



H IS FOR HAWK BY HELEN MACDONALD

! 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.

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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.

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FROM 'H IS FOR HAWK' BY HELEN MACDONALD

When Macdonald's father died suddenly of a heart attack, Macdonald was devastated. An experienced falconer, she adopted a goshawk to distract her from her grief. In this extract Macdonald meets her hawk for the first time.

'We'll check the ring numbers against the Article 10s,' he explained, pulling a sheaf of yellow paper from his rucksack and unfolding two of the official forms that accompany captive-bred rare birds throughout their lives. 'Don't want you going home with the wrong bird.'

We noted the numbers. We stared down at the boxes, at their parcel-tape handles, their doors of thin plywood and hinges of carefully tied string. Then he knelt on the concrete, untied a hinge on the smaller box and squinted into its dark interior. A sudden thump of feathered shoulders and the box shook as if someone had punched it, hard, from within. 'She's got her hood off,' he said, and frowned. That light, leather hood was to keep the hawk from fearful sights. Like us.

Another hinge untied. Concentration. Infinite caution. Daylight irrigating the box. Scratching talons, another thump. And another. Thump. The air turned syrupy, slow, flecked with dust. The last few seconds before a battle. And with the last bow pulled free, he reached inside, and amidst a whirring, chaotic clatter of wings and feet and talons and a high-pitched twittering and it's all happening at once, the man pulls an enormous, enormous hawk out of the box and in a strange coincidence of world and deed a great flood of sunlight drenches us and everything is brilliance and fury. The hawk's wings, barred and beating, the sharp fingers of her dark-tipped primaries cutting the air, her feathers raised like the scattered quills of a fretful porpoise. Two enormous eyes. My heart jumps sideways. She is a conjuring trick. A reptile. A fallen angel. A griffon from the pages of an illuminated bestiary. Something bright and distant, like gold falling through water. A broken marionette of wings, legs and lightsplashed feathers. She is wearing jesses⁴, and the man holds them. For one awful, long moment she is hanging head-downward, wings open, like a turkey in a butcher's shop, only her head is turned right-way-up and she is seeing more than she has ever seen before in her whole short life. Her world was an aviary no larger than a living room. Then it was a box. But now it is this; and she can see everything: the point-source glitter on the waves, a diving cormorant a hundred yards out; pigment flakes under wax on the lines of parked cars; far hills and the heather on them and miles and miles of sky where the sun spreads on dust and water and illegible things moving in it that are white scraps of gulls. Everything startling and new-stamped on her entirely astonished brain.

Through all this the man was perfectly calm. He gathered up the hawk in one practised movement, folding her wings, anchoring her broad feathered back against his chest, gripping her scaled yellow legs in one hand. 'Let's get that hood back on,' he said tautly. There was concern in his face. It was born of care. This hawk had been hatched in an incubator, had broken from a frail bluish eggshell into a humid perspex box, and for the first few days of her life this man had fed her with scraps of meat held in a pair of tweezers, waiting patiently for the lumpen, fluffy chick to notice the food and eat, her new neck wobbling with the effort of keeping her head in the air. All at once I loved this man, and fiercely. I grabbed the hood from the box and turned to the hawk. Her beak was open, her hackles raised; her wild eyes were the colour of sun on white paper, and they stared because the whole world had fallen into them at once. One, two, three. I tucked the hood over her head. There was a brief intimation of a thin, angular skull under her feathers, of an alien brain fizzing and fusing with terror, then I drew the braces closed. We checked the ring numbers against the form.

It was the wrong bird. This was the younger one. The smaller one. This was not my hawk.





Oh.

So we put her back and opened the other box, which was meant to hold the larger, older bird. And dear God, it did. Everything about this second hawk was different. She came out like a Victorian melodrama: a sort of madwoman in the attack. She was smokier and darker and much, much bigger, and instead of twittering, she wailed; great, awful gouts of sound like a thing in pain, and the sound was unbearable. This is my hawk, I was telling myself and it was all I could do to breathe. She too was bareheaded, and I grabbed the hood from the box as before. But as I brought it up to her face I looked into her eyes and saw something blank and crazy in her stare. Some madness from a distant country. I didn't recognise her. This isn't my hawk. The hood was on, the ring numbers checked, the bird back in the box, the yellow form folded, the money exchanged, and all I could think was, But this isn't my hawk. Slow panic. I knew what I had to say, and it was a monstrous breach of etiquette. 'This is really awkward,' I began. 'But I really liked the first one. Do you think there's any chance I could take that one instead . . .?' I tailed off. His eyebrows were raised. I started again, saying stupider things: 'I'm sure the other falconer would like the larger bird? She's more beautiful than the first one, isn't she? I know this is out of order, but I ... Could I? Would it be all right, do you think?' And on and on, a desperate, crazy barrage of incoherent appeals.

I'm sure nothing I said persuaded him more than the look on my face as I said it. A tall, white-faced woman with wind-wrecked hair and exhausted eyes was pleading with him on a quayside, hands held out as if she were in a seaside production of Medea. Looking at me he must have sensed that my stuttered request wasn't a simple one. That there was something behind it that was very important. There was a moment of total silence.





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 10 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. 15 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 20 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 80 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.

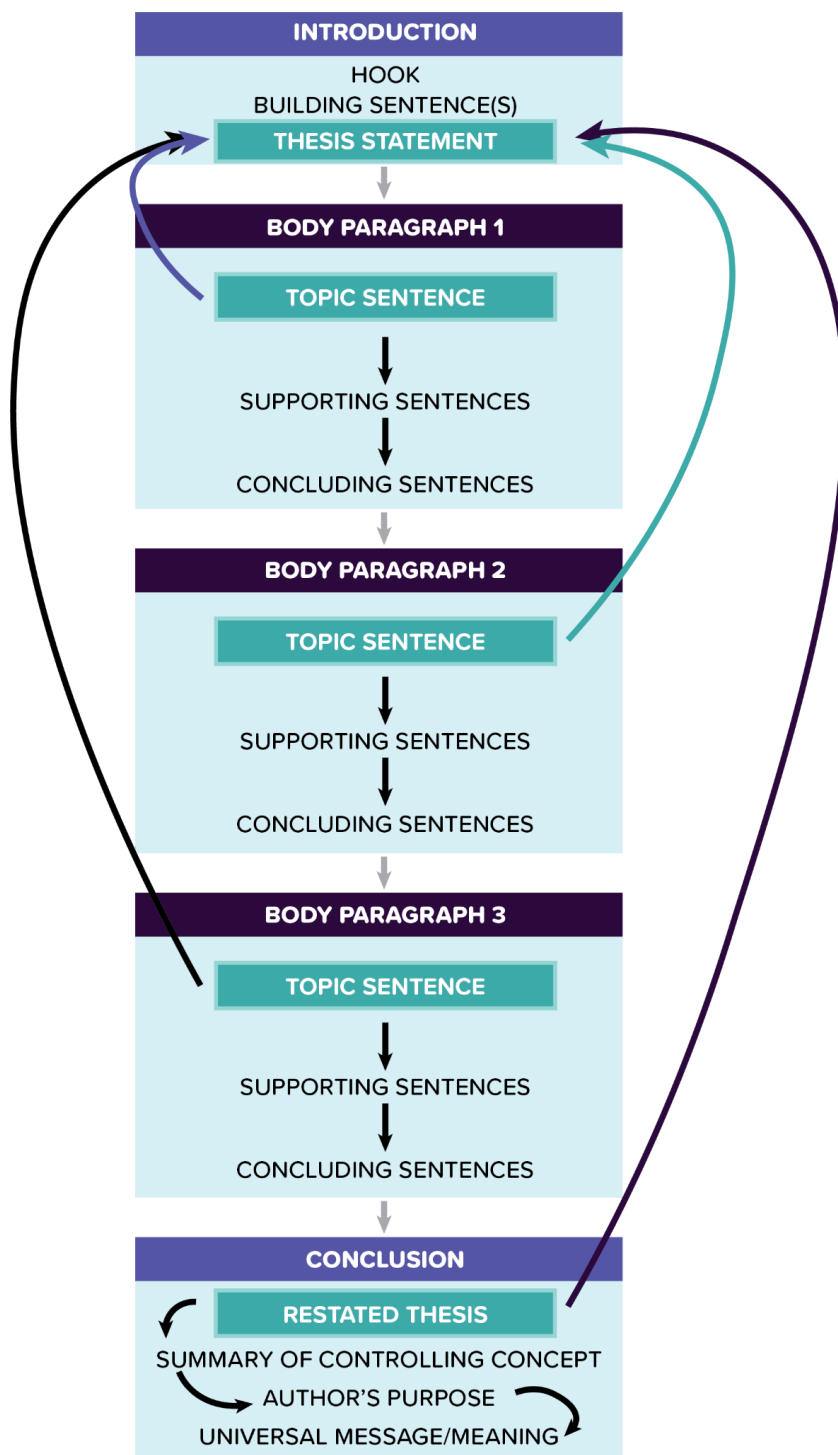
'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.'







100% ESSAY STRUCTURE OVERVIEW





ESSAY PLAN: PART A

I. Introduction

- A. Overview of "H is for Hawk" by Helen Macdonald
- B. Purpose: Analyse Macdonald's use of form, language, and structure to create a compelling narrative

II. Form

- A. Autobiographical and first-person narration
- B. Example: "Two enormous eyes. My heart jumps sideways" (line 20)
- C. Impact: Creates an intimate connection and enhances emotional impact

III. Language

- A. Imagery, similes, and sensory details
- B. Example: "a reptile. A fallen angel. A griffon from the pages of an illuminated bestiary" (lines 20-21)
- C. Impact: Vividly brings the experience to life, heightening emotional impact

IV. Structure

- A. Variation in sentence length and pacing
- B. Example: "It was the wrong bird" (line 46)
- C. Impact: Captures the reader's attention and mirrors Macdonald's emotional journey

V. Conclusion

- A. Recap: Macdonald's skilled use of form, language, and structure
- B. Broader themes: Grief, loss, healing power of connection with nature
- C. Importance: "H is for Hawk" as a testament to the power of literature to illuminate our understanding of ourselves, our emotions, and our connection with the world





ESSAY PLAN: PART B

I. Introduction

- A. Overview of "Chinese Cinderella" by Adeline Yen Mah and "H is for Hawk" by Helen Macdonald
- B. Purpose: Compare authors' use of form, language, and structure to create emotionally resonant reading experiences

II. Form

- A. Autobiographical form and first-person narration
- B. Examples: Yen Mah's fear of leaving school (line 2) and Macdonald's therapeutic bond with the hawk (line 15)
- C. Impact: Elicits empathy and fosters deeper understanding of protagonists' experiences

III. Language

- A. Vivid imagery, similes, and metaphors
- B. Examples: Yen Mah's persistent toothache simile (lines 6-7) and Macdonald's heavy thought metaphor (line 12)
- C. Impact: Enhances understanding of emotional states, deepens connection, and creates immersive experiences

IV. Structure

- A. Emphasising emotional journeys and character growth
- B. Examples: Yen Mah's transition from dread to hope and Macdonald's release of grief (line 20)
- C. Impact: Coherent and cohesive reading experience, allowing readers to experience protagonists' growth

V. Conclusion

- A. Recap: Comparison reveals the impact of authors' choices on the emotionally resonant reading experience
- B. Effective use of first-person narration, vivid language, and purposeful structure
- C. Invitation for readers to share in protagonists' emotional and psychological growth





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

Criteria	Status	INTRODUCTION - Do not make this too detailed.
Hook AO1 <input type="checkbox"/> fact/statistic	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In the extract from "H is for Hawk" by Helen Macdonald, the author recounts her first encounter with a goshawk that she adopted as a means to cope with the grief from her father's sudden death.
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)	Macdonald's use of form, language, and structure provides a vivid and emotional account of this experience, capturing the intensity of her feelings and the powerful connection she forms with the hawk.
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)	Through the analysis of her choices in form, language, and structure, this essay will explore how Macdonald creates a compelling narrative that appeals to the reader's emotions and engages their imagination.
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)	Macdonald's choice of autobiographical form allows her to present her personal experiences and emotions directly to the reader.
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)	By writing in the first person, she invites the reader to share her perspective and empathise with her grief and the intensity of her encounter with the goshawk. For example, when Macdonald describes her first meeting with the hawk, she writes, "Two enormous eyes. My heart jumps sideways" (line 20). By employing first-person narration, she conveys the immediate, visceral reaction she experiences, allowing the reader to share in her awe and wonder.





<u>WHY? Concluding sentence(s) AO2/AO3</u> <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>	This form enables Macdonald to create an intimate connection between herself and the reader, enhancing the emotional impact of her story.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key idea 2	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Macdonald's use of language further enhances the vividness and emotional resonance of her account.
<u>HOW? Supporting sentences AO2</u> <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>	Through the use of imagery, similes, and sensory details, she brings her experience to life for the reader. For instance, when she first sees the hawk, she describes it as "a reptile. A fallen angel. A griffon from the pages of an illuminated bestiary" (lines 20-21). These comparisons create a sense of the hawk's otherworldly beauty and mystery, evoking a sense of awe and fascination. Additionally, Macdonald employs onomatopoeic words, such as "thump" (line 9) and "scratching talons" (line 11), which immerse the reader in the scene by appealing to their auditory senses.
<u>WHY? Concluding sentence(s) AO2/AO3</u> <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>	Macdonald's rich and evocative language allows the reader to experience her encounter with the hawk as vividly as if they were present, heightening the emotional impact of the narrative.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key idea 3	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	The structure of the extract also contributes to its emotional impact and the reader's engagement with the text.





<u>HOW? Supporting sentences AO2</u> <input type="checkbox"/> terminology <input type="checkbox"/> evidence <input type="checkbox"/> close analysis <input type="checkbox"/> effects*	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Macdonald's use of short sentences and paragraphs interspersed with longer, more descriptive passages creates a sense of tension and anticipation. For example, the short sentence "It was the wrong bird" (line 46) immediately followed by a longer description of the second hawk conveys Macdonald's shock and disappointment at the realisation that the hawk she initially connected with is not the one she is supposed to take home. The variation in sentence length and pacing captures the reader's attention and mirrors the emotional rollercoaster Macdonald experiences during her first encounter with the hawk.
<u>WHY? Concluding sentence(s) AO2/AO3</u> <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, the extract's in medias res opening plunges the reader directly into the action, capturing their interest and encouraging them to become invested in the narrative.
Criteria	Status	CONCLUSION - <u>CRUCIAL!</u>
<u>Restated thesis AO1</u> (Re-write your thesis statement in different words.)	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	In conclusion, Helen Macdonald's "H is for Hawk" provides a captivating and emotionally resonant account of the author's first encounter with a goshawk as she grapples with the grief of losing her father.
<u>Summary of controlling concept AO1</u> How does your thesis link to the central theme of the text?	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	Through her choices in form, language, and structure, Macdonald immerses the reader in her experience and evokes a profound emotional response.
<u>Summary of author's central purpose AO1/AO3</u> How does the controlling concept reflect the MAIN reason that the author wrote the text?	<div>Complete ▾</div> <div>(only mark complete when steps 1-5 are ALL complete)</div>	By sharing her deeply personal and poignant story, Macdonald invites the reader to reflect on themes of grief, loss, and the healing power of our connection with nature. Her skilled use of autobiographical form, vivid and evocative language, and varied sentence structure create a powerful narrative that resonates with readers and leaves a lasting impression. Through her literary prowess, Macdonald not only offers a compelling exploration of her own journey but also encourages readers to consider the broader human experience of coping with loss and finding solace in unexpected places.





Universal message AO1

(What is the MAIN
message of the text?
Focus on the end.)

Complete ▾

(only mark complete
when steps 1-5 are ALL
complete)

In doing so, "H is for Hawk" stands as a testament to the power of literature to illuminate our understanding of ourselves, our emotions, and our connection with the world around us.





STEP 1b: 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)	Adeline Yen Mah's "Chinese Cinderella" and Helen Macdonald's "H is for Hawk" are two distinct literary works that delve into personal experiences and emotions, exploring the complexities of family relationships and self-discovery.
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)	This essay will compare the authors' use of form, language, and structure to create an emotionally resonant reading experience that draws the reader into the protagonists' journeys.
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)	In Yen Mah's "Chinese Cinderella," the autobiographical form allows readers to engage with her personal experiences and immerse themselves 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)	The first-person narration provides an intimate window into Yen Mah's innermost thoughts and feelings, as demonstrated by her fear of leaving school forever: "in my case perhaps the end of school forever" (line 2). This direct insight into her emotions allows the reader to empathise with her situation. Similarly, Yen Mah's apprehension about being summoned home is evidenced by her wondering "who had died this time" (line 14), further illustrating her vulnerability. In contrast, Macdonald's "H is for Hawk" is a memoir combining her own grief after her father's death with the story of the hawk she trains as a means of coping. Macdonald's first-person narration, akin to Yen Mah's, offers an intimate perspective on her experiences and emotions. The line, "the hawk was a fire that burned my hurts away" (line 15),





		conveys the therapeutic effect of her bond with the hawk and the transformative power of their relationship.
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	The authors' choice of form in both works elicits empathy from the reader and creates a connection to the protagonists' emotional struggles, fostering a deeper understanding of their experiences.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
WHAT? Topic sentence AO1 <input checked="" type="checkbox"/> key idea 2	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Both Yen Mah and Macdonald employ vivid language to convey the emotional states and atmosphere of their 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 ²	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In "Chinese Cinderella," Yen Mah utilises imagery and similes to evoke the intensity of her emotions. For instance, she writes, "the thought of leaving school throbbed at the back of my mind like a persistent toothache" (lines 6-7), which effectively captures the constant, nagging pain of her impending departure from school. This simile allows readers to grasp the magnitude of her distress. In "H is for Hawk," Macdonald's language is equally evocative, using metaphors to describe her connection with the hawk: "I felt it on my shoulder like a heavy thought" (line 12). This metaphor suggests the weight of her grief and the responsibility of training the bird, which parallels the burden of her emotional turmoil.
WHY? Concluding sentence(s) AO2/AO3 <input checked="" type="checkbox"/> author's purpose <input checked="" type="checkbox"/> (final thought / context about the key idea)	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Both authors' use of figurative language enhances the reader's understanding of the protagonists' emotional states, deepening their connection to the texts and creating a more immersive experience.
Criteria	Status	BODY PARAGRAPH 3 - only focus on KEY IDEA #3
WHAT? Topic sentence AO1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	The structure of both passages underscores the emotional journeys the protagonists undergo.





<input checked="" type="checkbox"/> key-idea-3	complete)	
<p><u>HOW? Supporting sentences AO2</u></p> <p><input type="checkbox"/> terminology <input type="checkbox"/> evidence <input type="checkbox"/> close analysis <input type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In "Chinese Cinderella," the narrative begins with Yen Mah's apprehension about her uncertain future, exemplified by the line, "Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time" (lines 13-14). As the passage progresses, Yen Mah transitions from dread to a newfound sense of hope and determination when her father discovers her literary achievement and agrees to send her to university in England. This emotional shift is central to the narrative and allows readers to witness her growth. Similarly, in "H is for Hawk," the structure mirrors Macdonald's emotional journey from grief to healing as she trains the hawk and learns to accept her father's death. The shift in emotions is evident when Macdonald writes, "I let the hawk go" (line 20), symbolising her release of grief and the culmination of her healing process.</p>
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input checked="" type="checkbox"/> author's purpose <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 utilise structure to emphasise the emotional arc of their narratives, creating a coherent and cohesive reading experience that allows readers to experience the protagonists' growth alongside them.</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 comparison of Adeline Yen Mah's "Chinese Cinderella" and Helen Macdonald's "H is for Hawk" reveals how the authors' choices of form, language, and structure contribute to an emotionally resonant reading experience that captures the protagonists' journeys from struggle to resilience.</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>Both authors utilise first-person narration, vivid figurative language, and purposeful structure to evoke empathy and understanding from the reader.</p>





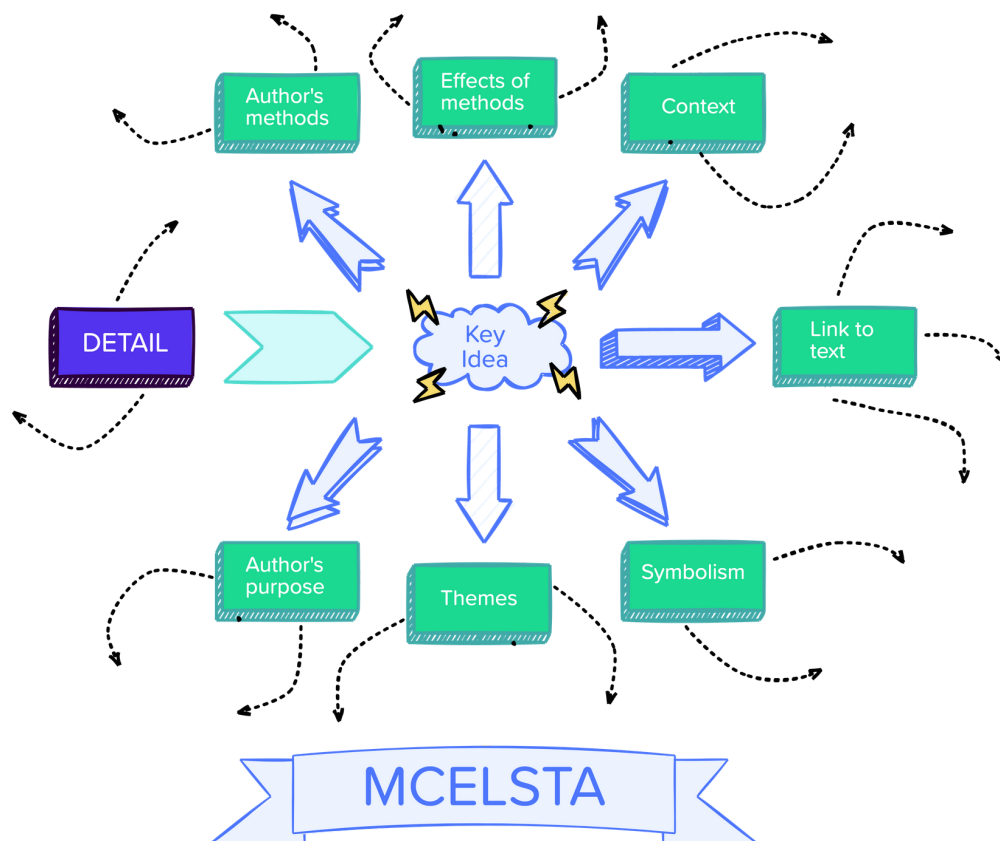
<p><u>Summary of author's central purpose</u> <u>AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
<p><u>Universal message AO1</u></p> <p>(What is the MAIN message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



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 'H IS FOR HAWK' BY HELEN MACDONALD

In the extract from "H is for Hawk" by Helen Macdonald, the author recounts her first encounter with a goshawk that she adopted as a means to cope with the grief from her father's sudden death. Macdonald's use of form, language, and structure provides a vivid and emotional account of this experience, capturing the intensity of her feelings and the powerful connection she forms with the hawk. Through the analysis of her choices in form, language, and structure, this essay will explore how Macdonald creates a compelling narrative that appeals to the reader's emotions and engages their imagination.

Macdonald's choice of autobiographical form allows her to present her personal experiences and emotions directly to the reader. By writing in the first person, she invites the reader to share her perspective and empathise with her grief and the intensity of her encounter with the goshawk. For example, when Macdonald describes her first meeting with the hawk, she writes, "Two enormous eyes. My heart jumps sideways" (line 20). By employing first-person narration, she conveys the immediate, visceral reaction she experiences, allowing the reader to share in her awe and wonder. This form enables Macdonald to create an intimate connection between herself and the reader, enhancing the emotional impact of her story.

Macdonald's use of language further enhances the vividness and emotional resonance of her account. Through the use of imagery, similes, and sensory details, she brings her experience to life for the reader. For instance, when she first sees the hawk, she describes it as "a reptile. A fallen angel. A griffon from the pages of an illuminated bestiary" (lines 20-21). These comparisons create a sense of the hawk's otherworldly beauty and mystery, evoking a sense of awe and fascination. Additionally, Macdonald employs onomatopoeic words, such as "thump" (line 9) and "scratching talons" (line 11), which immerse the reader in the scene by appealing to their auditory senses. Macdonald's rich and evocative language allows the reader to experience her encounter with the hawk as vividly as if they were present, heightening the emotional impact of the narrative.

The structure of the extract also contributes to its emotional impact and the reader's engagement with the text. Macdonald's use of short sentences and paragraphs interspersed with longer, more descriptive passages creates a sense of tension and anticipation. For example, the short sentence "It was the wrong bird" (line 46) immediately followed by a longer description of the second hawk conveys Macdonald's shock and disappointment at the realisation that the hawk she initially connected with is not the one she is supposed to take home. The variation in sentence length and pacing captures the reader's attention and mirrors the emotional rollercoaster Macdonald experiences during her first encounter with the hawk. Additionally, the extract's *in medias res* opening plunges the reader directly into the action, capturing their interest and encouraging them to become invested in the narrative.

In conclusion, Helen Macdonald's "H is for Hawk" provides a captivating and emotionally resonant account of the author's first encounter with a goshawk as she grapples with the grief of losing her father. Through her choices in form, language, and structure, Macdonald immerses the reader in her experience and evokes a profound emotional response. By sharing her deeply personal and poignant story, Macdonald invites the reader to reflect on themes of grief, loss, and the healing power of our connection with nature. Her skilled use of autobiographical form, vivid and evocative language, and varied sentence structure create a powerful narrative that resonates with readers and leaves a lasting impression. Through her literary prowess, Macdonald not only offers a compelling exploration of her own journey but also encourages readers to consider the broader human experience of coping with loss and finding solace in unexpected places. In doing so, "H is for Hawk" stands as a testament to the power of literature to illuminate our understanding of ourselves, our emotions, and our connection with the world around us.





STEP 5b: H is for Hawk by Helen Macdonald a

Adeline Yen Mah's "Chinese Cinderella" and Helen Macdonald's "H is for Hawk" are two distinct literary works that delve into personal experiences and emotions, exploring the complexities of family relationships and self-discovery. This essay will compare the authors' use of form, language, and structure to create an emotionally resonant reading experience that draws the reader into the protagonists' journeys.

In Yen Mah's "Chinese Cinderella," the autobiographical form allows readers to engage with her personal experiences and immerse themselves in the world of a young girl who is both neglected and abused by her family. The first-person narration provides an intimate window into Yen Mah's innermost thoughts and feelings, as demonstrated by her fear of leaving school forever: "in my case perhaps the end of school forever" (line 2). This direct insight into her emotions allows the reader to empathise with her situation. Similarly, Yen Mah's apprehension about being summoned home is evidenced by her wondering "who had died this time" (line 14), further illustrating her vulnerability. In contrast, Macdonald's "H is for Hawk" is a memoir combining her own grief after her father's death with the story of the hawk she trains as a means of coping. Macdonald's first-person narration, akin to Yen Mah's, offers an intimate perspective on her experiences and emotions. The line, "the hawk was a fire that burned my hurts away" (line 15), conveys the therapeutic effect of her bond with the hawk and the transformative power of their relationship. The authors' choice of form in both works elicits empathy from the reader and creates a connection to the protagonists' emotional struggles, fostering a deeper understanding of their experiences.

Both Yen Mah and Macdonald employ vivid language to convey the emotional states and atmosphere of their experiences. In "Chinese Cinderella," Yen Mah utilises imagery and similes to evoke the intensity of her emotions. For instance, she writes, "the thought of leaving school throbbed at the back of my mind like a persistent toothache" (lines 6-7), which effectively captures the constant, nagging pain of her impending departure from school. This simile allows readers to grasp the magnitude of her distress. In "H is for Hawk," Macdonald's language is equally evocative, using metaphors to describe her connection with the hawk: "I felt it on my shoulder like a heavy thought" (line 12). This metaphor suggests the weight of her grief and the responsibility of training the bird, which parallels the burden of her emotional turmoil. Both authors' use of figurative language enhances the reader's understanding of the protagonists' emotional states, deepening their connection to the texts and creating a more immersive experience.

The structure of both passages underscores the emotional journeys the protagonists undergo. In "Chinese Cinderella," the narrative begins with Yen Mah's apprehension about her uncertain future, exemplified by the line, "Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time" (lines 13-14). As the passage progresses, Yen Mah transitions from dread to a newfound sense of hope and determination when her father discovers her literary achievement and agrees to send her to university in England. This emotional shift is central to the narrative and allows readers to witness her growth. Similarly, in "H is for Hawk," the structure mirrors Macdonald's emotional journey from grief to healing as she trains the hawk and learns to accept her father's death. The shift in emotions is evident when Macdonald writes, "I let the hawk go" (line 20), symbolising her release of grief and the culmination of her healing process. Both authors utilise structure to emphasise the emotional arc of their narratives, creating a coherent and cohesive reading experience that allows readers to experience the protagonists' growth alongside them.

In conclusion, the comparison of Adeline Yen Mah's "Chinese Cinderella" and Helen Macdonald's "H is for Hawk" reveals how the authors' choices of form, language, and structure contribute to an emotionally resonant reading experience that captures the protagonists' journeys from struggle to resilience. Both authors effectively utilise





first-person narration, vivid figurative language, and purposeful structure to evoke empathy and understanding from the reader. By immersing the audience in the protagonists' worlds, the authors invite them to share in the characters' emotional and psychological growth.

