



INTRODUCTION TO EFFECTS OF AUTHORS' METHODS

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WHAT IS KNOWLEDGE IN ENGLISH?

"Knowledge" in English isn't about historical context or the names of linguistic devices or what a specific metaphor means. "Knowledge" is about knowing how writers write and how readers read, how to develop your own interpretation, and how to critique the interpretations of others. - VERITY CARTER

THE IMPORTANCE OF EXPLORING THE EFFECTS OF AUTHORS' METHODS

"It's not about what happens to people on a page; it's about what happens to a reader in his heart and mind." -GORDON LISH

Having marked hundreds of pieces of GCSE students' writing, our team at Sophicly has found that the most likely area for a student to lose marks is when they are required to explore the effects of the authors' methods. In fact, we found that around 90% of students were losing marks in this area. The problem here is that exploring the effects of the authors' methods can be worth 20% in literature and even more in language; and did you know that because you need around 85% to score a grade 9, if you lose 20% of your marks, you are pretty much guaranteed to lose out on the opportunity to score the grade 9?

So, how can we go about understanding how to write about the authors' methods? A good start is to understand why authors might want to write in the first place.

WHY I WRITE by ISABEL ALLENDE

'I need to tell a story. It's an obsession. Each story is a seed inside of me that starts to grow and grow, like a tumor, and I have to deal with it sooner or later. Why a particular story? I don't know when I begin. That I learn much later.

Over the years I've discovered that all the stories I've told, all the stories I will ever tell, are connected to me in some way...

...I only know that in a subtle way or in a hidden way, I want to have an impact on the reader's heart and mind.

I think it might surprise my readers to know how picky I am with language. How I read aloud a paragraph, and if there are words repeated, I don't like it. I go through the translation into English line by line. The translator sends me every twenty or thirty pages, and if I see a word that doesn't exactly match my meaning, I go to the dictionary. It's so





important for me, finding the precise word that will create a feeling or describe a situation. I'm very picky about that because it's the only material we have: words. But they are free. No matter how many syllables they have: free! You can use as many as you want, forever.

*Reading in English, living in English, has taught me to make language as beautiful as possible, but precise. Excessive adjectives, excessive description— skip it, it's unnecessary. Speaking English has made my writing less cluttered. I try to read *House of the Spirits* now, and I can't. Oh my God, so many adjectives! Why? Just use one good noun instead of three adjectives.*

When I tell the story of slavery, I tell it from the slave's point of view. I also go into the master's heart. I want my reader to feel the slave, to understand what it is to not have freedom.'

Language: that is what matters to me. Telling a story to create an emotion, a tension, a rhythm—that is what matters to me.

ISABEL ALLENDE'S ADVICE FOR WRITERS

- It's worth the work to find the precise word that will create a feeling or describe a situation. Use a thesaurus, use your imagination, scratch your head until it comes to you, but find the right word.
- When you feel the story is beginning to pick up rhythm—the characters are shaping up, you can see them, you can hear their voices, and they do things that you haven't planned, things you couldn't have imagined—then you know the book is somewhere, and you just have to find it, and bring it, word by word, into this world.
- When you tell a story in the kitchen to a friend, it's full of mistakes and repetitions. It's good to avoid that in literature, but still, a story should feel like a conversation. It's not a lecture.

WHY I WRITE by DAVID BALDACCI

If writing were illegal, I'd be in prison. I can't not write. It's a compulsion.

When the sentences and the story are flowing, writing is better than any drug. It doesn't just make you feel good about yourself. It makes you feel good about everything.

It can go the other way, too. When you're deleting page after page, and you just can't make the characters work, and you're running up against deadlines, it's not nearly as euphoric. But actually sitting there and conceiving story ideas and plotting—it's the coolest profession in the world. I'm paid to daydream.

...

Some of the best fiction I ever came up with was as a lawyer.





You know who wins in court? The client whose lawyer tells better stories than the other lawyer does. When you're making a legal case, you can't change the facts. You can only rearrange them to make a story that better enhances your client's position, emphasizing certain things, deemphasizing others. You make sure the facts that you want people to believe are the most compelling ones. The facts that hurt your case are the ones you either explain away or hide away. That's telling a story.

WHAT IS LITERATURE?

Literature consists of fiction, nonfiction, and poetry that responds creatively to universal human experiences as well as the complexities and contradictions of the religious, social, and political issues of a particular time period. Literature compels us to confront and learn about other people who may be different from us, to confront and learn about ourselves, and ultimately to ponder what it means to be a human being in this difficult and uncertain world.

WHAT IS STORY?

A story is a series of events that fit together in such a way as to teach a value; the primary way human beings apprehend reality - ROBERT MCKEE

"Good stories," according to author Tim O'Brien, "deal with our moral struggles, our uncertainties, our dreams, our blunders, our contradictions, our endless quest for understanding. Good stories do not resolve the mysteries of the human spirit but rather describe and expand upon those mysteries."

WHAT DO WE MEAN BY EFFECTS OF AUTHOR'S METHODS?

The experience of emotions is the most compelling reason we go to the movies, watch television, play video games, read novels, and attend plays and sporting events. And yet, emotional response is a subject too often overlooked. - KARL IGLESIAS

The effects of the author's methods refer to three key ideas:

- how and what the author's techniques/methods make the readers
 - focus on
 - think about
 - feel (emotions) - this is the primary effect, and the key emotional effect is empathy.

Frank Capra once said, *"The whole thing is you've got to make them care about somebody."*

Notice how the following quotes try to get us to empathise with the characters:





“But these girls aren’t cheap labour- they’re people.” Sheila, *An Inspector Calls*

“Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it.” The Monster, *Frankenstein*

‘Life’s but a walking shadow, a poor player.’ Macbeth

You can explore effects of authors’ methods in more depth in the Sophicly Analysis Mastery Toolkit in the library by clicking [here](#).

WHY MIGHT AN AUTHOR WANT TO AFFECT THE READER?

Emotional contact with the reader is the only strategy for success. - KARL IGLESIAS

As Isabel Allende said, ‘...in a subtle way or in a hidden way, I want to have an impact on the reader’s heart and mind.’

The Ancient Roman orator, Cicero, said that language should ‘please, teach and move’.

George Saunders said, ‘I always like to invoke the idea of a roller-coaster designer and say that I hope the reader has an intense experience that she can’t quite articulate afterwards.’

And behind much of J.B. Priestley’s writings lie the following ideas:

"We cannot go forward and build up this new world order, and this is our war aim, unless we begin to think differently; one must stop thinking in terms of property and power and begin thinking in terms of community and creation. Take the change from property to community. Property is the old-fashioned way of thinking of a country as a thing and a collection of things in that thing, all owned by certain people and constituting property; instead of thinking of a country as the home of a living society, with the community itself as the first test."

Although it is frequently disputed whether writers should or should not attempt to convey a message or meaning in their works, many classic works of literature can at least be read as having some sort of meaning intended for the reader.

It follows, therefore, that if the author wants us to see particular issues or aspects of human life from a particular perspective, they need to guide the reader towards that particular viewpoint through the techniques they choose in their writing.

REMEMBER THAT THE PRIMARY EFFECT IS EMPATHY

So much of the study of literature comes down to being able to empathise with the people and characters in the story or poem you are reading. In our definition of literature, we said it is a subject that ‘consists of fiction, nonfiction, and





poetry that responds creatively to universal human experiences as well as the complexities and contradictions of the religious, social, and political issues of a particular time period. Literature compels us to confront and learn about other people who may be different from us, to confront and learn about ourselves, and ultimately to ponder what it means to be a human being in this difficult and uncertain world.'

The reader wants to understand not only what the character wants but why. All behaviour is motivated. Motivation is the mental force that makes us act, the why of every behaviour. When the reader understands why a character behaves a certain way, whether immediately and at the end, it makes for a more satisfying experience. Therefore, empathy is the most powerful tool to help you grasp literature; it focuses on compassion, an emotional skill that gives us the ability to put ourselves in someone else's shoes— it lets us take other people's perspectives, comprehend their mental state, understand what they are experiencing and to reflect back that understanding. Robert Mckee also calls empathy 'The love of humanity-a willingness to empathize with suffering souls, to crawl inside their skins and see the world through their eyes.'

Simply put, the author's techniques are methods for helping the reader empathize with the characters, particularly the protagonist; understanding the protagonist is critical because the story revolves around them; the protagonist's journey IS the story. In order to empathise with the characters and explore the human issues in the text, you need to put yourself in the shoes of the characters and try to understand why they do what they do – this applies for both 'good' and 'evil' characters. Yes, even evil characters! If a character is portrayed as having evil qualities like Macbeth and Lady Macbeth, you need to try and figure out what it is that causes them to be like that; could they have behaved in any other way? Or, were they forced to behave the way they did because of some forces that were simply out of their control?

TIP: If you are stuck on what to write about in terms of effects, you can almost always rely on exploring the methods the author uses to create empathy for their characters.

WHAT IS THE PURPOSE OF THE AUTHOR'S TECHNIQUES?

Authors make specific choices regarding language, structure, and form to help us understand the protagonist, with the ultimate goal being to convey a specific meaning, such as a particular perspective on human life, raising questions about specific topics or imparting a value.

Writers attempt to achieve their objectives by drawing our attention to specific ideas (also referred to as themes) and then influencing our emotional reactions to those ideas and themes. Our perceptions and ideas are frequently influenced by the way we feel about things, so if an author wants you to think in a particular way about something, they may try to affect your emotions in specific ways, although we may occasionally feel a certain way about a subject that the author did not intend.

NOTE: All of the above also means that the techniques authors choose will always reflect on and help us understand their themes. For example, Mary Shelley chose the gothic genre, *Frankenstein*, because she wanted to explore the Victorian fear of the power of science. The gothic is suitable because it's frequently employed to explore societal anxieties regarding a particular subject. In another example, William Golding wrote *Lord of the Flies* in the dystopian genre because the story is about his fears of a future nuclear war in Europe. Again, the dystopian genre is about exploring the author's vision of a bleak future for humanity.





The major categories of authors' techniques include the following:

- Form, eg., novels, novellas, plays, poems, essays, articles, speeches, letters, leaflets
- Genre, eg., gothic, adventure, science fiction, etc
- Structure, eg., form, character, plot, theme, setting, etc
- language, eg., linguistic devices such as metaphors, simile, onomatopoeia, as well as sentence forms, words, punctuation, etc

It should be noted that the terms listed above are not completely fixed; when discussing tragedy, for instance, one person may refer to it as a form, while another may refer to it as a plot structure. Similarly, an article may be referred to as both a form and a genre, so be sure to be crystal clear with the reader (especially your examiner) about what you mean when you use these terms.

However, each of these techniques, right down to the author's choice of punctuation, has the potential to influence the reader's emotions, thoughts, and focus. Therefore, it is important to approach your analysis under the assumption that the author chose each and every technique for a reason, and it is also crucial that you think carefully about which techniques you are using in your writing and why; think deeply about what you want to say to your reader and how you want them to view your ideas; then choose the techniques that will help you achieve those goals; the trick here is to develop your understanding of authors' techniques and practise using them in your writing.

WHAT IS STRUCTURE?

Before we look at definitions for structure, it is important to realise that, as we have already seen in literature and language, definitions, although important, are not always concrete; in fact, they can often be quite fluid.

Have a look at what writing teacher Dwight Swaine had to say about structure in his book *Techniques of the Selling Author*:

'A story is a complex thing. Its materials demand skill in their manipulation. Story components, in turn, don't stand alone, nor yet hang in a vacuum. There's no such thing as plot, per se, or character, or setting. Neither is story merely words or language . . . let alone style, or symbol, or imagery, or structure. The experts do us badly here. Too often, they give the impression that a single player makes a ball team.'

His point is that, in his view, at least, all the elements of language, structure and form are intertwined and connected to each other; you can think of a story as a spider's web; all the elements of the story are connected to a central theme, and when one part is affected, all parts feel the ripples of those effects.

Notice in the following example, how one of our students, Taha, has linked a number of techniques such as genre, focus, and characterisation to explore a mix of the author's effects when analysing an extract about *Jaws*:

*The author combines the horror and mystery genres to create a blend of **suspense**, **shock**, and violence. Right from the start of the extract, we observe the author using the mystery genre when he withholds information from his character, whom he refers to as 'the boy', about the fish but does not withhold it from the reader; this creates*





suspense from being helpless to assist or warn the boy of imminent danger. It can be noted here that the author specifically places an ordinary boy in this situation to elicit more **empathy**, which in effect amplifies the **suspense**. Furthermore, The author keeps switching between the point of view of the boy and the fish to **keep the reader on edge** and constantly remind them of the danger the boy is in. Then, the author uses the signature technique of splitting the **surprise** that ends the **suspense** into a two-part sequence. First the boy stopped paddling and 'the fish passed beneath him', and then he resumed his paddling. The first part **lulls the reader into a false sense of security**, and then the next part shatters it.

When the fish chomps down on the boy, **a gruesome scene is created** of the boy's deformed and degenerated body; deformity being a common theme in the horror genre. To build on the horror genre, the author also creates an ominous setting, describing the water as 'murky with motes of vegetation'.

SO, WHAT IS STRUCTURE? DEFINITION 1

According to Robert Mckee, *STRUCTURE* is a selection of events from the characters' life stories that are composed into a strategic sequence to arouse specific emotions and express a specific view of life.

WHAT IS STRUCTURE? DEFINITION 2

STRUCTURE is the author's deliberate and systematic arrangement of ALL the elements of their writing, including information, characters, events, beginning, middle, and end, so as to UNITE THEM THROUGH THE CONTROLLING CONCEPT (CENTRAL THEME) and most effectively convey the main concepts they want their readers/audience to comprehend or consider in depth. - SOPHICLY

BASIC ELEMENTS OF STRUCTURE

When you focus on structure in discussing a literary work, you are examining the way the parts fit together to form a unified meaning. Examining the structure often proves an excellent means to understanding a short story, novel, poem, or play and also provides a good way to approach a written literary analysis.

The basic elements of structure include the following:

- plot and its key components, conflict and resolution.
- patterns of contrast and repetition
- characterisation
- setting





However, as we said previously, structure is a complex thing to define, and so we will explore various elements of structure in more depth as we progress through this programme.

PRINCIPLES OF EFFECTS: STORIES AIM TO EVOKE AN EMOTIONAL RESPONSE

Literature (fiction, nonfiction, stories, and poetry) enables us to enter other worlds and vicariously experience the struggles and eventual triumphs or failures of the characters. We can come away unharmed yet still filled with the emotional power of the experience. This is what Aristotle meant by "catharsis": we are emotionally purified by sorrow, by laughter, and by sheer adrenaline, having accompanied the fictional protagonists through their various emotional crucibles. Emotions are also the primary effects that the author is trying to achieve over the reader/audience. In other words, if you are struggling to think of what to say about the author's effects, chances are you can fall back on exploring the emotional effects the author's writing has on the reader.

As Isabel Allende said, '...I only know that in a subtle way or in a hidden way, I want to have an impact on the reader's heart and mind.'

And, remember, that the key emotion, above all, is empathy, the emotion that makes us feel as though we are connected to the protagonist and are experiencing the same things they do.

'We kind look after each other.' George, *Of Mice and Men*

'Man is not truly one but truly two.' Dr. Jekyll, *Strange Case of Dr. Jekyll and Mr. Hyde*

'...you all want to be the sea. But you're not the sea, you're just a raindrop.' Pigeon, *Pigeon English*

EXAMPLE EFFECTS: TRAGEDY

Each technique has its own effects, but authors can choose to use a technique for its traditional effects or to subvert our expectations in order to achieve a more specific and unique effect. Therefore, it is extremely useful to develop an understanding of the general sorts of effects authors' methods may have; for example, the gothic genre evokes fear; heroic characters generate admiration, and multiple short sentences in succession can portray a sense of panic. However, we need to remain open to the fact that each piece of writing is unique and that authors love to surprise their readers with twists and turns that we may not have seen coming - and you should do the same in your writing.

Aristotle suggests, for instance, that a true tragedy will evoke specific emotions (pity and fear) in its audience.

Think about what happens to a person who walks into an amphitheatre to vicariously experience, say, the blinding of Oedipus Rex (or the degradation of King Lear). What do we experience when we are reading or viewing the play? Aristotle called it catharsis, a word that endures in the English language. He defined it as "the purging of emotions of





pity and fear.”

Pity is what we experience when we identify with another human being and feel his or her pain. It draws us closer to the fallen protagonist. But we also feel fear. We are afraid that the forces that control the universe could descend upon us and doom us to the same fate of suffering and death. It is fear that drives us away from the protagonist, reminding us of the vulnerability of all humans, in order to, perhaps, encourage us to learn from the mistakes of the protagonists.

HOW SENTENCE LENGTH AFFECTS READABILITY

Skilled writers understand that sentence length is a powerful way to affect their readers' experience. Texts with lots of long sentences will exhaust your readers, but sometimes authors actually want this. Read the following three paragraphs written as a single sentence each in *Jamaica Inn* by Daphne du Maurier. In this section, a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

Observe how the lengthy, intricate sentences reflect the exhaustion the characters in the scene feel as a result of their difficult circumstances.

On the other hand, texts with lots of short sentences will create a choppy, disjointed reading experience, however, again, there may be times where the author actually desires this because it reflects a particular theme in their text; look at the following example in a story called *Abandoned* about a plane crash written by Sophicly student, Ahmad:

There was weeping and screaming. There were whispers of silent prayers. And then there was the thundering silence that followed. The aircraft had torn apart, separating me from everyone else onboard.

HOW GENRE/Form AFFECTS SENTENCE LENGTH





The writer's genre should drive the average sentence length target. Here, by genre, we mean the type of writing in a general sense: academic, young adult fiction, creative non-fiction, etc. For example, writers of different genres use very different average sentence lengths, depending on whether their primary aim is to inform or entertain.

For instance, Young Adult authors tend to use the shortest sentence lengths, which makes sense as their writing needs to be easily accessible to younger readers. At the other extreme, Popular Science writers such as Richard Dawkins and Stephen Hawkins average 20 words per sentence. They're explaining more complex topics to a more mature audience.

If you want to write a page-turner for general audiences without specialized academic knowledge, then stick to the shorter sentence lengths favored by Thriller and Science Fiction writers. However, remember to vary the length depending on the key idea of the sentence and to keep the reader interested. For academic style writing such as analytical writing, you will need to focus on writing longer, more complex sentences than you will, in general, for creative writing.

WHICH SENTENCE LENGTH SHOULD YOU USE?

There's a correlation between readability and sentence length. As average sentence lengths increase, the grade level (number of years of education) required to read the text also increases.

Most published fiction has an average grade/year level of 4 to 6. That means it's accessible to ages 9 to 12. Authors who want their writing to be accessible to a mass market audience tend to write at those grade levels, and many beginner fiction writers are amazed by how low their target grade level should be.

As a general rule, however, creative writing, whether that is fiction or non-fiction, should feature a variety of sentence lengths, including short, medium and long, to reflect the themes and ideas of the particular scene.

Analytical writing, on the other hand, as you practise in both English language and literature, is supposed to be a mature, sophisticated style of writing, which therefore requires you to write in longer, more complex sentences to give your ideas a more sophisticated, detailed and complex feel.

You can increase your sentence length by using coordinating conjunctions like "and" or "but" to join sentences with similar ideas.

HOW DO I STRUCTURE A PARAGRAPH TO INCLUDE EFFECTS?

There are a variety of techniques available to you to structure your paragraphs; one of the most popular is PEE, or one of its variations, such as PEEZL, PETAL, PETER, PEAK and so on. While all of these techniques have their advantages and benefits, they also have their limitations, such as not helping you focus on close analysis, the effects of the author's methods, and the meaning those effects create.





Later on in this programme, we will explore the details of the mark scheme, but essentially, you will need to ensure you include each of the following in each of your paragraphs if you want to score a minimum of grade 7:

- Technical terminology
- Evidence (quote) + minor effect
- Close analysis (zoom in perceptively)
- Effects on the reader/audience (emotions, what does the author make us focus on, think about)
- Author's purpose* (not necessary for language)

Let's read a sample 100% paragraph about *A Christmas Carol* by Charles Dickens:

In the second stave, however, Dickens provides a contrasting, more sympathetic view of Scrooge, who, although depicted as a "squeezing, tearing, covetous, old sinner" in the first stave, is revealed to have been negatively shaped by his own traumatic childhood experiences. Dickens structures the plot (which we may classify as a 'redemption plot structure') in such a way that he elicits a dislike for Scrooge's character from the outset when he is portrayed as a Malthusian capitalist, but then we begin to understand the roots of his greed through a flashback in Stave 2 when we explore his hidden personal tragedies, such as his dysfunctional relationship with his father, the death of his sister, and the breakdown of his relationship with Belle. In fact, Belle famously says to Scrooge, "another idol has displaced me... a golden one", to which Scrooge cannot avoid denial because when he sees Belle, he is reminded of his greed; here, Dickens uses a religious allusion (the golden calf constructed by the Israelites as an object of worship) to illustrate that Scrooge's love of money caused him to lose Belle and, therefore, his sole source of happiness. Nonetheless, the combination of his childhood, adolescent, and early adult experiences compels us to pity Scrooge because we realise that, rather than him being inherently immoral, he was effectively driven to acquire a deep mistrust of mankind and to seek solace in money, his "golden idol" through events that were out of his control. Additionally, we can infer that Dickens intentionally structured the novella in this manner to teach the readers a lesson; he wants the readers to understand that it is not just the capitalists who need to change their 'tight-fisted' ways, but that empathy may be the key to understanding everyone, even those who mistreat us, as their negative behaviours may simply be a mask for painful traumas deep within them. Furthermore, Dickens' religious reference to the 'golden calf' may also be emblematic of the collapse in the moral authority of traditional institutions, such as the church, as a consequence of capitalism's impact.

HOW DO I STRUCTURE A PARAGRAPH TO INCLUDE EFFECTS?

Your paragraphs, at minimum, need to include the following:

- TECHNICAL TERMINOLOGY
- EVIDENCE (QUOTE)
- CLOSE ANALYSIS (ZOOM IN PERCEPTIVELY)
- EFFECTS ON THE READER/AUDIENCE (EMOTIONS, WHAT DOES THE AUTHOR MAKE US FOCUS ON, THINK ABOUT)
- MEANING CREATED BY EFFECTS / AUTHOR'S PURPOSE* (*NOT NECESSARY FOR LANGUAGE)
- BONUS - TRANSITIONAL PHRASES

Let's read a sample 100% paragraph about *A Christmas Carol* by Charles Dickens:





In the second stave, however, Dickens provides a contrasting, more sympathetic view of Scrooge, who, although depicted as a squeezing, tearing, covetous, old sinner in the first stave, is revealed to have been negatively shaped by his own traumatic childhood experiences. Dickens structures the plot (which we may classify as a 'redemption plot structure') in such a way that he elicits a dislike for Scrooge's character from the outset when he is constructed as a symbol of Malthusian capitalism, but then we begin to understand the roots of his greed through a flashback in Stave 2 where we explore his hidden personal tragedies, such as his dysfunctional relationship with his father, the death of his sister, and the breakdown of his relationship with Belle. In fact, Belle famously says to Scrooge, 'another idol has displaced me... a golden one', to which Scrooge cannot avoid denial because when he sees Belle, he is reminded of his greed; here, Dickens employs a religious allusion (the golden calf constructed by the Israelites as an object of worship) to illustrate that Scrooge's love of money caused him to lose Belle and, therefore, his sole source of happiness. Nonetheless, the combination of his childhood, adolescent, and early adult experiences compels us to pity Scrooge because we realise that, rather than him being inherently immoral, he was effectively driven to acquire a deep mistrust of mankind and to seek solace in money, his 'golden idol' through events that were out of his control. Consequently, we can infer that Dickens intentionally structured the novella in this manner to teach the readers a lesson; he wants the readers to understand that it is not just the capitalists who need to change their 'tight-fisted' ways, but that empathy may be the key to understanding everyone, even those who mistreat us, as their negative behaviours may simply be a mask for painful traumas deep within them. Furthermore, Dickens' religious reference to the 'golden calf' may also be emblematic of the collapse in the moral authority of traditional institutions, such as the church, as a consequence of capitalism's impact.

HOW DO I STRUCTURE A PARAGRAPH TO INCLUDE EFFECTS? TTECEA

The Sophicly students worked together to determine how to improve on the traditional PEE paragraph structure and they came up with TTECEA, which stands for the following:

- TOPIC SENTENCE (POINT)
- TECHNICAL TERMINOLOGY
- EVIDENCE (QUOTE)
- CLOSE ANALYSIS (ZOOM IN PERCEPTIVELY)
- EFFECTS ON THE READER/AUDIENCE (EMOTIONS, WHAT DOES THE AUTHOR MAKE US FOCUS ON, THINK ABOUT)
- AUTHOR'S PURPOSE / MEANING CREATED BY EFFECTS

Let's read a sample 100% answer from a language question:

In this passage, it is conceivable to interpret the storm as a mirror of Alex's personality or even as a metaphor for his emotional anguish at his mother's illness. For instance, Isabelle Allende seems to use a semantic field of violence in 'lashing... roaring... furious... pounding... tangled', which may be intended to represent Alex's unsettled mental state concerning his mother's ailment. In particular, the verb 'lashing' may suggest to the reader that Alex desires to 'lash' out in response to the emotional agony he is experiencing as a consequence of his mother's apparent impending demise. Similarly, the adjective 'furious' might indicate that it is not the ocean which is 'furious,' but rather Alex's inner emotion that the author is projecting onto the environment to assist the reader in comprehending his dire situation. Furthermore, the author's usage of semantic field ties back to the "black bird" at the opening of the extract, which we





may argue symbolises his mother's death via the colour "black." As a result, when we consider all of these methods together, we can see Allende is aiming to evoke sympathy or possibly empathy from the reader, because we can all identify with the experience of losing a loved one.

SENTENCE STARTERS FOR GRADE 9 ANALYSIS

[TOPIC SENTENCE ABOUT ONE OF THE TEXT'S THEMES]

As an example, the author/[AUTHOR'S NAME] (seems) to utilise [NAME OF TECHNIQUE] in [SHORT QUOTATION] which may be intended to [VERB TO INDICATE EFFECTS] + [MORE DETAIL + THEMATIC EXPLORATION]

In particular, the [TYPE OF WORD + QUOTE] perhaps [VERB TO INDICATE EFFECTS] ... [EMOTIONAL EFFECTS] + [DETAIL].

