Year 7 English Booklet 1

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**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Teacher: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Contents**

|  |  |
| --- | --- |
| **1: Defining Descriptive Language Techniques** | **3** |
| **2: Using Descriptive Language Techniques** | **4** |
| **3: Extracting Details from a Fiction Text** | **5** |
| **4: Identifying Word Classes** | **6** |
| **5: Analysing Descriptive Language in a Fiction Text** | **7** |
| **6: Analysing Descriptive Language in a Nonfiction Text** | **8** |
| **7: Making Inferences from a Text** | **9-10** |
| **8: Comparing Non-Fiction Texts** | **11** |
| **9: Arguing For/Against a Statement** | **12** |
| **10: Arguing For/Against a Statement** | **13** |
| **11: Tackling Unfamiliar Language** | **14** |
| **12: Analysing Language in a Nonfiction Text** | **15** |
| **13: Skimming and Scanning a Nonfiction Text** | **16** |
| **14: Drawing Conclusions from a Text** | **17** |
| **15: Analysing the Use of Setting in a Fiction Text** | **18** |
| **16: Considering an Author’s Word Choice** | **19** |
| **17: Identifying Punctuation and Its Usage** | **20** |
| **18: Comparing Non-Fiction Texts** | **21-22** |
|  |  |
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# 1: Defining Descriptive Language Techniques

Label the definitions below with the appropriate descriptive language keyword taken from the bottom of the page:

|  |  |
| --- | --- |
|  | Language intended to create an emotional response. |
|  | A word that modifies a verb, adjective or another adverb. |
|  | Figure of speech when one thing is compared to something else. |
|  | A word that describes a noun. |
|  | A use of obvious exaggeration for rhetorical effect. |
|  | Figure of speech when one thing is compared to something else using ‘like’ or ‘as.’ |
|  | A word that conveys an action. |
|  | A metaphor attributing human feelings to an object. |
|  | A written form to show that two or more characters are having a conversation. |
|  | The use of words that imitate the sounds associated with the objects or actions they refer to. |

**adjective**

**dialogue**

**emotive language**

**metaphor**

**verb**

**simile hyperbole personification**

**onotmatopoeia adverb**

# 2: Using Descriptive Language Techniques

Look at the picture below:



Complete the table below by writing your own example of each of the figurative language techniques based on the image above:

|  |  |
| --- | --- |
| **Technique** | **Example** |
| **Simile** |  |
| **Metaphor** |  |
| **Personification** |  |
| **Hyperbole** |  |
| **Onomatopoeia** |  |
| **Emotive language** |  |

# 3: Extracting Details from a Fiction Text

Read the following extract taken from Mary Shelley’s *Frankenstein.* In this extract, the narrator – Dr Frankenstein – describes his first encounter with the monster he has created:

...by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

1. Complete the mind map below by adding everything you learn about the monster in this extract:

Frankenstein’s monster

1. Write one thing you can **infer** about how the narrator felt at this point, using a quotation to justify your inference:

# 4: Identifying Word Classes

It is important to have a secure knowledge of each of the word classes in the English language. Reread the passage below, taken from *Frankenstein*, and sort the words within it into the appropriate word class columns. Some words are repeated – you do not need to duplicate them.

...by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

|  |  |  |  |
| --- | --- | --- | --- |
| **Nouns** | **Adjectives** | **Adverbs** | **Verbs** |
| glimmer | half-extinguished | hard | saw |
| **Prepositions** | **Determiners** | **Pronouns** | **Conjunctions** |
| by | the | I | and |

# 5: Analysing Descriptive Language in a Fiction Text

Complete the table below that explores Mr Hyde’s (the man) introduction, taken from Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde.* Try to use subject terminology (e.g. language techniques) where appropriate.

|  |  |
| --- | --- |
| **Quotation** | **What this suggests about Mr Hyde/effect on reader** |
| **‘** … the man trampled calmly over the child's body and left her screaming on the ground.’ |  |
|  ‘It wasn't like a man; it was like some damned Juggernaut.’ |  |
| **‘**He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running.’ |  |
| **‘**There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why.’ |  |
| **‘**He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He’s an extraordinary-looking man, and yet I really can name nothing out of the way.’ |  |

# 6: Analysing Descriptive Language in a Nonfiction Text

Read the following descriptive extract taken from a nonfiction text called *The Lion Children*:

A gun is fired. Startled antelopes look up from their grazing as the noise echoes across the savanna. As the reverberation fades, one of Africa’s most incredible animals struggles to take his last breath through his punctured lungs. All is quiet apart from the sound of the hunter’s footsteps on the brittle grass. He squats by the bloodstained carcass, still holding his gun, and smiles as his picture is taken. Victory shots are fired into the air as the proud hunter gets into the car, driven by his guide, and goes back to the hunting camp where he is served a meal and a stiff drink. The skinners then get to work carefully removing the tawny coat from the carcass. Vultures circle above the mass of meat and, as the last car leaves, they descend and finish off what the hunter has left behind.

*How does the writer use language to describe the killing of the lion in this extract?*

Select **three** key quotations and complete the table below, analysing the effect of each quotation. Try to include relevant subject terminology (e.g. language technique used) where appropriate:

|  |  |
| --- | --- |
| **Quotation** | **What does this suggest? What is the impact on the reader?** |
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# 7: Making Inferences from a Text

Read the following extract from *Travels with a Donkey in the Cévennes (1879)* by Robert Louis Stevenson:

It was already hard upon October before I was ready to set forth, and at the high altitudes over which my road lay there was no Indian summer to be looked for. I was determined, if not to camp out, at least to have the means of camping out in my possession; for there is nothing more harassing to an easy mind than the necessity of reaching shelter by dusk, and the hospitality of a village inn is not always to be reckoned sure by those who trudge on foot. A tent, above all for a solitary traveller, is troublesome to pitch, and troublesome to strike again; and even on the march it forms a conspicuous feature in your baggage. A sleeping-sack, on the other hand, is always ready - you have only to get into it; it serves a double purpose - a bed by night, a portmanteau by day; and it does not advertise your intention of camping out to every curious passer-by. This is a huge point. If a camp is not secret, it is but a troubled resting-place; you become a public character; the convivial rustic visits your bedside after an early supper; and you must sleep with one eye open, and be up before the day. I decided on a sleeping-sack; and after repeated visits to Le Puy, and a deal of high living for myself and my advisers, a sleeping-sack was designed, constructed, and triumphantly brought home.

This child of my invention was nearly six feet square, exclusive of two triangular flaps to serve as a pillow by night and as the top and bottom of the sack by day. I call it 'the sack,' but it was never a sack by more than courtesy: only a sort of long roll or sausage, green waterproof cart-cloth without and blue sheep's fur within. It was commodious as a valise, warm and dry for a bed. There was luxurious turning room for one; and at a pinch the thing might serve for two. I could bury myself in it up to the neck; for my head I trusted to a fur cap, with a hood to fold down over my ears and a band to pass under my nose like a respirator; and in case of heavy rain I proposed to make myself a little tent, or tentlet, with my waterproof coat, three stones, and a bent branch.

It will readily be conceived that I could not carry this huge package on my own, merely human, shoulders. It remained to choose a beast of burden. Now, a horse is a fine lady among animals, flighty, timid, delicate in eating, of tender health; he is too valuable and too restive to be left alone, so that you are chained to your brute as to a fellow galley-slave; a dangerous road puts him out of his wits; in short, he's an uncertain and exacting ally, and adds thirty-fold to the troubles of the voyager. What I required was something cheap and small and hardy, and of a stolid and peaceful temper; and all these requisites pointed to a donkey.

Answer the following questions based on the extract, including quotations as evidence where possible:

*Why was the narrator keen to have essential camping equipment?*

*Why did the narrator decide not to take a tent?*

*What did he plan to do if it rained?*

*How was he going to carry all of his equipment?*

# 8: Comparing Non-Fiction Texts

Read the quotations in the column below. Source A is taken from Helen Keller’s autobiography (published 1903); Source B is taken from David Walliams’

autobiography (published 2012). Both sources describe the writers’ experiences of teachers. Complete the comparison table below:

|  |  |
| --- | --- |
| **Quotations** | **Comparison** |
| **A:** ‘It was my teacher's genius, her quick sympathy, her loving tact which made the first years of my education so beautiful.’**B: ‘**The pupils only met [Mr Richardson] when he wanted to punish some minor wrongdoing. **‘** |  |
| **A: ‘**My teacher is so near to me that I scarcely think of myself apart from her.’**B:’**[The] headmaster was a furious little man with a beard who reeked of cigars and dog. We boys didn’t see him much.’ |  |
| **A:** ‘There is not a talent, or an aspiration or a joy in me that has not been awakened by her loving touch.’**B:** ‘As he punished them, so he would grab their wrists and hold them in place so he could keep whacking.’ |  |

# 9: Arguing For/Against a Statement

Read the following statement:

*‘There should be a curfew from 9pm-7am for young people in order to reduce the rate of crime on the streets.’*

Complete the table below with as many reasons for/against this statement that you can think of. Try to ask other people (e.g. family and friends) for their opinions to help you.

|  |  |
| --- | --- |
| **For** | **Against** |
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*You do not need to complete the whole table, but should have at least* ***eight*** *ideas in total.*

# 10: Arguing For/Against a Statement

Re-read the following statement from the previous task: *‘There should be a curfew from 9pm-7am for young people in order to reduce the rate of crime on the streets.’*

Decide overall whether you are **for** or **against** this statement.

Write two detailed paragraphs below, arguing your opinion by developing your points from your table. **Do not** write in the empty columns on either side.

|  |  |  |
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| **Peer work:** |  | **Peer work:** |
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# 11: Tackling Unfamiliar Language

19th and 20th century English language is often very different to the language we read today. Use a dictionary or an online resource to find the definitions of the following popular words used during this time that may appear in one of your unseen texts:

|  |  |
| --- | --- |
| **Word** | **Definition** |
| *hearth* |  |
| *tolerable* |  |
| *rotund* |  |
| *dynastic* |  |
| *amiable* |  |
| *ruffian* |  |
| *infallible* |  |
| *beguile* |  |
| *malodorous* |  |
| *diminutive* |  |
| *infatuated* |  |
| *benevolence* |  |

# 12: Analysing Language in a Nonfiction Text

Read the following extract taken from Ellen Newbold La Motte’s *The Backwash of War,*

published in 1916:

From the operating room they are brought into the wards, these bandaged heaps from the operating tables, these heaps that once were men. The clean beds of the ward are turned back to receive them, to receive the motionless, bandaged heaps that are lifted, shoved, or rolled from the stretchers to the beds. Again and again, all day long, the procession of stretchers comes into the wards. The foremost bearer kicks open the door with his knee, and lets in ahead of him a blast of winter rain, which sets dancing the charts and papers lying on the table, and blows out the alcohol lamp over which the syringe is boiling. Someone bangs the door shut. The unconscious form is loaded on the bed. He is heavy and the bed sags beneath his weight. The brancardiers gather up their red blankets and shuffle off again, leaving cakes of mud and streaks of muddy water on the green linoleum.

*How does the writer use language to describe the hospitalised soldiers in this extract?* Select three key quotations and complete the table below, analysing the effect of each quotation. Try to include relevant subject terminology (e.g. language technique used) where appropriate:

|  |  |
| --- | --- |
| **Quotation** | **What does this suggest? What is the impact on the reader?** |
|  |  |
|  |  |
|  |  |

# 13: Skimming and Scanning a Nonfiction Text

Read the following extract taken from a 2002 article published in *The Guardian* called ‘Badgers Fall Prey to Blood Sport Revival’:

Badger-baiting has become Britain's deadliest blood sport, with a record 20,000 deaths forecast this year.

An unexpected resurgence in the gruesome pursuit, in which dogs are set on badgers, has prompted the RSPCA and the police to launch the first national campaign next month aimed at capturing offenders. A £1,000 reward will be offered for anyone with information leading to a conviction for badger-baiting.

Chief Inspector Terry Spamer, of the RSPCA's special intelligence unit, said there had been an 'explosion' in killings of the protected species, Britain's largest carnivorous mammal, particularly in Wales, Lancashire, Yorkshire and Scotland.

The RSPCA has collated intelligence on 4,000 individuals suspected of involvement in the practice.

A decade after the introduction of the Protection of Badgers Act, 1992, the comeback of badger-baiting has stunned animal welfare groups. The estimated death toll this year is double last year's, and far higher than the 13,987 foxes officially killed by hunts last season.

'It has become very prevalent in the last few months after dying off in the Eighties and Nineties,' said Spamer.

Circle the letters of the four statements below that are **true**:

* 1. A reward of £100 will be paid for information leading to a conviction for badger baiting.
	2. The badger is Britain’s largest carnivorous mammal.
	3. The death toll is far higher than that of foxes killed through hunting.
	4. The RSPCA are launching a national campaign.
	5. Five convictions were made in Scotland.
	6. There were many killings in Wales.
	7. Badger baiting died off in the Seventies.

# 14: Drawing Conclusions from a Text

Re-read the extract taken from *The Lion Children*:

A gun is fired. Startled antelopes look up from their grazing as the noise echoes across the savanna. As the reverberation fades, one of Africa’s most incredible animals struggles to take his last breath through his punctured lungs. All is quiet apart from the sound of the hunter’s footsteps on the brittle grass. He squats by the bloodstained carcass, still holding his gun, and smiles as his picture is taken. Victory shots are fired into the air as the proud hunter gets into the car, driven by his guide, and goes back to the hunting camp where he is served a meal and a stiff drink. The skinners then get to work carefully removing the tawny coat from the carcass. Vultures circle above the mass of meat and, as the last car leaves, they descend and finish off what the hunter has left behind.

One of the most magnificent male lions in our study area has been killed. Armagnac will soon be flown halfway across the world, where on arrival his head will be stuffed and mounted on the hunter’s wall, along with the photograph. His skin will be used as a carpet, and the hunter will tell his friends about his trip to Africa, with a few embellishments. Above him Armagnac will stare into oblivion with his new glass eyes.

*A student, having read this extract, claimed: ‘The writer makes the reader feel as though they are deeply saddened and disgusted by the death of the lion.’*

Complete the table below by finding three quotations that **prove** this statement, and explain why. Try to refer to the specific use of language by the writer:

|  |  |
| --- | --- |
| **Quotation from the extract** | **Explanation** |
|  |  |
|  |  |
|  |  |

# 15: Analysing the Use of Setting in a Fiction Text

Read the following extract taken from Bram Stoker’s *Dracula*:

Soon we were hemmed in with trees, which in places arched right over the roadway till we passed as through a tunnel. And again great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind, for it moaned and whistled through the rocks, and the branches of the trees crashed together as we swept along. It grew colder and colder still, and fine, powdery snow began to fall, so that soon we and all around us were covered with a white blanket. The keen wind still carried the howling of the dogs, though this grew fainter as we went on our way. The baying of the wolves sounded nearer and nearer, as though they were closing round on us from every side. I grew dreadfully afraid, and the horses shared my fear.

*How does the writer use language to describe the setting in this extract?*

Complete the following table analysing the use of figurative language in the chosen quotations:

|  |  |
| --- | --- |
| **Quotation** | **What does this suggest? What is the impact on the reader?** |
| ‘great frowning rocks guarded us boldly on either side’ |  |
| ‘we could hear the rising wind, for it moaned and whistled’ |  |
| ‘soon we and all around us were covered with a white blanket’ |  |
| ‘the keen wind still carried the howling of the dogs’ |  |

# 16: Considering an Author’s Word Choice

Read through the extract below. Some of the words have been removed. Use the word bank at the bottom of the page to fill the gaps with the appropriate vocabulary:

The room in which the boys were fed, was a large hall, with a copper\* at one

end, out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times; of which composition each boy had one porringer\*, and no more – except on festive occasions, and then he had two ounces and a quarter of bread besides. The bowls never wanted washing – the boys polished them with their spoons till they shone again; and when they had performed this operation, (which never took very long, the spoons being nearly as large as the bowls,) they would sit staring at the copper with such .................. eyes, as if they could the very

bricks of which it was composed; employing themselves meanwhile in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the of slow starvation for three months: at last they

got so voracious and with hunger, that one boy, who was tall for his age, and

hadn't been used to that sort of thing (for his father had kept a small cook’s shop,) hinted to his companions, that unless he had another basin of gruel \*per diem,

he was afraid he should some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye, and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

The evening arrived; the boys took their places; the master in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out, and a long grace was said over the short commons. The gruel disappeared, and the boys whispered each other and winked at Oliver, while his next neighbours nudged him. Child as he was, he was with hunger and reckless

with He rose from the table, and advancing, basin and spoon in hand, to the

master, said, somewhat alarmed at his own temerity – “Please, sir, I want some more.”

The master was a fat, healthy man, but he turned very pale. He gazed in stupefied astonishment on the small for some seconds, and then clung for support to the

copper. The assistants were paralysed with wonder, and the boys with ..................

|  |  |
| --- | --- |
| 1) eager | 6) darkly |
| 2) tortures | 7) stone |
| 3) devour | 8) wild |
| 4) fear | 9) rebel |
| 5) desperate | 10) misery |

# 17: Identifying Punctuation and Its Usage

Fill the empty column in table below with the name of the punctuation defined by its usage. The first one has been completed for you.

|  |  |
| --- | --- |
| **Punctuation Type** | **Usage** |
| exclamation mark ! | Used at the end of an exclamatory sentence. |
|  | Used to separate clauses, adverbials, or items in a list. (Can also be used for parenthesis in pairs.) |
|  | Used to separate related independent clauses or items in a complicated list. |
|  | Used at the end of a declarative or imperative sentence. |
|  | Used to introduce explanations, speech or lists – formal. (Can also be used for parenthesis in pairs.) |
|  | Used to separate extra information (also known as parenthesis). |
|  | Used at the end of an inquisitive sentence. |
|  | Used to introduce explanations or further information – informal. |
|  | Used to highlight direct speech or quotations. |
|  | Used to join words that have a combined meaning. |
|  | Use to indicate omission, contraction or possession. |

# 18: Comparing Non-Fiction Texts

Read the following non-fiction extracts and complete the comparison table below:

*Source A – Taken from George Orwell’s autobiography, ‘Down and Out in Paris and London’, published in 1933.*

Paddy was my mate for about the next fortnight, and, as he was the first tramp I had known at all well, I want to give an account of him. I believe that he was a typical tramp and there are tens of thousands in England like him.

He was a tallish man, aged about thirty-five, with fair hair going grizzled and watery blue eyes. His features were good, but his cheeks had lanked and had that greyish, dirty in the grain look that comes of a bread and margarine diet. He was dressed, rather better than most tramps, in a tweed shooting-jacket and a pair of old evening trousers with the braid still on them. He was careful of his appearance altogether, and carried a razor and bootbrush that he would not sell though one would have known him for a tramp a hundred yards away. There was something in his drifting style of walk, and the way he had of hunching his shoulders forward, essentially abject.

He had been brought up in Ireland, served two years in the war, and then worked in a metal polish factory, where he had lost his job two years earlier. He was horribly ashamed of being a tramp, but he had picked up all a tramp’s ways. He browsed the pavements unceasingly, never missing a cigarette end, or even an empty cigarette packet, as he used the tissue paper for rolling cigarettes. He had no stomach for crime, however. When we were in the outskirts of Romton, Paddy noticed a bottle of milk on a doorstep, evidently left there by mistake. He stopped, eyeing the bottle hungrily.

‘Christ!’ he said, ‘dere’s good food goin’ to waste. Somebody could knock dat bottle off, eh? Knock it off easy.’

I saw that he was thinking of ‘knocking it off’ himself. He looked up and down the street; it was a quiet residential street and there was nobody in sight. Paddy’s sickly, chap-fallen face yearned over the milk. Then he turned away, saying gloomily: ‘Best leave it. It don’t do a man no good to steal. T’ank God, I ain’t never stolen nothin’ yet.’

*Source B - Taken from the Daily Mail Online, February 10th, 2014*

A beggar that police believe isn't even homeless has boasted of raising £800 in just three days. The unidentified man was found to be carrying the substantial sum of money when officers arrested him in Nottingham city centre on an unrelated matter on February 4th, but they were forced to let him keep the cash when they could find no evidence to prove he had obtained it illegally.

Nottinghamshire Police now fears the man could be one of 10 'hardcore' beggars operating in the city, none of who are thought to be genuinely homeless or in need of help. Police officers originally arrested the unidentified man last week after he failed to turn up at Lincolnshire Court on an unrelated matter. Upon searching him they discovered a haul of £800 in notes and coins in his pockets. Police said that although the man is well known as a prolific beggar, they were forced to hand the money back to him as he had been arrested for something else and it could not be proven that he had broken any law in obtaining it. The man was later released without charge.

A police spokeswoman told Mail Online: 'As far as we know the man isn't actually homeless. He is just sitting shivering and people feel sorry for him. If he doesn't actually ask for money, he hasn't broken the law.'

She added: 'People will just feel sorry for him and say 'here's a tenner mate'.

That's what we believe to be happening. The money may have been taken away for

safe-keeping after his arrest but it will definitely be handed back to him, if it hasn't been already,' she went on to say. Officers say the large sum of money suggests the man may be one of a group of all-British 'hardcore' beggars they fear are operating in the city.

|  |  |  |
| --- | --- | --- |
| **Feature** | **Source A** | **Source B** |
| **Genre, audience, purpose** |  |  |
| **Narrative perspective (1st, 3rd person, etc.)** |  |  |
| **Overall tone** |  |  |
| **Relevant quotation** |  |  |
| **Analysis of quotation (meaning, effect and impact on reader)** |  |  |