



'CHINESE CINDERELLA' BY ADELINE YEN MAH

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
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- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

Table of Contents

FROM 'CHINESE CINDERELLA' BY ADELINE YEN MAH	3
FROM A GAME OF POLO WITH A HEADLESS GOAT, EMMA LEVINE	6
100% ESSAY STRUCTURE OVERVIEW	8
ESSAY PLAN: PART A	9
ESSAY PLAN: PART B	10
STEP 1a: OUTLINING - Complete Your 100% Essay Outline	11
STEP 1b: OUTLINING - Complete Your 100% Essay Outline	15





STEP 2: ADDING DETAIL-Complete the TTECEA Checklist for Detail	19
STEP 3: REVISING - Revise Your Essay	20
STEP 4: EDITING - Edit Your Essay	21
STEP 5a: FROM 'CHINESE CINDERELLA BY ADELINE YEN MAH	22
STEP 5b: 'CHINESE CINDERELLA' BY ADELINE YEN MAH AND 'A GAME OF POLO WITH A HEADLESS GOAT' BY EMMA LEVINE	23





FROM 'CHINESE CINDERELLA' BY ADELINE YEN MAH

Growing up in a wealthy family in 1950s Hong Kong, Mah should have had an enviable childhood, but she was rejected by her dominating stepmother and despised by her brothers and sisters. She was sent to a boarding school and left there. In this extract from her autobiography she relates one of the few occasions when she went home.

Time went by relentlessly and it was Saturday again. Eight weeks more and it would be the end of term ... in my case perhaps the end of school forever.

Four of us were playing Monopoly. My heart was not in it and I was losing steadily. Outside it was hot and there was a warm wind blowing. The radio warned of a possible typhoon the next day. It was my turn and I threw the dice. As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache.

'Adeline!' Ma-mien Valentino was calling.

'You can't go now,' Mary protested. 'For once I'm winning. One, two, three, four. Good! You've landed on my property. Thirty-five dollars, please. Oh, good afternoon, Mother Valentino!'

We all stood up and greeted her.

'Adeline, didn't you hear me call you? Hurry up downstairs! Your chauffeur is waiting to take you home!'

Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time. Father's chauffeur assured me everyone was healthy.

'Then why are you taking me home?' I asked.

'How should I know?' he answered defensively, shrugging his shoulders. 'Your guess is as good as mine. They give the orders and I carry them out.'

During the short drive home, my heart was full of dread and I wondered what I had done wrong. Our car stopped at an elegant villa at mid-level, halfway up the hill between the peak and the harbour.

'Where are we?' I asked foolishly.

'Don't you know anything?' the chauffeur replied rudely. 'This is your new home. Your parents moved here a few months ago.'

'I had forgotten,' I said as I got out.

Ah Gum opened the door. Inside, it was quiet and cool.

'Where is everyone?'





'Your mother is out playing bridge. Your two brothers and Little Sister are sunbathing by the swimming-pool. Your father is in his room and wants to see you as soon as you get home.'

'See me in his room?' I was overwhelmed by the thought that I had been summoned by Father to enter the Holy of Holies — a place to which I had never been invited. Why? ...

Timidly, I knocked on the door. Father was alone, looking relaxed in his slippers and bathrobe, reading a newspaper. He smiled as I entered and I saw he was in a happy mood. I breathed a small sigh of relief at first but became uneasy when I wondered why he was being so nice, thinking, Is this a giant ruse on his part to trick me? Dare I let my guard down?

'Sit down! Sit down!' He pointed to a chair. 'Don't look so scared. Here, take a look at this! They're writing about someone we both know, I think.'

He handed me the day's newspaper and there, in one corner, I saw my name ADELINE YEN in capital letters prominently displayed.

'It was announced today that 14-year-old Hong Kong schoolgirl ADELINE JUN-LING YEN of Sacred Heart Canossian School, Caine Road, Hong Kong, has won first prize in the International Play-writing Competition held in London, England, for the 1951—1952 school year. It is the first time that any local Chinese student from Hong Kong has won such a prestigious event. Besides a medal, the prize comes with a cash reward of FIFTY ENGLISH POUNDS. Our sincere congratulations, ADELINE YEN, for bringing honour to Hong Kong. We are proud of you'.

Is it possible? Am I dreaming? Me, the winner?

'I was going up the lift this morning with my friend C.Y. Tung when he showed me this article and asked me, 'Is the winner Adeline Jun-ling Yen related to you? The two of you have the same uncommon last name.' Now C.Y. himself has a few children about your age but so far none of them has won an international literary prize, as far as I know. So I was quite pleased to tell him you are my daughter. Well done!'

He looked radiant. For once, he was proud of me. In front of his revered colleague, C.Y. Tung, a prominent fellow businessman also from Shanghai, I had given him face. I thought, Is this the big moment I have been waiting for? My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars.

'Tell me, how did you do it?' he continued. 'How come you won?'

'Well, the rules and regulations were so very complicated. One really has to be dedicated just to understand what they want. Perhaps I was the only one determined enough to enter and there were no other competitors!'

He laughed approvingly. 'I doubt it very much but that's a good answer.'

'Please, Father,' I asked boldly, thinking it was now or never. 'May I go to university in England too, just like my brothers?'

'I do believe you have potential. Tell me, what would you study?'





My heart gave a giant lurch as it dawned on me that he was agreeing to let me go. How marvellous it was simply to be alive! Study? I thought. Going to England is like entering heaven. Does it matter what you do after you get to heaven?

But Father was expecting an answer. What about creative writing? After all, I had just won first prize in an international writing competition!

'I plan to study literature. I'll be a writer.'

'Writer!' he scoffed. 'You are going to starve! What language are you going to write in and who is going to read your writing? Though you may think you're an expert in both Chinese and English, your Chinese is actually rather elementary. As for your English, don't you think the native English speakers can write better than you?'

I waited in silence. I did not wish to contradict him.

'You will go to England with Third Brother this summer and you will go to medical school. After you graduate, you will specialise in obstetrics. Women will always be having babies. Women patients prefer women doctors. You will learn to deliver their babies. That's a foolproof profession for you. Don't you agree?'

Agree? Of course I agreed. Apparently, he had it all planned out. As long as he let me go to university in England, I would study anything he wished. How did that line go in Wordsworth's poem? Bliss was it in that dawn to be alive.

'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.'





FROM A 'GAME OF POLO WITH A HEADLESS GOAT' BY EMMA LEVINE

Levine travelled throughout Asia researching and filming unusual sports. In this passage she writes about a donkey race in Karachi, Pakistan.

We drove off to find the best viewing spot, which turned out to be the crest of the hill so we could see the approaching race. I asked the lads if we could join in the 'Wacky Races' and follow the donkeys, and they loved the idea. 'We'll open the car boot, you climb inside and point your camera towards the race. As the donkeys overtake us, we'll join the cars.' 'But will you try and get to the front?' 'Oh yes, that's no problem.'

The two lads who had never been interested in this Karachi sport were suddenly fired up with enthusiasm. We waited for eternity on the brow of the hill, me perched in the boot with a zoom lens pointing out. Nearly one hour later I was beginning to feel rather silly when the only action was a villager on a wobbly bicycle, who nearly fell off as he cycled past and gazed around at us.

Several vehicles went past, and some donkey-carts carrying spectators. 'Are they coming?' we called out to them. 'Coming, coming,' came the reply. I was beginning to lose faith in its happening, but the lads remained confident.

Just as I was assuming that the race had been cancelled, we spotted two approaching donkey-carts in front of a cloud of fumes and dust created by some fifty vehicles roaring up in their wake. As they drew nearer, Yaqoob revved up the engine and began to inch the car out of the lay-by. The two donkeys were almost dwarfed by their entourage; but there was no denying their speed — the Kibla donkey is said to achieve speeds of up to 40 kph, and this looked close. The two were neck-and-neck, their jockeys perched on top of the tiny carts using their whips energetically, although not cruelly.

The noise of the approaching vehicles grew; horns tooting, bells ringing, and the special rattles used just for this purpose (like maracas, a metal container filled with dried beans). Men standing on top of their cars and vans, hanging out of taxis and perched on lorries, all cheered and shouted, while the vehicles jostled to get to the front of the convoy.

Yaqoob chose exactly the right moment to edge out of the road and swerve in front of the nearest car, finding the perfect place to see the two donkeys and at the front of the vehicles. This was Formula One without rules, or a city-centre rush hour gone anarchic; a complete flouting of every type of traffic rule and common sense.

Our young driver relished this unusual test of driving skills. It was survival of the fittest, and depended upon the ability to cut in front of a vehicle with a sharp flick of the steering wheel (no lane discipline here); quick reflexes to spot a gap in the traffic for a couple of seconds; nerves of steel, and an effective horn. There were two races — the motorised spectators at the back; in front, the two donkeys, still running close and amazingly not put off by the uproar just behind them. Ahead of the donkeys, oncoming traffic — for it was a main road — had to dive into the ditch and wait there until we had passed. Yaqoob loved it. We stayed near to the front, his hand permanently on the horn and his language growing more colourful with every vehicle that tried to cut in front. ...

The road straightened and levelled, and everyone picked up speed as we neared the end of the race. But just as they were reaching the finishing line, the hospital gate, there was a near pile-up as the leading donkey swerved, lost his footing and he and the cart tumbled over. The race was over.





And then the trouble began. I assumed the winner was the one who completed the race but it was not seen that way by everyone. Apart from the two jockeys and 'officials' (who, it turned out, were actually monitoring the race) there were over a hundred punters who had all staked money on the race, and therefore had strong opinions. Some were claiming that the donkey had fallen because the other one had been ridden too close to him. Voices were raised, fists were out and tempers rising. Everyone gathered around one jockey and official, while the bookmakers were trying to insist that the race should be re-run.

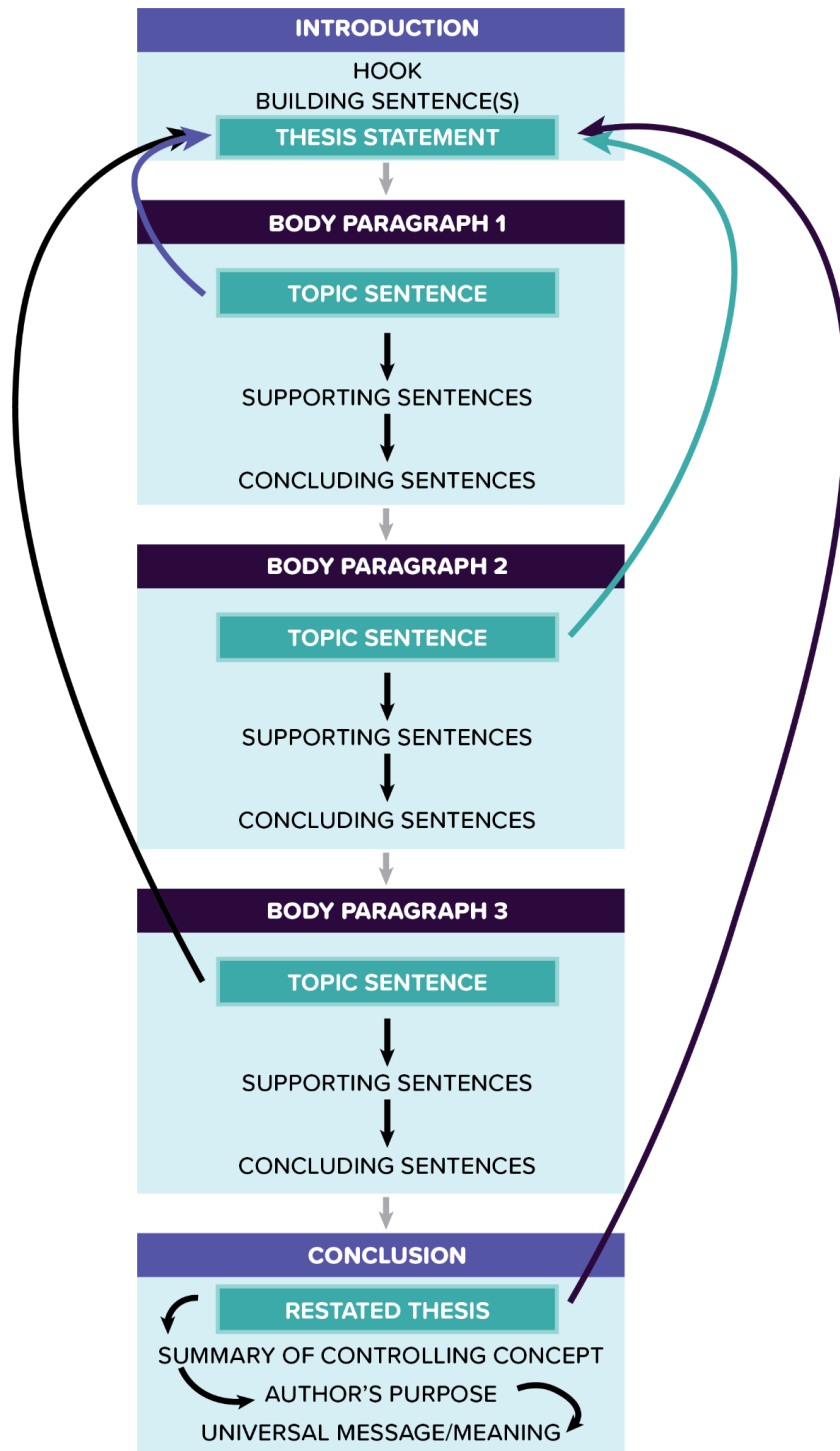
Yaqoob and Iqbal were nervous of hanging around a volatile situation. They agreed to find out for me what was happening ordering me to stay inside the car as they were swallowed up by the crowd. They emerged sometime later. 'It's still not resolved,' said Iqbal, 'but it's starting to get nasty. I think we should leave.' As we drove away, Yaqoob reflected on his driving skills. 'I really enjoyed that,' he said as we drove off at a more sedate pace. 'But I don't even have my licence yet because I'm underage!'

They both found this hilarious, but I was glad he hadn't told me before; an inexperienced, underage driver causing a massive pile-up in the middle of the highstakes donkey race could have caused problems.





100% ESSAY STRUCTURE OVERVIEW





ESSAY PLAN: PART A

1. Introduction

- Introduce 'Chinese Cinderella' as an autobiographical work
- Outline the focus of analysis: form, language, and structure

2. Form

- Discuss the autobiographical form and first-person narration
- Analyse the effect on reader engagement
- Provide quotations as evidence (e.g., lines 2, 14, and 22)

3. Language

- Discuss the use of imagery, similes, and rhetorical questions
- Analyse how language captures emotional states and relationships
- Provide quotations as evidence (e.g., lines 6-7, 30, 22, 49-50)

4. Structure

- Discuss the intricate dynamics within Yen Mah's family
- Analyse moments of emotional complexity (e.g., ambivalence towards her father and struggle with identity and belonging)
- Provide quotations as evidence (e.g., lines 22, 48, 72-73)

5. Conclusion

- Summarise how form, language, and structure contribute to an immersive and emotionally resonant reading experience
- Reiterate the protagonist's journey from fear and anxiety to hope and determination





ESSAY PLAN: PART B

1. Introduction

- Introduce the texts and their unique settings
- Outline the focus on form, language, and structure in relation to emotions and themes

2. Form

- Discuss the first-person narrative form in both texts
- Analyse the emotional connection with the reader
- Provide quotations as evidence (e.g., Yen Mah's 'I felt as though I was the only one left in the world' and Levine's 'Yaqoob loved it')

3. Language

- Discuss the contrasting language techniques in both works
- Analyse how language evokes different emotions in the reader
- Provide quotations as evidence (e.g., Yen Mah's 'The moon had hidden herself behind a bank of clouds' and Levine's 'rush hour gone anarchic')

4. Structure

- Discuss the distinct structures of both texts
- Analyse the impact on reader's emotions and understanding of the texts' messages
- Describe the linear progression in 'Chinese Cinderella' and the non-linear structure in 'A Game of Polo with a Headless Goat'

5. Conclusion

- Summarise how form, language, and structure evoke emotions and themes in both texts
- Highlight the importance of resilience in 'Chinese Cinderella' and cultural diversity in 'A Game of Polo with a Headless Goat'
- Emphasise the value of overcoming adversity and embracing cultural differences in both works





STEP 1a: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <input type="checkbox"/> fact/statistic	Not started (only mark complete when steps 1-5 are ALL complete)	
Building sentence(s) AO3 <input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info	Complete (only mark complete when steps 1-5 are ALL complete)	'Chinese Cinderella' by Adeline Yen Mah is an autobiographical work that recounts the author's difficult childhood in an affluent Chinese family. In this essay, we will analyse the author's choices of form, language, and structure, providing evidence from the text to support our analysis.
Thesis statement AO1 <input checked="" type="checkbox"/> key-idea-1 <input checked="" type="checkbox"/> key-idea-2 <input checked="" type="checkbox"/> key-idea-3	Complete (only mark complete when steps 1-5 are ALL complete)	In this analysis, we will examine how the autobiographical form, use of language, and passage structure in Yen Mah's writing contribute to an immersive and emotionally resonant reading experience, illustrating the protagonist's journey from fear and anxiety to hope and determination.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key-idea-1	Complete (only mark complete when steps 1-5 are ALL complete)	The autobiographical form employed by Yen Mah allows the reader to engage with her personal experiences, immersing them in the world of a young girl who is both neglected and abused by her family.
HOW? Supporting sentences AO2 <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	Complete (only mark complete when steps 1-5 are ALL complete)	As the text unfolds in first-person narration, the reader gains access to Yen Mah's innermost thoughts and feelings, allowing for a deeper understanding of her character and motivations. For instance, the passage begins with Yen Mah's fear of leaving school forever: 'in my case perhaps the end of school forever' (line 2). This line reveals her anxiety about her uncertain future, made more palpable by the personal nature of the autobiographical form. Her apprehension about being summoned home is evident when she thinks, 'wondering who had died this time' (line 14), and her sense of displacement is clear when she asks, 'Where are we?' (line 22).





WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The autobiographical form conveys Yen Mah's inner turmoil and vulnerability.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Yen Mah's use of language effectively captures her emotional state and the atmosphere of her experiences.
HOW? Supporting sentences AO2 <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	She employs imagery and similes to create a vivid picture of her world, as seen in the line, 'the thought of leaving school throbbed at the back of my mind like a persistent toothache' (lines 6-7). This simile conveys the constant, nagging pain of her impending departure from school, which she dreads. Furthermore, the language reflects the emotional dynamics between Yen Mah and her family. For example, the description of her father's room as 'the Holy of Holies' (line 30) underscores the intimidating presence he holds in her life.
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Additionally, Yen Mah's use of rhetorical questions, such as 'Where are we?' (line 22) and 'Is it possible? Am I dreaming? Me, the winner?' (lines 49-50), adds a layer of intimacy to the narrative, directly engaging the reader and evoking empathy as they share in her disbelief and surprise at her unexpected success.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The text is structured to reveal the intricate dynamics within Yen Mah's family, showcasing specific moments that highlight the various emotional aspects of her life.





<p><u>HOW? Supporting sentences AO2</u></p> <ul style="list-style-type: none"><input type="checkbox"/> terminology<input type="checkbox"/> evidence<input type="checkbox"/> close analysis<input type="checkbox"/> effects*	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>One example of this emotional complexity is the ambivalence Yen Mah feels towards her father. Initially, she experiences a sense of connection with him when he expresses pride in her achievement, as evidenced by the line 'We are proud of you' (line 48). However, this connection is challenged when he dismisses her desire to study literature, stating, "Writer!" he scoffed. 'You are going to starve!' (lines 72-73), which reveals a lack of understanding and support for her passion. Another example of emotional complexity is Yen Mah's struggle with her sense of identity and belonging. She experiences alienation from her family, as shown when she feels disoriented while being driven to her father's house, asking 'Where are we?' (line 22). This instance reflects her difficulty in finding a sense of belonging within her family environment.</p>
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <ul style="list-style-type: none"><input checked="" type="checkbox"/> author's purpose<input checked="" type="checkbox"/> (final thought / context about the key idea)	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The passage's structure, by incorporating these examples, serves to emphasise the multifaceted emotional aspects of Yen Mah's life, including her ambivalent relationship with her father and her struggle with her sense of identity and belonging.</p>
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, this analysis has demonstrated that the autobiographical form, use of language, and passage structure in Yen Mah's writing work together to create an immersive and emotionally resonant reading experience, effectively illustrating the protagonist's journey from fear and anxiety to hope and determination.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
<p><u>Summary of author's central purpose AO1/AO3</u></p> <p>How does the controlling concept reflect the</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	





MAIN reason that the author wrote the text?		
<u>Universal message AO1</u> (What is the MAIN message of the text? Focus on the end.)	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	





STEP 1b: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <div>fact/statistic ▾</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	'Chinese Cinderella' by Adeline Yen Mah is set in the context of China during the mid-20th century, a time of political turmoil and social change.
Building sentence(s) AO3 <div><input type="checkbox"/> counter-argument</div> <div>OR</div> <div><input checked="" type="checkbox"/> some contextual info</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	The story is deeply rooted in the author's personal experiences of discrimination within her family and the broader societal expectations for young women in China during that time. In contrast, 'A Game of Polo with a Headless Goat' by Emma Levine takes place in contemporary Pakistan, as the author embarks on a journey through Asia to document unusual sports. Levine's travelogue provides insight into a vastly different cultural context, marked by the chaotic and exhilarating atmosphere of a Pakistani donkey race. While both texts explore unique settings, their respective cultural contexts contribute to the authors' distinct narrative styles and the emotions evoked in the reader.
Thesis statement AO1 <div><input checked="" type="checkbox"/> key-idea-1</div> <div><input checked="" type="checkbox"/> key-idea-2</div> <div><input checked="" type="checkbox"/> key-idea-3</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	This essay will compare how 'Chinese Cinderella' by Adeline Yen Mah and 'A Game of Polo with a Headless Goat' by Emma Levine, utilise form, language, and structure to evoke distinct emotions in the reader, encouraging them to reflect on personal struggles, cultural diversity, and the power of resilience amidst adversity.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
WHAT? Topic sentence AO1 <div><input checked="" type="checkbox"/> key-idea-1</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	'Chinese Cinderella' is an autobiographical novel, while 'A Game of Polo with a Headless Goat' is a piece of travel writing.
HOW? Supporting sentences AO2 <div><input checked="" type="checkbox"/> terminology</div> <div><input checked="" type="checkbox"/> evidence</div> <div><input checked="" type="checkbox"/> close analysis</div>	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Both authors employ the first-person narrative form to create an intimate connection with the reader. Yen Mah's use of the first-person narrative in 'Chinese Cinderella' allows the reader to empathise with her as she recounts her struggles and triumphs, exemplified by the quote, 'I felt as though I was the only one left in the world' (Yen Mah). This emotionally charged statement evokes feelings of loneliness and sadness in the reader, causing them to reflect on the impact of family dynamics and societal





<input checked="" type="checkbox"/> effects*		expectations. On the other hand, Levine's first-person account in 'A Game of Polo with a Headless Goat' immerses the reader in the chaotic atmosphere of a Pakistani donkey race, demonstrated by the line, 'Yaqoob loved it' (Levine).
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	The excitement and unpredictability of the race elicit feelings of thrill and anticipation in the reader, which challenges their preconceived notions about Pakistani culture.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	Yen Mah and Levine employ contrasting language techniques in their respective works.
HOW? Supporting sentences AO2 <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	In 'Chinese Cinderella,' Yen Mah uses descriptive language to convey her emotions and surroundings, such as when she says, 'The moon had hidden herself behind a bank of clouds' (Yen Mah), which signifies her feelings of isolation and sadness. This vivid imagery evokes a sense of melancholy and sympathy in the reader, prompting them to consider the emotional toll of marginalisation and discrimination. Conversely, Levine utilises vivid imagery and humour to capture the chaotic nature of the donkey race in 'A Game of Polo with a Headless Goat,' as evidenced by the phrase, 'rush hour gone anarchic' (Levine).
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	<div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete)	This lively description evokes feelings of amusement and wonder in the reader, encouraging them to appreciate the diversity and richness of global traditions.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3





<p><u>WHAT? Topic sentence AO1</u></p> <p><input checked="" type="checkbox"/> key-idea-3</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>The structure of 'Chinese Cinderella' and 'A Game of Polo with a Headless Goat' also serve distinct purposes in conveying the authors' messages.</p>
<p><u>HOW? Supporting sentences AO2</u></p> <p><input type="checkbox"/> terminology</p> <p><input type="checkbox"/> evidence</p> <p><input type="checkbox"/> close analysis</p> <p><input type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Yen Mah's novel follows a chronological order, detailing her life from childhood to adulthood, which allows the reader to witness her growth and development amidst adversity. This linear progression instills feelings of hope and resilience in the reader, inspiring them to contemplate the power of perseverance and self-determination. In contrast, Levine's travelogue features a non-linear structure that intertwines three different races, creating a sense of chaos and unpredictability that mirrors the nature of the event itself. This structural choice heightens the reader's engagement and elicits feelings of curiosity and fascination, reflecting the broader cultural implications of the donkey race.</p>
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought/ context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Both authors employ structures that suit their intended narrative and thematic purposes, effectively influencing the reader's emotional response to the texts.</p>
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, the authors of 'Chinese Cinderella' by Adeline Yen Mah and 'A Game of Polo with a Headless Goat' by Emma Levine skillfully utilise form, language, and structure to evoke distinct emotions in the reader, encouraging them to reflect on personal struggles, cultural diversity, and the power of resilience amidst adversity.</p>
<p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Through her personal journey, Yen Mah demonstrates how overcoming adversity and staying true to oneself can lead to triumph despite overwhelming challenges. On the other hand, 'A Game of Polo with a Headless Goat' by Emma Levine conveys a message about embracing cultural diversity and the importance of curiosity and open-mindedness. Levine's travelogue showcases the chaotic and lively world of a Pakistani donkey race, revealing the beauty and richness that lies within seemingly unconventional and unfamiliar cultural practices. The text invites</p>





		readers to explore new perspectives and appreciate the complexity of various cultures around the world.
<p><u>Summary of author's central purpose</u> <u>AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	By immersing the audience in the protagonists' worlds, the authors invite them to share in the characters' emotional and psychological growth.

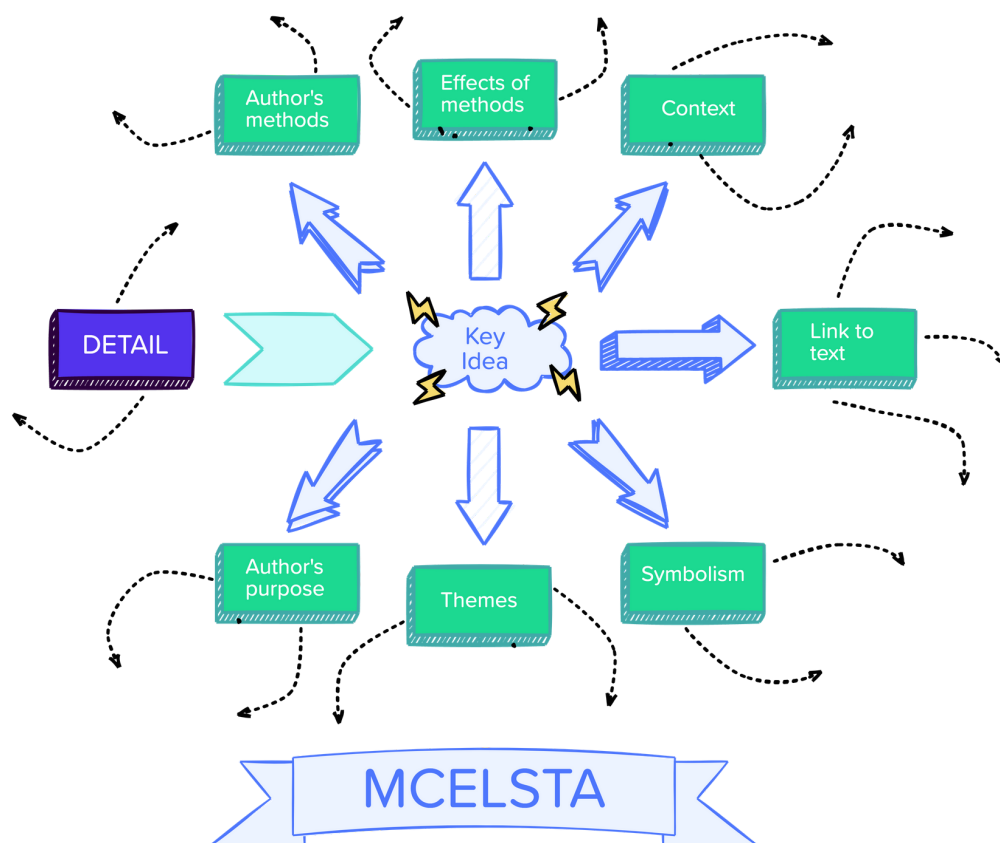




STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods ([check toolkit](#)).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: [check the toolkit for help](#).
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5a: FROM 'CHINESE CINDERELLA BY ADELINE YEN MAH

'Chinese Cinderella' by Adeline Yen Mah is an autobiographical work that recounts the author's difficult childhood in an affluent Chinese family. In this essay, we will analyse the author's choices of form, language, and structure, providing evidence from the text to support our analysis. In this analysis, we will examine how the autobiographical form, use of language, and passage structure in Yen Mah's writing contribute to an immersive and emotionally resonant reading experience, illustrating the protagonist's journey from fear and anxiety to hope and determination.

The autobiographical form employed by Yen Mah allows the reader to engage with her personal experiences, immersing them in the world of a young girl who is both neglected and abused by her family. As the text unfolds in first-person narration, the reader gains access to Yen Mah's innermost thoughts and feelings, allowing for a deeper understanding of her character and motivations. For instance, the passage begins with Yen Mah's fear of leaving school forever: 'in my case perhaps the end of school forever' (line 2). This line reveals her anxiety about her uncertain future, made more palpable by the personal nature of the autobiographical form. Her apprehension about being summoned home is evident when she thinks, 'wondering who had died this time' (line 14), and her sense of displacement is clear when she asks, 'Where are we?' (line 22). The autobiographical form conveys Yen Mah's inner turmoil and vulnerability.

Yen Mah's use of language effectively captures her emotional state and the atmosphere of her experiences. She employs imagery and similes to create a vivid picture of her world, as seen in the line, 'the thought of leaving school throbbed at the back of my mind like a persistent toothache' (lines 6-7). This simile conveys the constant, nagging pain of her impending departure from school, which she dreads. Furthermore, the language reflects the emotional dynamics between Yen Mah and her family. For example, the description of her father's room as 'the Holy of Holies' (line 30) underscores the intimidating presence he holds in her life. Additionally, Yen Mah's use of rhetorical questions, such as 'Where are we?' (line 22) and 'Is it possible? Am I dreaming? Me, the winner?' (lines 49-50), adds a layer of intimacy to the narrative, directly engaging the reader and evoking empathy as they share in her disbelief and surprise at her unexpected success.

The text is structured to reveal the intricate dynamics within Yen Mah's family, showcasing specific moments that highlight the various emotional aspects of her life. One example of this emotional complexity is the ambivalence Yen Mah feels towards her father. Initially, she experiences a sense of connection with him when he expresses pride in her achievement, as evidenced by the line 'We are proud of you' (line 48). However, this connection is challenged when he dismisses her desire to study literature, stating, "Writer!" he scoffed. "You are going to starve!" (lines 72-73), which reveals a lack of understanding and support for her passion. Another example of emotional complexity is Yen Mah's struggle with her sense of identity and belonging. She experiences alienation from her family, as shown when she feels disoriented while being driven to her father's house, asking 'Where are we?' (line 22). This instance reflects her difficulty in finding a sense of belonging within her family environment. The passage's structure, by incorporating these examples, serves to emphasise the multifaceted emotional aspects of Yen Mah's life, including her ambivalent relationship with her father and her struggle with her sense of identity and belonging.

In conclusion, this analysis has demonstrated that the autobiographical form, use of language, and passage structure in Yen Mah's writing work together to create an immersive and emotionally resonant reading experience, effectively illustrating the protagonist's journey from fear and anxiety to hope and determination.







STEP 5b: 'CHINESE CINDERELLA' BY ADELINE YEN MAH AND 'A GAME OF POLO WITH A HEADLESS GOAT' BY EMMA LEVINE

'Chinese Cinderella' by Adeline Yen Mah is set in the context of China during the mid-20th century, a time of political turmoil and social change. The story is deeply rooted in the author's personal experiences of discrimination within her family and the broader societal expectations for young women in China during that time. In contrast, 'A Game of Polo with a Headless Goat' by Emma Levine takes place in contemporary Pakistan, as the author embarks on a journey through Asia to document unusual sports. Levine's travelogue provides insight into a vastly different cultural context, marked by the chaotic and exhilarating atmosphere of a Pakistani donkey race. While both texts explore unique settings, their respective cultural contexts contribute to the authors' distinct narrative styles and the emotions evoked in the reader. This essay will compare how 'Chinese Cinderella' by Adeline Yen Mah and 'A Game of Polo with a Headless Goat' by Emma Levine, utilise form, language, and structure to evoke distinct emotions in the reader, encouraging them to reflect on personal struggles, cultural diversity, and the power of resilience amidst adversity.

'Chinese Cinderella' is an autobiographical novel, while 'A Game of Polo with a Headless Goat' is a piece of travel writing. Both authors employ the first-person narrative form to create an intimate connection with the reader. Yen Mah's use of the first-person narrative in 'Chinese Cinderella' allows the reader to empathise with her as she recounts her struggles and triumphs, exemplified by the quote, 'I felt as though I was the only one left in the world' (Yen Mah). This emotionally charged statement evokes feelings of loneliness and sadness in the reader, causing them to reflect on the impact of family dynamics and societal expectations. On the other hand, Levine's first-person account in 'A Game of Polo with a Headless Goat' immerses the reader in the chaotic atmosphere of a Pakistani donkey race, demonstrated by the line, 'Yaqoob loved it' (Levine). The excitement and unpredictability of the race elicit feelings of thrill and anticipation in the reader, which challenges their preconceived notions about Pakistani culture.

Yen Mah and Levine employ contrasting language techniques in their respective works. In 'Chinese Cinderella,' Yen Mah uses descriptive language to convey her emotions and surroundings, such as when she says, 'The moon had hidden herself behind a bank of clouds' (Yen Mah), which signifies her feelings of isolation and sadness. This vivid imagery evokes a sense of melancholy and sympathy in the reader, prompting them to consider the emotional toll of marginalisation and discrimination. Conversely, Levine utilises vivid imagery and humour to capture the chaotic nature of the donkey race in 'A Game of Polo with a Headless Goat,' as evidenced by the phrase, 'rush hour gone anarchic' (Levine). This lively description evokes feelings of amusement and wonder in the reader, encouraging them to appreciate the diversity and richness of global traditions.

The structure of 'Chinese Cinderella' and 'A Game of Polo with a Headless Goat' also serve distinct purposes in conveying the authors' messages. Yen Mah's novel follows a chronological order, detailing her life from childhood to adulthood, which allows the reader to witness her growth and development amidst adversity. This linear progression instils feelings of hope and resilience in the reader, inspiring them to contemplate the power of perseverance and self-determination. In contrast, Levine's travelogue features a non-linear structure that intertwines three different races, creating a sense of chaos and unpredictability that mirrors the nature of the event itself. This structural choice heightens the reader's engagement and elicits feelings of curiosity and fascination, reflecting the broader cultural implications of the donkey race. Both authors employ structures that suit their intended narrative and thematic purposes, effectively influencing the reader's emotional response to the texts.

In conclusion, the authors of 'Chinese Cinderella' by Adeline Yen Mah and 'A Game of Polo with a Headless Goat' by Emma Levine skillfully utilise form, language, and structure to evoke distinct emotions in the reader, encouraging them to reflect on personal struggles, cultural diversity, and the power of resilience amidst adversity. Through her





personal journey, Yen Mah demonstrates how overcoming adversity and staying true to oneself can lead to triumph despite overwhelming challenges. On the other hand, 'A Game of Polo with a Headless Goat' by Emma Levine conveys a message about embracing cultural diversity and the importance of curiosity and open-mindedness. Levine's travelogue showcases the chaotic and lively world of a Pakistani donkey race, revealing the beauty and richness that lies within seemingly unconventional and unfamiliar cultural practices. The text invites readers to explore new perspectives and appreciate the complexity of various cultures around the world.

