ building that offers almost everything a business could need.

Over one 36-hour period – employing 700 lorry-loads, one every three minutes – the team poured 5,400 cubic metres of concrete.

Real Estate Management (UK) Limited

Like a building, a successful text has an overall shape. It is planned and built in sections. Each section has one or several purposes. Examples of these structural labels are:

- to introduce an idea
- to provide evidence, add detail or give examples
- to establish a turning point, shift or change
- to contrast with a previous idea
- to link or repeat a previous idea
- to conclude.



### Examiner tip

When you are asked to look at the structure of a text, think about the effect the author is trying to create and how they do this.

Each section of a skilled piece of writing will link with the others to form the whole and combine with the language features to achieve the writer's aim.

## Activity 2



### 'The view from the Shard: is it worth it?' by Jon Henley

Read the opening words of each paragraph from a short opinion piece about The Shard, from a national newspaper. Notice the way the writer has structured the piece.

Can you predict the correct structural labels for the final two paragraphs by reading the initial sentences only? Use the ideas from the list above to label them.

### The view from the Shard: is it worth it?

**Paragraph 1:** From tomorrow you can... [redacted]

**Answer:** To introduce an idea

**Paragraph 2:** There's a hitch, though... [redacted]

**Answer:** To establish a turning point

**Paragraph 3:** Thankfully, there are less ruinous ways of getting an eyeful of Britain's capital... [redacted]

**Answer:**

**Paragraph 4:** And Parliament Hill (322ft), Primrose Hill (256ft) and Greenwich Hill are all completely free. [redacted]

**Answer:**

## English terms

**\*Topic sentence:** Usually the first sentence in a paragraph which signposts the topic of the text that follows

**\*Structural shift:** A turning point or change in a text, for example in mood, viewpoint or argument in a written text

## Glossary

**\*Acrophobia:** Fear of heights

## 3.2 Identifying shifts and changes

Analysis of the structure of a text requires you to be alert to shifts and changes. The first place to look for this in a non-fiction text is at the beginning of each paragraph: the topic sentence\* may help you to pinpoint the focus of what is to follow and identify any changes in topic that build the whole text.

There may also be a specific structural shift\* in a text, where significant change occurs. This could be in the mood, argument or focus of the text.

Now read the whole article on The Shard below and notice the annotations identifying the structural features. Check if your assumptions for Activity 2, based on the opening of each paragraph, were accurate.

**The view from the Shard: is it worth it?**

John Henley, *The Guardian*, Thursday 5 July 2012

**Headline**

**At almost £25 a ticket to go up western Europe's tallest building, there are cheaper ways to get a view of London.**

**Lead** – the opening sentence or paragraph in a news story that contains the key details

**Introductory paragraph** – establishing the facts about The Shard and its opening date

From tomorrow you can, should acrophobia\* not be one of your more pressing fears, book a ticket to the top of western Europe's tallest building. Level 68 of the Shard offers what is by all accounts a fairly mind-blowing 360-degree view of London from 800ft up, plus a vista stretching – assuming the weather ever improves – 40 miles.

**Shift or change** – the writer establishes a problem, the cost

There's a hitch, though: tickets cost £24.95 for an adult, and £18.95 for a child, meaning a trip to the top for a family of four will set you back roughly 90 quid. That's a lot more than the €14 (about £11) price of an adult ticket up the Eiffel Tower, even if, as the PR company promoting the Shard helpfully points out, the 'visitor experience' includes a 30-second ride in something called a 'kaleidoscopic lift'.

**Contrasting but linked information** – the writer establishes a number of cheaper alternatives to The Shard

Thankfully, there are less ruinous ways of getting an eyeful of Britain's capital. An actual glass of champagne at Tower 42's Vertigo 42 bar, for example, 600ft above Broad Street, is only £14. The Golden Gallery of St Paul's cathedral offers great views of the Thames from 280ft for just £1 more, plus the undeniably virtuous feeling that will come with knowing you've climbed 528 steps to get there. The new 295ft Emirates cable car is a mere £3.20 with an Oyster card.

**Final neat link to the opening and main topic**

And Parliament Hill (322ft), Primrose Hill (256ft) and Greenwich Hill are all completely free. Shard? Schward.

**Summary or conclusion**



### Activity 3

Read the full article again, then with a partner:

1. Discuss whether your predictions in Activity 2 were correct.
2. Summarise the content of the article in just one sentence.
3. Identify the purpose(s), audience and text type of the writing, selecting one or two of the most accurate terms from each group below:

**Text type:** magazine article, obituary, autobiography, biography, newspaper article, travel writing, letter, short story, novel

**Audience:** young people, the general public, tourists, readers of *The Guardian*, overseas visitors to London, Londoners, holidaymakers

**Purpose:** to inform, to argue, to persuade, to advise, to describe, to entertain



**Examiner tip**

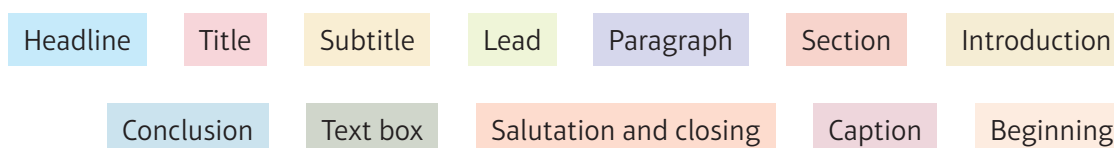
Try to link structural features in a text to the writer's overall intentions.

### 3.3 Writing about whole text structure, using terminology and evidence

Once you have understood a text's purpose and construction, you need to be able to write about this analytically. You must explain how structural features contribute to the text's success. Remember to use English language terminology related to structure in your analysis.

#### Non-fiction

For non-fiction such as letters, newspaper articles and text books, you might identify some of the following structural features:



The writer shifts the focus of his argument on to readers' experiences in **paragraph 7**...

**Line 5** of the letter marks a change from introduction to the key point of argument.

**The subtitle** of the obituary conveys the writer's viewpoint and contradicts the commonly-held view of the subject.

The text shifts with **the word 'however'**, as the writer provides a different point of view.

**Examiner tip**

Remember that when writing about structure you need to use key English Language terms. You might use quotations but sometimes it will be more helpful to:

- use line references
- indicate a paragraph number
- use a structural term such as 'conclusion' or 'headline'.

#### Prose fiction

Most prose fiction texts you come across for GCSE English Language will be extracts from conventional short stories or novels. Which of the terms in the coloured boxes, commonly used for non-fiction, might you also use for fiction?

#### Activity 4

This activity is based on the first paragraphs of a student answer about the overall structure of the text about The Shard on page 39. Read the student answer to the question below, then complete the following tasks.

'Analyse how the writer has structured his text to convey his argument effectively.'

1. Identify the key English Language terminology used by the student to identify structural features.
2. Identify where the candidate has used quotations, paragraph numbers, line references or structural terms to pinpoint supporting evidence for the points made.
3. Add a final paragraph that comments on the conclusion of 'The view from the Shard' on page 36. Remember to use appropriate terminology.



The writer of this opinion piece argues that the newly opening Shard is over-priced for visitors.

He uses the headline of the article 'The View from the Shard: is it worth it?' to introduce his point of view, that the Shard is too expensive. The lead then provides further support for this by highlighting details of price and that there are better choices than going to the Shard.

The introductory paragraph establishes the topic of the opening of the Shard and gives information about the overall experience of the Shard and the views of London. However, the piece soon changes by the first line of paragraph two with the phrase 'There's a hitch though'. This establishes a shift of focus and changes the writing from information about the Shard to a negative viewpoint about it as the writer goes on to talk about the price.

The penultimate paragraph provides a contrast with paragraph one and explores the alternatives to the Shard, giving linked information on the topic of high buildings. The writer argues that these choices are 'less ruinous ways of getting an eyeful of Britain's capital'. He uses information about these other cheaper places to convey his argument that the Shard is not the best choice.

### Examiner tip

Notice how the student moves from the beginning to the end of the text logically, analysing the structure chronologically.



### 3.4 Identifying sentence types

Whole text structure refers to the way a text is organised in sections that relate to each other and create a complete piece of writing. It is also concerned with the way individual sentences and punctuation are used by the writer to build the text.

#### Activity 5

Remind yourself of some of the terminology you might use to comment on sentences and punctuation. Can you match each term below with the correct definition?

**A** Minor sentence

**B** Single clause sentence

**C** Multi-clause sentence

**D** Rhetorical question

**E** Quotation

**F** Short sentence

**G** Long sentence

**H** List

**I** Ellipsis

**1** Sometimes called a simple sentence. It contains a subject and one finite verb.

**2** Sometimes called a compound or complex sentence. It contains more than one clause – each of which will have a subject and a finite verb. It is made up of two or more finite verbs.

**3** A sentence which, in comparison to those surrounding it, is extended in length.

**4** A question that is asked for emphasis or effect where no answer is expected from the audience or reader.

**5** Strictly speaking this is not a sentence, but the term is commonly used to describe a short sentence fragment which conveys meaning and is punctuated as a sentence.

**6** A sentence which, in comparison to those surrounding it, is brief in length.

**7** Evidence from another source, which is included and acknowledged using inverted commas.

**8** A grouping of items or names written consecutively and divided by commas or semi colons. This may be introduced by a colon.

**9** The punctuation '...' marking a pause or incompleteness.

## Activity 6

Read the sentences below taken from 'The view from the Shard.' The writer uses various sentence forms to strengthen the critical tone of his piece and give information and opinion.

1. Decide which of the terms from Activity 5 best describes each sentence below.
2. Which of the sentences below are used to convey information in the text? Give reasons for your answers.
3. Which of the sentences below do you think are used to convey the writer's critical viewpoint and tone about The Shard? Give reasons for your answers.

That's a lot more than the €14 (about £11) price of an adult ticket up the Eiffel Tower, even if, as the PR company promoting The Shard helpfully points out, the 'visitor experience' includes a 30-second ride in something called a 'kaleidoscopic lift'.

From tomorrow you can, should acrophobia not be one of your more pressing fears, book a ticket to the top of western Europe's tallest building.

The new 295ft Emirates cable car is a mere £3.20 with an Oyster card.

Shard? Schmard.

## Activity 7

Look back at the student answer in Activity 4 on page 39. You now have enough information to write a final paragraph of your own about the writer's use of sentence structures, in answer to the question:

'Analyse how the writer has used a variety of sentence structures to convey his argument effectively.'

Complete the paragraph below to convey what you know about the writer's use of sentence structures in 'The view from the Shard'. Remember to use appropriate terminology.

In addition, the writer uses a range of sentence structures to convey his argument effectively. He opens the piece with a multi-clause sentence and uses the sub-clause 'should acrophobia not be one of your more pressing fears' to emphasise a rather negative argument about The Shard since it suggests the negative aspect to any trip up the building....



3.5 Structuring fiction

You will now apply what you have learned about structure to a fiction text, which also focuses on an unusual building and its astonishing view: an extract from the novel, *Dracula*, by Bram Stoker.

The usual aim of a fiction writer is to entertain and engage a reader in the imaginative world of the story. To achieve this, a writer may structure a text using **characters**, **time**, **perspective** and **setting**.

Characters and relationships	Time
<p>The writer must support the reader in understanding the thoughts, feelings and relationships of the characters.</p> <p>The combination or positioning of characters may emphasise contrast* or parallels*. Sections of <b>dialogue</b> (direct or reported speech*), <b>action</b> and <b>reaction</b> may structure a text.</p>	<p>The writer must help readers to understand the order of events and any previous or future events that might be relevant to what is being described. A text might be structured:</p> <ul style="list-style-type: none"><li>• in chronological order*</li><li>• alternating between two time periods</li><li>• containing flashbacks to previous times</li><li>• containing predictions or foreshadowing* of future events.</li></ul>
Perspective: big picture versus small detail	Setting
<p>The structure of a text often works rather like a camera, <b>zooming in to focus on particular details</b> or <b>zooming out to consider the wider setting</b>, to focus the reader’s view on particular aspects of setting, character and action.</p>	<p>A text may be structured by moving from one setting to another, for example, from inside to outside, from one room to another, from one building to another. Such settings might emphasise contrast or parallels.</p>

English terms

**\*Contrast:** Using two opposite ideas

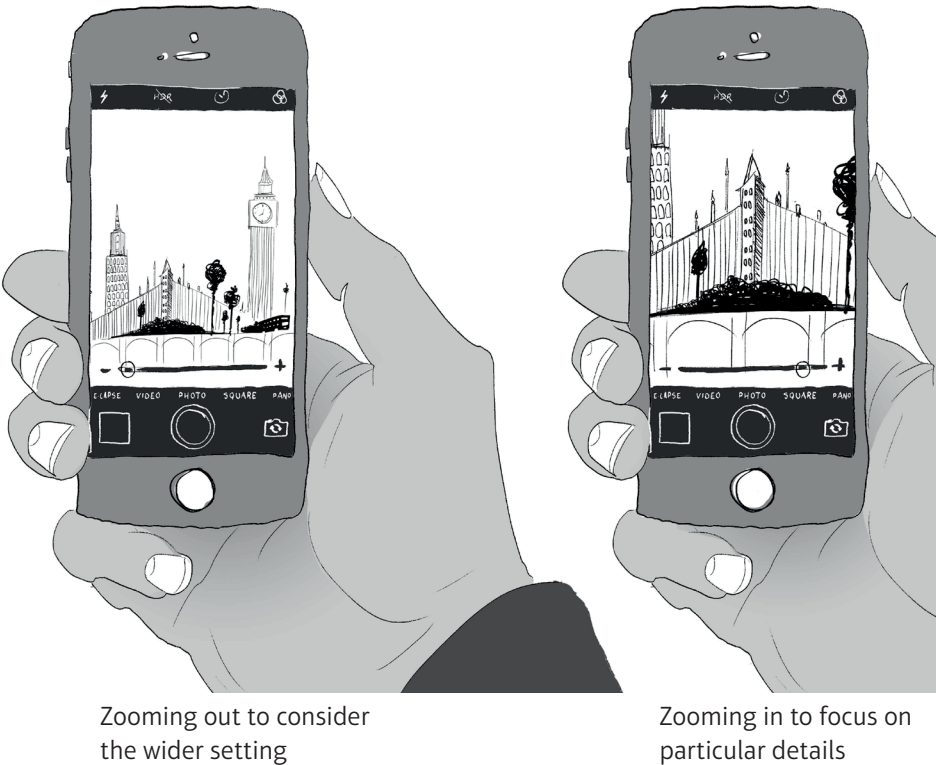
**\*Parallel:** Using two similar ideas

**\*Direct speech:** The exact words spoken by a person, using speech marks and followed by a reporting verb such as ‘said’, or ‘cried’

**\*Reported speech:** A report of what someone said, not using their exact words

**\*Chronological order:** In time order from beginning to end

**\*Foreshadow:** Predict



### 3.6 Identifying structural choices

Read and understand the whole text before you begin work.



#### Extract from *Dracula* by Bram Stoker

Read the following extract from the novel, *Dracula*. The narrator, Jonathan Harker, is staying in Count Dracula's castle. In this diary extract, he thinks back to his arrival at the castle and what he learns about his host, Count Dracula. He considers the effect the place is having on him now. The passage begins with his memory of his conversation with Count Dracula.

#### Glossary

**\*Haste:** Speed

**\*Tell on me:** To have a negative effect on me

**\*Start:** To be frightened by

'... let me warn you with all seriousness, that should you leave these rooms you will not by any chance go to sleep in any other part of the castle. It is old, and has many memories, and there are bad dreams for those who sleep unwisely. Be warned! Should sleep now or ever overcome you, or be like to do, then haste\* to your own chamber or to these rooms, for your rest will then be safe. But if you be not careful in this respect, then,' He finished his speech in a gruesome way, for he motioned with his hands as if he were washing them. I quite understood. My only doubt was as to whether any dream could be more terrible than the unnatural, horrible net of gloom and mystery which seemed closing around me.

When he left me I went to my room. After a little while, not hearing any sound, I came out and went up the stone stair to where I could look out towards the South. There was some sense of freedom in the vast expanse, inaccessible though it was to me, as compared with the narrow darkness of the courtyard. Looking out on this, I felt that I was indeed in prison, and I seemed to want a breath of fresh air, though it were of the night. I am beginning to feel this nocturnal existence tell on me\*. It is destroying my nerve. I start\* at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for my terrible fear in this accursed place! I looked out over the beautiful expanse, bathed in soft yellow moonlight till it was almost as light as day. In the soft light the distant hills became melted, and the shadows in the valleys and gorges of velvety blackness. The mere beauty seemed to cheer me. There was peace and comfort in every breath I drew. As I leaned from the window my eye was caught by something moving a storey below me, and somewhat to my left, where I imagined, from the order of the rooms, that the windows of the Count's own room would look out. The window at which I stood was tall and deep, stone-mullioned, and though weatherworn, was still complete. But it was evidently many a day since the case had been there. I drew back behind the stonework, and looked carefully out.

What I saw was the Count's head coming out from the window. I did not see the face, but I knew the man by the neck and the movement of his back and arms. In any case I could not mistake the hands which I had had some many opportunities of studying. I was at first interested and somewhat amused, for it is wonderful how small a matter will interest and amuse a man when he is a prisoner. But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over the dreadful abyss, face down with his cloak spreading out around him like great wings.

At first I could not believe my eyes. I thought it was some trick of the moonlight, some weird effect of shadow, but I kept looking, and it could be no delusion. I saw the fingers and toes grasp the corners of the stones, worn clear of the mortar by the stress of years, and by thus using every projection and inequality move downwards with considerable speed, just as a lizard moves along a wall.

**Examiner tip**

Exam extracts are always introduced with some explanatory text. Make sure you read this to pick up hints about the story and the background to the extract.

**English term**

**\*Narrative:** A spoken or written account; a story

**Activity 8**

1. Read the extract from *Dracula* and the introductory text twice. Understand what is happening in each paragraph.
  - a. Summarise the situation of the narrator, Jonathan Harker, together with his thoughts and feelings. Use no more than 20 words to do this.
  - b. Share your summaries with a partner and check that you share a common understanding of the narrative\* of the text.
2. Consider how time is used to structure the narrative.

- a. Use the labels below to link each paragraph with the relevant time focus. You may want to write on a printout of the extract to label each paragraph. Look at the verbs in the paragraphs to help you establish the tense as past (happened before) or present (happening now).

**Past time** – a memory.

**Mixture of past time and present time** – memory and present thoughts or experience.

**Present time** – present thoughts or experience.

- b. Identify one or two quotations that justify the time label you have chosen for each paragraph.
3. Consider how setting is used to structure the narrative. Add the labels below for any paragraphs where you think setting is an important focus.

The view of the courtyard from Harker's room

Outside the castle

Main castle area

Harker's room

4. Read the passage again and annotate or note any sentence forms that are used to help the reader imagine the horror of Harker's situation. Look back to the definitions on page 42 to help you. An example is completed below. Use the same format to write about the examples you choose.

Stoker uses a variety of sentence structures to convey a sense of horror in this passage. The single-clause sentence 'Be warned!' of Dracula's reported speech creates a sense of danger about the castle...

### 3.7 Writing about the structure of prose fiction

You have now considered the organisation of the whole text as well as its sentence structures. Writing about structure requires you to:

- establish the overall focus of the text in relation to the question set and the writer's intention
- consider the overall movement across the extract (for example, from wide focus to detail, from outside to inside, from one person or event to another)
- identify structural features using the correct terminology
- locate evidence by using quotation, line reference or paragraph reference
- comment on the effect on the reader and its link to the writer's intention.

#### Activity 9

Complete the response to the following task – it has been started for you.

'Comment on how structure is used by Stoker in this passage to convey Harker's experiences.'

This passage describes Harker's experience on his arrival at Count Dracula's castle, as recorded in his diary. This format allows Stoker to structure the passage combining the present time as Harker writes his diary and his memories, as he thinks about the strange experiences of this day.

The extract begins with a memory – 'he finished his speech' – and the past time is used so that the warnings of Count Dracula add to the reader's understanding of the fear Harker is experiencing about the things that have happened that day.

NEW PARAGRAPH: The next paragraph moves forward in time...

NEW PARAGRAPH: Stoker also uses setting to structure this extract, as the focus moves from the shared areas of the castle to Harker in his own room there, writing his diary...

NEW PARAGRAPH: Stoker uses a variety of sentence structures to convey the strangeness of Harker's experiences and the horror of his situation...

#### Writing about a sub-extract

You can apply what you have learned about structure to a shorter extract, such as a paragraph or two. To analyse a sub-extract you should ask yourself the following questions.

- 1 How is the sub-extract built? Are there distinct sections?
- 2 What is the focus of each distinct section?
- 3 How do the sub-sections work together? For example is there any contrast, repetition or link between them?
- 4 Is there a point of change or shift?
- 5 How is the extract built in terms of sentence structures?

For all these questions consider the writer's reasons for their choices.



Activity 10

Now read the second paragraph of the *Dracula* extract again. Consider the few annotations that have been made on the passage and add more of your own to answer questions 1–5 on the previous page.

Single-clause sentence - simple statement to emphasise change of setting and being alone

Past event - memory

Time changes - alternating past and present time - his present feelings are combined to show horror

When he left me I went to my room. After a little while, not hearing any sound, I came out and went up the stone stair to where I could look out towards the South. There was some sense of freedom in the vast expanse, inaccessible though it was to me, as compared with the narrow darkness of the courtyard. Looking out on this, I felt that I was indeed in prison, and I seemed to want a breath of fresh air, though it were of the night. I am beginning to feel this nocturnal existence tell on me. It is destroying my nerve. I start at my own shadow, and am full of all sorts of horrible imaginings. God knows that there is ground for my terrible fear in this accursed place! I looked out over the beautiful expanse, bathed in soft yellow moonlight till it was almost as light as day. In the soft light the distant hills became melted, and the shadows in the valleys and gorges of velvety blackness. The mere beauty seemed to cheer me. There was peace and comfort in every breath I drew. As I leaned from the window my eye was caught by something moving a storey below me, and somewhat to my left, where I imagined, from the order of the rooms, that the windows of the Count's own room would look out. The window at which I stood was tall and deep, stone-mullioned, and though weatherworn, was still complete. But it was evidently many a day since the case had been there. I drew back behind the stonework, and looked carefully out.

Change of setting - a change from being in the whole castle to being on his own in his room and nearby areas

Activity 11

Read the question and student response below. The student has made various clear points. However, there is not enough evidence or reference to the text. There is little link to the focus of the question about the writer's intention.

'Analyse how the writer uses structure to reflect changes in the narrator's mood.'

In this passage the writer uses structure to reflect the narrator's mood changing from curiosity about the building he is in, to becoming more cheerful and then finally some sense of curiosity and concern.

1. Identify the words in this response that show the candidate is keeping a focus on 'mood' as set by the question.

The opening of the extract marks a change of setting as the narrator returns to being on his own in his room. He leaves this safety and begins to explore the areas of his room, moving upwards in the castle. At this early point in the paragraph, he feels relaxed and more free which marks a shift in his mood from rather depressed to more content. There is a contrast in the two settings described, between the dark inner building of the castle and the bright natural world of the view from the window. However, another shift in the final section of the paragraph is marked as he 'leaned from the window' and his mood changes to curiosity and maybe concern at this point.

2. Which of the following does the candidate use to create an effective analysis of structure? Support your answer by finding evidence from the response.

subject-specific terminology

quotations

references to locations in the text

3. Improve the answer by adding two points about how sentence structures convey the narrator's mood. Remember to use subject-specific terminology supported by quotations or textual references.



# Mini Assessment

## Assessment objective

- Explain, comment on and analyse how writers use structure to achieve effects and influence readers, using relevant subject terminology to support their views (AO2)



## Mini Assessment 1: prose fiction

The skills you have secured in this section focus on analysing and commenting on how writers use structure to achieve effects and influence readers.

The assessment below will allow you to test your skills and review your progress in this area in preparation for exam-focused work.

Read through the final three paragraphs of the extract from *Dracula* on page 43, from 'When he left me' to the end. Then complete the following activities.

1. Identify the point where the writer changes from past to present time. How do the narrator's past experiences affect his present mood?
2. Identify the line that reflects a turning point in the narrator's mood.
3. Identify an example of the writer 'zooming in' to a particular detail.
4. Use your answers to write a more detailed answer to the question:

'How does the writer use structure to reflect the narrator's mood?'

## Mini Assessment 2: non-fiction



### 'The Walk' by Rebecca Hawkes

Read this newspaper article introducing a new film *The Walk*. It focuses on the famous high wire walker, Philippe Petit.

### *The Walk* – trailer: first look at Joseph Gordon Levitt as 'man on wire' Philippe Petit

Joseph Gordon-Levitt stars in Robert Zemeckis' forthcoming film about Philippe Petit, the man who walked between the Twin Towers of the World Trade Center

By Rebecca Hawkes

2:55PM GMT 09 Dec 2014

On August 7, 1974, a man named Philippe Petit stepped out on to a high wire, suspended between the Twin Towers of New York's World Trade Center, 1350 feet above the ground. He performed there for 45 minutes, making a total of eight passes along the wire.

The stunt – which was carried out with no official permission, and no safety net – took years of planning.

Man On Wire, a critically acclaimed documentary about Petit, was released in 2008. Now, Forrest Gump director Robert Zemeckis has turned Petit's story into a feature film, starring Joseph Gordon-Levitt as the high wire artist.

Using the latest in state-of-the-art visual effects, 3D and IMAX technology, as well as a massive set construction, Zemeckis and Gordon-Levitt have recreated Petit's historical walk. The vertigo-inducing trailer for the film, released

today on the *Telegraph's* website, depicts Gordon-Levitt as Petit, standing on top of the World Trade Center, testing the balance of a metal beam.

Given the tragic history of the Twin Towers, it's understandable that many people will feel strange seeing them recreated on film. But Gordon-Levitt and Zemeckis see *The Walk* as a tribute to the skyscrapers.

'The movie is a love letter to the Twin Towers,' says Zemeckis, in a press release. 'They're very much present in the film as characters. So it's also a celebration. In the tragic history of those buildings, this is one glorious and human moment that happened. I think that's something that's important to remember too.'

*The Walk* also stars Ben Kingsley, Charlotte Le Bon, James Badge Dale and Ben Schwartz, and will be released in October 2015.

1. Name two of the structural features that are used to begin this article.
2. Give a subtitle to each paragraph to identify the main topic. For example, the main topic of the first paragraph could be titled, 'The facts of the event'.
3. Comment on three examples of sentence forms used by the writer and how they contribute to the way the article conveys information.
4. Identify the line that reflects a turning point as the article shifts from historical information to the present time.
5. Use your answers to write a more detailed answer to the question:

'How does the writer use structure to convey information about the new film and its background?'



### Examiner tip

Remember to look at any titles/headlines, subtitles or sub-headings given by the writer to help you understand a non-fiction extract.

### Self-assessment

Look back at the work you have done in this chapter. You can now review your performance of the skills you have practised.

The skills of reading AO2 Structure are specifically tested in question 3 Paper 1 Fiction and Imaginative Writing and question 3 Paper 2 Non-fiction and Transactional Writing.

Skill	<input type="radio"/> <input type="radio"/> <input type="radio"/>
I can understand how a text is structured.	
I can identify structural features.	
I can use relevant subject terminology to comment on structure.	
I can explain how writers use structure to achieve effects.	
I can analyse how structure is used to influence the reader.	