# Task one

Match up each quotation from the text with the technique or word class used.

|  |  |  |
| --- | --- | --- |
| ‘We’ll check … against the Article 10s …’ ‘official forms’ |  | Verbs |
| ‘as if someone had punched it, hard, from within’ |  | Italicized letters |
| ‘Infinite caution’ |  | Alliteration |
| ‘She is a conjuring trick.’ |  | Repetitious use of a conjunction |
| ‘practised … anchoring … gripping’ |  | Disjointed pattern of short sentences |
| ‘fizzing and fusing’ |  | Single sentence word |
| ‘It was the wrong bird … the smaller one’ |  | Use of suspense |
| ‘*Oh*.’ |  | Adjectives |
| ‘and darker and … bigger … and the sound…’ |  | Compound words |
| ‘*This isn’t my hawk.’* |  | Simile |
| ‘white-faced … wind wrecked’ |  | Short metaphorical sentence |
| ‘There was a moment of total silence.’ |  | Dry legal language |

# Task two

Now consider why the techniques have been used and note down your ideas for each.

# Teacher’s answer sheet

The answers below also give suggestions for analytical comments. You could also use these as models for your students.

|  |  |  |
| --- | --- | --- |
| **Lines  1-10** | ‘We’ll check … against the Article 10s …’ ‘official forms’ | Dry legal language contrasting with the force of nature inside the box. |
| ‘as if someone had punched it, hard, from within’ | Simile reflecting the constrained power of the bird. |
| **Lines  11-31** | ‘Infinite caution’ | Adjectives describing the need for a delicate approach to the operation. |
| ‘She is a conjuring trick.’ | Short sentence, a metaphor describing the bird’s magical character. |
| **Lines  32-45** | ‘practised … anchoring … gripping’ | Verbs to connote expertise in bird handling. |
| ‘fizzing and fusing’ | Alliteration to accentuate the bird’s confusion. |
| **Lines  46-48** | ‘It was the wrong bird … the smaller one’ | Disjointed pattern of short sentences to denote confusion. |
| ‘*Oh*.’ | Single sentence word – a sound to voice her surprise, trying to understand what’s just happened. |
| **Lines  49-65** | ‘and darker and … bigger … and the sound…’ | Repetitious use of the conjunction to reflect the growing realization that this bird is so different to the first. |
| ‘*This isn’t my hawk.’* | Italicized letters reflecting the internal voice of the writer. |
| **Lines  66-70** | ‘white-faced … wind wrecked’ | Compound words describing her sense of derangement. |
| ‘There was a moment of total silence.’ | Use of suspense to iterate the seriousness of the moment. |