

Narrative:

Q:- Write a story about a trip you took.

Conflict (Problem)

Story A:

(Unique location: Maldives)

- ① → stay at a beautiful resort
- ② → lunch near the beach
- ③ → Activities: Scuba diving / Paragliding
- ④ Drive to another city
- ⑤ Family members - talk about them

Story B:

(Normal location: Turtle Beach)

- ① Trip with friends, nearby
- ② Girl scared of water (phobia) Conflict
- ③ Only went into the water once
- ④ Same location throughout
- ⑤ Only one character
= Girl (1-3)
= Teenage

40 Marks

Better

15: Content

25: Quality

→ P.
→ S.
→ V.
→ G.

< 1 day

A few hours.

15

Football

Special case: I work

350-450

Grounded to reality.

Conflict →

'Write a story based on something that is realistic'

⊘ Supernatural (ie. ghosts / vampires (werewolves) / aliens)

⊘ Adult Themes (Violence, Abuse, Drugs, murders, revenge, kidnaps)

⊙ Grounded in reality

→ Write about what you know

⊙ Use of humour / light hearted.

Planning:

① Conflict

i forgot my crypto account's pass. OR

I borrowed my brother's bike and lost it. OR

Rising

I lost my table tennis / padel racket.

10/10 story

② Character(s) = 1-3 [Main character]

③ Ending (Falling)

- Phone identity
- S.O.F. / card
- passport / plane ticket
- car keys

Q:- Write a story in which you lost something imp.

Q:- sentence, "what do you mean, you forgot it?"

Try to move beyond your first idea

NARRATIVE essay

1000
500

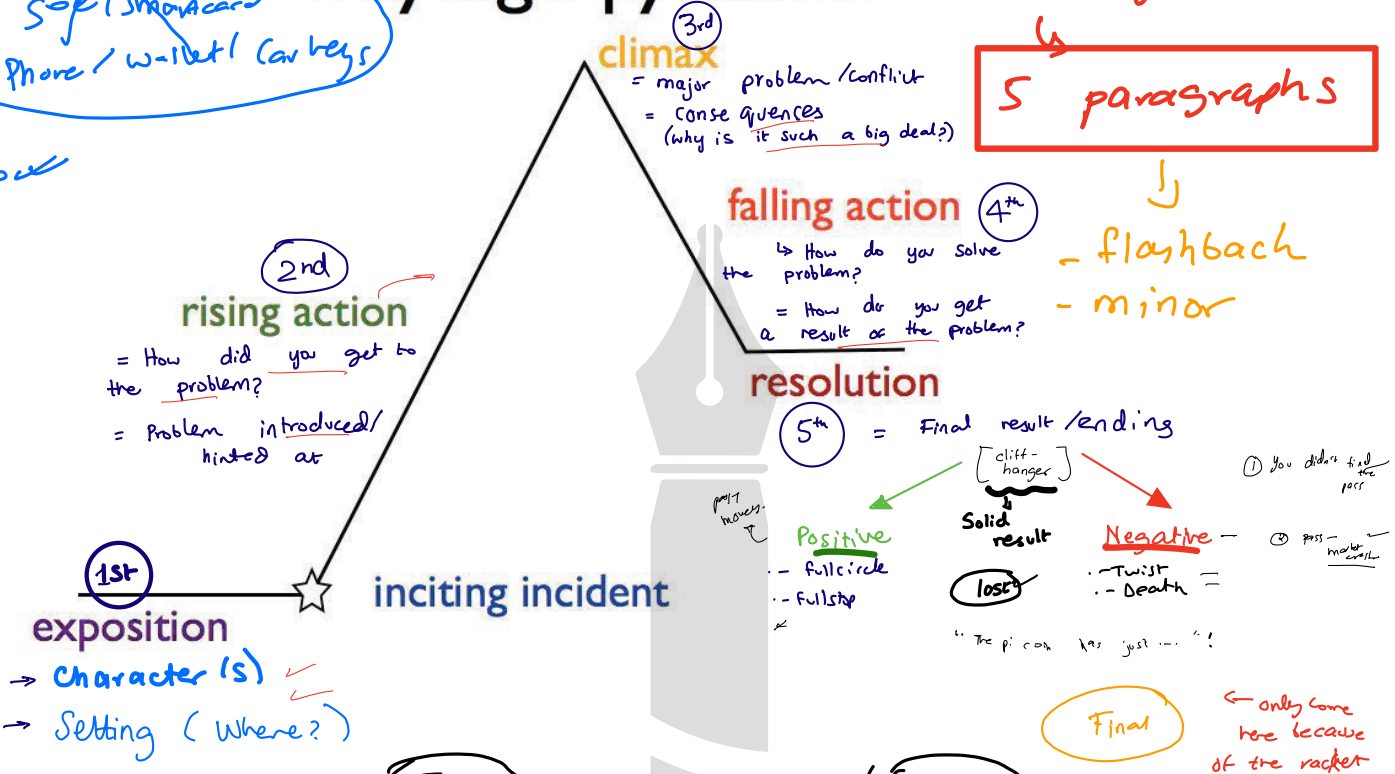
- ① Gas pump
- ② Soft / Smart card
- ③ Phone / wallet / Car keys

freitag's pyramid

5 aspects

5 paragraphs

→ Friendship



Should NOT mention

Exposition: Character: Writer, friend (Funny) → Nervous / self doubt
Setting: New house ← (shifting/moving houses) → I have never reached this far → Really big → Once in = redemption

Rising Action: 2000% shot up
Breaking news: "Pi coin" ↑ = excited
 = login to your account = don't understand = confused

Climax: : lost my crypto account's pass (sell) = I lost my table tennis racket
 : Trip with your friends at stake. → panicking! = I think I'll lose without it = abilities attached to the racket.

Falling Action: → rummage / look
 → Flashback = retrace your steps → diary → previous house

Resolution: ↓
 (Negative) Sad ← Cliffhanger Happy →

- ① Don't find the pass = cancel your trip
- ② Pass → coin has dropped back to original value (trip)

↳ Find the pass (2 days)
 → About to log in
 → Breaking news: pi coin has suddenly...

- ① → losing money = Funny
- ② Special retina / fingerprint



Types of Starting :-

3hrs

=

180

160

→ characterization →

→ Conflict!

One example of each

= 35

110

→ Startings

= 25

→ Endings

= 25

→ Time travel + 1st and 2nd pov

= 25

→ Example narratives.

= Topics!

1-
2-
3-
4-

>

40

Common mistakes and guidance for candidates

Narrative writing

Content and structure

- Candidates needed to consider carefully how they structured and organised their narrative, to ensure a clear beginning, middle, and end, with a cohesive plot that smoothly transitioned between these parts. Establishing conflict early in the narrative and creating tension would have helped to make candidates' narratives more engaging. It was important that candidates carefully considered the end of their narrative, resolving the conflict in a satisfying way by tying up loose ends, or leaving the story on an intentional, thoughtfully crafted cliffhanger rather than providing a hurried conclusion which was clearly not a definite or clearly signalled ending.
- To ensure responses were well-balanced, candidates needed to consider a careful balance between passages of descriptive scene setting, character development, and plot advancement, rather than focusing too heavily on just one of these. Pace was also important, especially so within the context of 350–450 words. Rather than writing extensive background detail (for example, describing at length a character's morning routine before introducing any action) candidates should consider transporting the reader into the heart of the action at the outset and shifting between description, dialogue and action to maintain a suitable pace of progression for their narrative.
- To write a carefully organised narrative, candidates needed to ensure a logical progression from the introduction to the climax and resolution. Developing characters and settings early in the response would have helped candidates to establish the story's context, while using transitions between scenes would have helped to maintain flow and clarity. Each section of the narrative should build on the previous one, leading towards the climax.
- In more successful responses, clear paragraphing made the writing more coherent and structured. It was important that candidates carefully planned both when to begin a new paragraph and what to write in terms of their transition from one to another. Using the acronym TiPToP (Time Place Topic Person) can help candidates to learn when to change from one paragraph to another, while using transitional expressions (such as 'Suddenly', 'In the meantime', 'Before long' etc.) can aid narrative flow between paragraphs.
- To aid characterisation, candidates should adopt the approach of 'showing' rather than 'telling'. Limiting the number of characters, but giving them distinct personalities, perhaps in contrast to one another, produced more successful narrative writing than having lots of under-developed characters.
- Dialogue is an important aspect of narrative writing and producing engaging dialogue would have helped candidates to develop characterisation and advance the plot. It was essential that, where dialogue was used, it was punctuated and formatted accurately, with a new line used each time the speaker changed, and the appropriate punctuation mark used within the closing speech mark. In addition, attention needed to be paid to varying structure, either placing what was said before how it was spoken or vice versa, and sometimes placing how the character was speaking within what they were saying. For example:
~~'I can't wait to see what's behind the door,'~~ whispered Punjab enthusiastically.
 Assan stuttered as he replied nervously, 'Are you sure we should open it?'
 'Don't be a wimp,' said Punjab, rolling his eyes. 'Whatever is in there, we are ready for it!'
- Ensuring that specific alternatives to the verb 'said' were employed, in conjunction with appropriate adverbs where necessary, would also help to raise the level of candidates' responses. In addition, 'showing' needed to be embedded into dialogue to further develop character. It should also be remembered, however, that a piece of dialogue does not always need the addition of how a character is speaking as this can then become monotonous.

Style and accuracy

- Where candidates included idioms in their narratives, these needed to be used appropriately and with care. It should be remembered that the use of idioms can lead to writing sounding less natural (and therefore less successful).
- Accuracy and range of punctuation was an element to which candidates needed to pay closer attention, particularly with regards to the use of apostrophes for both omission and possession, avoiding comma splicing and accurately punctuating direct speech.
- As with descriptive writing, taking care with the consistency of tense was essential to produce a successful response to the narrative writing questions.

General

- Candidates needed to avoid producing narrative writing which far exceeded the indicative word count as this tended to result in less tightly controlled, and therefore less successful, pieces overall.

Common mistakes and guidance for candidates

Content and structure

- When selecting the descriptive writing question, candidates needed to ensure careful consideration of the structure of their response. When describing a location, it would have been helpful for candidates to think of this as though through the lens of a camera, with an opening paragraph to provide a long shot or overview of the scene, establishing tone, mood, and atmosphere, before moving to a series of paragraphs 'zooming in' on specific details or people. The final paragraph may then return to a detail from the opening paragraph, to suggest a change of mood or atmosphere or consider emotional impact. When describing a person, locating them within a scene and focusing not only on physical appearance, but mannerisms and behaviour, and using 'showing' to indicate their feelings could have been a more effective approach.
- Some responses were not well-balanced. If the question has two aspects, such as the questions here, fairly equal coverage of these two aspects would have produced a more successful response rather than focusing heavily on one aspect and covering the second only briefly. Establishing contrast (beyond that specified by the question) would also have helped candidates to create balance in their responses. When responding to a single aspect question, balance can be achieved by ensuring that the focus is not just on overview but also on individual characters or specific details; thinking about who as well as what is in a scene and moving from overview to specific detail.
- Candidates needed to ensure that their response was carefully organised. When describing scenes as in the two questions on this paper, this organisation could have been based on spatial or time chronological, while when describing a person, this could have been approached by focusing initially on their physical appearance, before describing their mannerisms, behaviour, feelings or interaction with their environment.
- When choosing one of the descriptive writing questions, it was important that candidates avoided slipping into narrative. They should remember that descriptive writing should convey a sense of the place, experience or person specified, while narrative writing focuses on a series of events which combine to create a complete story. Using the present tense and third person voice can help candidates remain focused on description. If using first person voice, it would be helpful for candidates to think of this voice as the observer, rather than the narrator.
- Using a wide range of figurative language techniques (moving beyond similes to metaphor, personification, pathetic fallacy etc.), sound devices (such as onomatopoeia, alliteration and assonance) and the five senses would have helped candidates to produce a more successful descriptive response which would have allowed the reader to clearly visualise what was being described.

Style and accuracy

- When considering the vocabulary to use in their response, candidates needed to ensure that this was both precise and effective. Adjectives chosen to convey precise meaning and active verbs should be used to help create a clear sense of what was being described.
- Consistency of tense as well as the correct use of articles was essential for candidates to secure marks in the higher levels.
- Candidates needed to ensure they used a wide range of well-constructed sentences accurately, manipulating these for specific effect. For example, using short, simple sentences to reinforce a sense of something being absent, 'Silence fell on the sleeping park.' or using longer complex sentences to emphasise the chaos of a scene, 'As children scream with delight while chasing each other through the grass, frantic parents struggle to keep track of them, all while a dog barks excitedly, straining at its lead keen to join the children's game'.
- Candidates needed to demonstrate an accurate use of a wide range of punctuation, including colons, semi-colons, and brackets, in addition to full stops, commas (for various purposes), question and exclamation marks.

General

- Candidates must remember that how they write is as important as what they write for both questions. As such, they should take time to craft their response to ensure it shows the range of skills required, rather than using their time to write pieces which far exceed the indicative word count as these responses frequently show less control and focus than is required for success.

Areas Of Judgement:

Content: [10 Marks]

Descriptive Tasks:

• **Focus on the subject:** for example, there may be close focus on detail, or the topic may be presented from a wider perspective.

• **Sequence in writing:** The writer may move from detail to general or general to detail. The approach may be factual/chronological or impressionistic (according to importance).
 (Jan, 31, 51) → Chronological
 ↳ Imp of an ce (grades)

• **Creation of atmosphere:** for example, the writer may describe an atmosphere that is welcoming and pleasing or sinister and foreboding. There may be an attempt to vary the mood related to different times of the day or seasons of the year, or to present the subject within a specific period of time.

*This is highly credited.

• **Viewpoint:** the writer may present opposing views of the subject such as closeup or from a distant vantage point. Some responses may deliberately focus on presenting contrasting impressions of the subject.
 = outer v/s Inner look

• **Engagement of the senses:** Descriptions are likely to attempt to convey the appeal of the subject to the different senses of sight, touch, hearing, smell. The most successful will incorporate this into the overall description; less successful ones tend to treat this aspect mechanically as a checklist.
 Smell X
 Sight
 Hear
 Feel
 Touch
 4/5

• **Features of Settings:** Descriptive Writing tasks usually require descriptions of places or of people. Take into account the way responses introduce people into what is intended to be a description of place - does this enhance the descriptive effect or does it tip the description too far into a narrative account? On the other hand, does the inclusion of background scenic details enhance the impression of a person being described or detract from the effect the writer is trying to create?
 90% → 1st Person POV or 3rd person - (Feelings)

• **Character of the writer:** the writer of the description will probably also be acting as the observer of the subject and provide a point of focus for the reader. The writer may, therefore, appear as an impartial commentator or alternatively

2

vs

we

J

introduce comments that are intended to influence the reader's responses to the subject. In more successful responses, rather than directly telling the reader what to think about the subject, writers will imply their attitudes to it by appropriately chosen vocabulary.

- Narrative framework:** Many writers will set their description within a limited narrative framework, for example, 'It was a winter's day when I visited...' This is perfectly acceptable but overusing the narrative approach and spend more time saying what the writer did than concentrating on bringing the surroundings alive for the reader will result in a loss of marks.

Handwritten notes: Only some sense of story. → should focus more on the 'stillness'

Narrative Tasks:

CONTENT: ✓ = one major problem

- ① = Conflict centered around it! = 2 marks

 - Story line:** the most successful responses will be well planned and thoughtfully structured with a sophisticated and coherent narrative line. Writers will be fully aware of the need to construct a coherent story within a limited time period.

Handwritten notes: = logical
- ② → Setting (location?)

 - Scenario:** the most successful responses are likely to establish a clear context for the narrative with a focused exposition of both setting and characters. Description of the setting will be sufficient to present a convincing background for the events that are to follow but will not be so detailed that the description reduces the narrative tension.

Handwritten notes: = 1 event (1 day - 2 man: a week (fastforward))
- ③ → Characterization (Main: 1-3) 1-2

 - Characters:** the main protagonists of the story will be introduced efficiently, and their character traits will be conveyed through well-chosen details and conveyed implicitly to the readers by their reactions to each other, by explicit description of their feelings and through the use of direct speech.

Handwritten notes: = 2 marks
- ④

 - Structure:** it is expected that writers will be aware of the need for a story to have a beginning, middle and end and the most successful responses will show confident control of the time frame of the narrative through techniques such as beginning the story in the middle or the end of the sequence and using flashbacks or flashforwards to lead to its climax and resolution.

Handwritten notes: = Start and End!
- ⑤

 - Sequence:** the narrative should move smoothly through a carefully structured sequence of events which develop organically from and into each other.

Handwritten notes: (conflict and characters) ↳ Time travel / Flow (Rising and falling action.)

Handwritten notes: Flashback, Flash forward, Flashforwarding

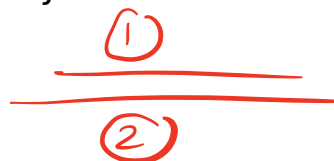
other. Skillful paragraphing will enhance this and will support the build-up of tension leading to an effective and convincing climax or to a definite and clearly signaled ending or intentionally planned cliffhanger.

Quality: [15 Marks] (Directed Writing) ✓

- Punctuation:** Punctuation will be usually accurate and helpful in conveying meaning. In particular, failure to separate sentences correctly through the use of full stops is likely to impede clarity of communication, as is the misuse or omission of apostrophes. *Complex Correctly Variety. = 3*
- Sentence Structures:** Use of compound, complex and compound-complex structures is looked for in your writing. A variety in sentence structures is also highly appreciated. ("Sentence structures will be varied, fluent and controlled to produce particular effects (Include accurately constructed complex structures)"). *Reflect vocabulary = 3*
- Vocabulary:** Vocabulary will be wide, carefully chosen and appropriate for purpose. Spelling mistakes in more ambitious and less common vocabulary are more excusable, especially if the attempted word is particularly suited to expressing the point you wish to convey. *prosperous = 3*
- Spelling:** As far as spelling is concerned, the most serious errors are those of misspelling or confusion of basic vocabulary (there / their / they're, too / to, and so on) or inconsistent spelling of the same word on different lines. *= 3*
- Grammar:** Correct use of articles, delving into passive voice occasionally, subject-verb agreement, tense consistency. *consistent! = 3*

Your composition will also be assessed for its linguistic quality. The greater the number of spelling, punctuation or usage errors, the more likely it is that your intended meaning will become blurred and the more difficulty the reader will have in understanding clearly what you are trying to say.

Paragraphs will have unity, be coherently linked and show evidence of careful planning



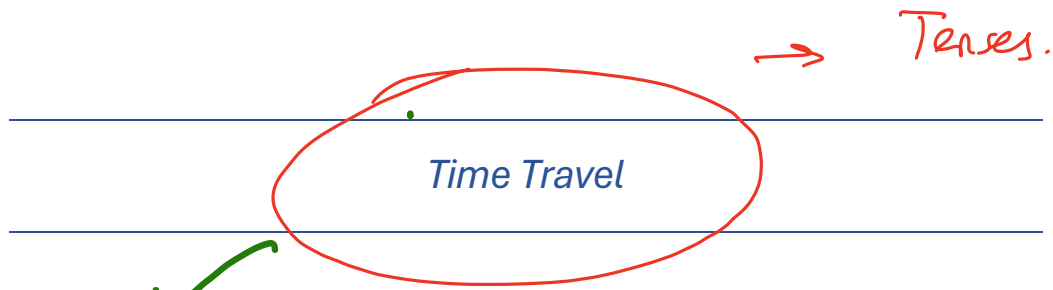
King's landing
London
Paris

1st

Dos and Don'ts

Principle	✓ Do This	X Avoid This
1. Build a Believable Setting (Descriptive / detailed)	✓ "I passed the <u>cracked</u> yellow mailbox and the leaning oak tree we used to climb after school." (adjective / memory) (extra detail) (adjective) ← (Noun)	X "It was a nice village with some houses and trees." (ly) (verb) (adverb)
2. Keep It Real (Even in Fiction) No supernatural.	✓ "The town square had a statue like the one near my school, only covered in moss."	X "There were <u>floating</u> buildings and <u>invisible</u> trains but no one found that <u>strange</u> ."
3. Let Events Flow Organically Do NOT jump	✓ "I picked up the phone, and before I could speak, his voice came through. I froze."	X "Suddenly, I was in the kitchen. Then I remembered the dream. Then I went outside."
4. Mostly Use Past Tense & Chronology (Verb tense consistency)	✓ The story begins in the morning and ends in the evening, moving step by step in past tense.	X The story jumps from present to past randomly, and events are out of order or confusing.
5. Use of Humour	✓ "Everyone else brought flashcards. I brought a coffee stain and confidence. At least the coffee was strong."	X "Then he slipped on a banana peel and farted loudly in front of the Queen."

One event



Flashback

Jumps to a past memory triggered by a sound, object, or feeling. Helps explain a character's current emotions or choices.

F

Foreshadowing

Hints at something that will happen later. Builds tension and keeps the reader curious.

full circle endings.

Flashforward

Skips ahead in time (hours, days, or months) to fast-track the story. Useful for showing consequences or changing pace quickly.

long!

Technique	Purpose	How to Use It	Mini Example
Flashback	Reveal past events or emotions	Use a trigger (object, smell, sound), shift to past tense	<i>The photo made him pause. It was the same day he'd run away...</i>
Foreshadowing	Build suspense, hint at future danger	Drop subtle clues, no full explanation	<i>"Just don't open it after midnight," she said. I should've listened.</i>
Flashforward	Create tension, show future impact	If your sequence of events is too long, skip to the future	<i>A few days later, none of it mattered anymore to me.</i>

crypto account:-

Write a short flashback based on this object: a broken wristwatch found in a drawer.

The broken knobs on the watch took me back 2 years ago when my grand father had opened the crypto account for me and gifted

Read the sentence below. Highlight clue: She placed the birthday card in the drawer, me this unopened. Something about the handwriting didn't sit right with her.

Wrong! / Forged

watch on the very same day.

Complete the sentence using a flashforward: He picked up the phone, smiling:

Whilst talking to her, the next few hours passed by in the blink of an eye.

Example :-

The clouds thundering hinted at the fact that the day would not be easy. I took my umbrella and set off, prepared for getting soaked at the very worst. Who knew - fate had something else in store for me.



↳ After his father's demise, the entire burden of the company fell on his hardworking shoulders.

And hard did he work because the company saw levels of success that had never been achieved before - in just two years

(desire)
= background info.

↳ He was a successful CEO.

Dialogues (Direct Speech)

Definition:

When you write exactly what someone says, you are using direct speech.

It is shown using quotation marks ("").



Structure:

The name of the speaker + of said + "Quote" + Punctuation mark (. ! ?)

Example 1: Mahima answered, "What's your guess?"

Example 2: Denji thought to himself, "I'll be her dog."

The sign read, "Caution! Danger ahead."

Common Mistakes to Avoid:

- ✓ Always put the spoken words in double inverted commas.
- ✓ Always put a capital letter at the start of the speech, even if mid-sentence.
- ✓ Always put the punctuation (full stop/question) inside the quotation mark.
- ✓ Every time a new person speaks, use a separate line.

Direct Speech	Reported (Indirect) Speech
Ali exclaimed, "I need help!"	Ali exclaimed that he needed help.
They cheered, "We'll win."	They cheered that they would win.

↳ Narrative!

Correct these examples:

he said we need to go → He stated, "we need to go."
 she asked "are you okay"? → She asked, "Are you okay?"
 she cried "this is bad" → she cried, "This is bad!"

Dennis asked, "What do you do?"
 "I am a devil!" she replied

Verb	Tone / Use	Example
<u>Yelled</u>	Intense emotion, anger, or urgency	He yelled, "Get out of there!"
<u>Murmured</u>	Soft, gentle, or intimate tone	She murmured, "I missed you."
<u>Grumbled</u>	Irritated, complaining, or reluctant	He grumbled, "This is pointless."
<u>Snapped</u>	Sharp, sudden, often angry response	She snapped, "Mind your own business."
<u>Insisted</u> Pester	Firm repetition, refusal to back down	<u>I insisted, "Please take me to the mall."</u>
<u>Declared</u>	Confident, bold, public announcement	She declared, "We will win."
<u>Pleaded</u>	Desperate, emotional <u>request</u> (polite)	He pleaded, "Please don't leave."
<u>Mocked</u>	Sarcastic, teasing, or belittling tone Make fun of	<u>Saqib mocked Migdad, "You are so obese."</u>
<u>Boasted</u>	Proud, self-satisfied, often arrogant =show off	She boasted, "I knew I'd be top."
<u>Retorted</u>	Sharp or witty comeback, defensive	He retorted, "I never said that."
<u>Admitted</u>	Reluctant confession or honesty	<u>He admitted, "I ate the last chocolate."</u>
<u>Assured</u> Console	Calming, persuasive, builds confidence	He assured her, "You'll be fine."
<u>Explained</u>	Clear, calm, informative – perfect for clarification or teaching moments	She explained, "It works like this."
<u>Warned</u>	Cautious, urgent, serious – ideal for highlighting danger or consequences	He warned, "Stay away from the edge."
<u>Growled</u>	Low, threatening tone – suggests anger, menace, or tension	He growled, "Back off."

First Person POV

= writer
= 1-2 other

Third Person POV

= pick the most interesting 2-3 characters.

→ Dialogues
→ behavior
→ Internal thoughts

Characterization:

Personality

He replies, "I don't trust you."

Technique	How It Builds Character	Quick Example
1. Direct Speech <i>Dialogue</i>	Reveals personality, attitude, relationships	"You always do this," she muttered, eyes narrowed.
2. Actions & Reactions <i>(feelings)</i>	How they behave under pressure or joy shows traits = 5 Senses	He didn't run—he stood, shaking but stubborn.
3. Internal Thoughts <i>= inner monologue</i>	Shows hidden fears, hopes, contradictions <i>I thought,</i>	"I hated him. Or maybe I just hated being wrong." <i>I could feel the tears running down my cheeks.</i>
4. Body Language <i>= physical appearance</i>	Adds unspoken emotion	She gripped the cup so tightly it almost cracked. <i>knees weak, palms are sweaty</i>
5. What Others Say	Builds a reputation indirectly	"If you trust her, you're already in trouble."

Tip: Avoid listing traits ("She was kind and brave"). Instead, show it through what the character does and says.

Narrative Perspective-

= POV

First Person POV (I, me, my)

The narrator is part of the story/ they are one of the characters. You see only their thoughts, emotions, and experiences.

① character → I couldn't believe my luck.
Thought

Use when:

- You want a personal, emotional connection
- The story is majorly about one person's journey or conflict

Aki whispered to Angel, "I couldn't believe my luck."

Example:

I stepped inside, my fingers trembling. Something wasn't right.

Mr and Mrs. Smith

Ali and Angel

👁️ Third Person POV (he, she, they)

=

The narrator is outside the story/not one of the characters themselves.
With a third person POV, you can choose to follow one character or many.

Use when:

- You want to explore more than one character
- The plot needs a wider view of events

Example:

Miss Jaweria stepped inside, unaware of what waited beyond the door. = Third

Quick Tip:

Personal journeys

1-2

Choose **First Person** for emotional closeness (where internal journey is key)
Use **Third Person** when you need distance, mystery, or multiple viewpoints.

↳ characters (4-5)

(X) Once upon a time

→ reel them in



Types of Narrative Startings

1. SUSPENSE START

↳ Still need to convey

(People) 'Character' (s) and 'Setting' (where?)

↳ As the sun slowly dropped in the sky, it cast a red glow over the rooftops of the city. The rosy light found its way inside the cramped attic room, where Adam sat at his desk, his pen hovering over an empty sheet of paper. Normally, he liked writing letters; he was, after all, an author and made a living from writing. But this letter was different. If he phrased it wrongly, the consequences could be serious for many people, terrible, in fact. But, thought Adam, that wouldn't necessarily be a bad thing. In fact, it might be a good thing — and could make him very wealthy indeed. A plan started to form in his head.

difficult decision
dire
wealthy

↳ Short 50-60

How to create suspense:

↳ 1st Person POV

- Don't say who the character is (no names, genders at first — use *they, someone, it*). *(Ambiguity)* ↳ shallow (age, appearance) ↳ doubt
- Hint at danger or stakes, but **don't explain them yet.**
- Use contrast (e.g. a calm scene hiding something threatening).
- Let the reader sense the character is **hiding something.**

U19

Think about it:

What kind of letter is Adam writing?

20+

↳ love letter

→ exposing cheating or crime.

2. IN THE MIDDLE (IN MEDIAS RES)

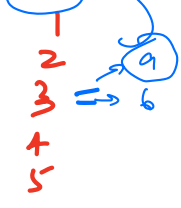
3rd Conflict start

"Run!" she screamed, and I didn't look back. My feet hit the pavement hard, the sound of gunfire ringing in my ears. I didn't know who they were or why they wanted us, but I knew one thing: if we stopped, we were done.

How to write it:

6

"What do you mean, you forgot it?"



- Begin mid-scene with **action words** (run, crash, scream).
- Avoid background explanation — just throw the reader in.
- Use **short, fast sentences** to build urgency.

Think about it:

What happened just before this moment?

"What do you mean, you forgot it?" yelled my brother with a heart-stopping scream. All I could do was blame myself, "How did I even end up in this scenario."

Everyone had fallen in deep slumber when . . .

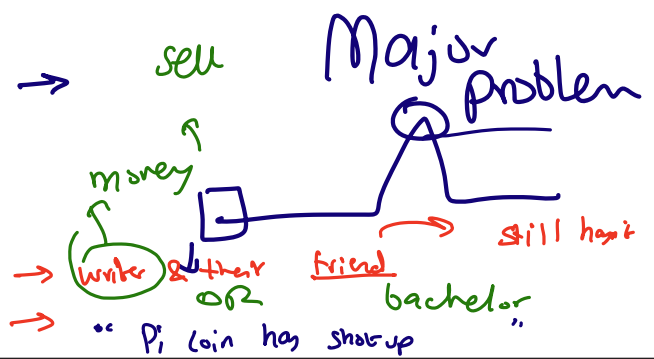
The sun had long set, and the alley was soaked in shadow. Rainwater dripped from rusted gutters, pooling near a cracked drain. The flickering streetlamp at the corner buzzed like a dying insect. I pulled my coat tighter and stepped into the gloom.

How to write it:

ch, taste).
flickering light) to make it real.
of the story (dark, warm, peaceful,

Think of one object for each of the senses and write a sentence accordingly:

3. START WITH INITIAL CONFLICT



Character: 2 characters
1: writer = messed up soul
2: girl (angry) → disappointed

"You never listen!" she shouted, slamming the door behind her. The sound echoed through the silent kitchen. I stood there, still holding the photograph. Outside, the storm rolled in, loud and inevitable, just like the argument that had torn everything apart.

Setting: Storm, serious house

How to write it:

- Begin with a fight, disagreement, or shocking moment.
- Use dialogue + action to show emotions.
- Add a symbolic image (storm, broken item, photo) to show deeper meaning.

For the following topic:

Draft an example initial conflict:

4. FLASHBACK START (Reminiscing about the past) Das and Doni-

I hadn't thought about that day in years. The smell of burnt toast brought it back — the cramped kitchen, Mum's nervous smile, and the knock on the door that changed everything. I was seven, and I knew even then that nothing would be the same again.

How to write it:

- Use a sensory trigger (a sound, smell, object) to lead into the past. But today,
- Start in present tense, then shift to past for the memory. Even the situation was the same.
- End with a clue about how it links to the story now.

For the following topic:

Draft your own flashback start:

Dialogue +

5. DIALOGUE START

"You're not supposed to be here," the man said, stepping out of the shadows. I hesitated. The note had told me to come, and it had been in her handwriting.

How to write it:

- Start with a mysterious or emotional line of speech.
- Follow with a quick **description of who is speaking** and where.
- Make sure the dialogue **raises a question**.

For the following topic:

Draft your own dialogue start:

"Quote," claimed the man.

lost

safety grip



(UNCOMMON)



6. QUESTION START

What would you do if the one person you trusted most betrayed you? I had six minutes to decide whether to warn her, or walk away. Either way, everything was about to change.

How to write it:

↳ intro
→ setting

- Start with a **direct or emotional question**.
- Follow up with a **consequence or decision**.
- Make the reader feel they're part of the choice.

you trusted someone and they broke your trust.

For the following topic:

Draft your own question start:

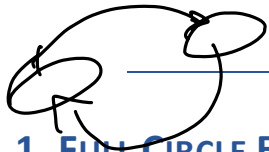
- 1 Conflict
- 2 Characters
- 3 Ending = win = full circle

Positive / happy

Negative / Sad

Cliff hanger

Types Of Narrative Endings:



1. FULL CIRCLE ENDING

Easiest (- Positive / Negative)

(Ends where it began — repeats a word, place, or feeling from the beginning)

Suspense Flashback: Dialogue Badminton Racket

Sample paragraph:

I looked up at the sky again — just like I had that morning. Same blue. Same clouds. But everything else had changed. My hands still trembled, but not from fear anymore. It was over now. I had survived.

the match, but at least I might not have won gave it my all.

How to write it:

- Repeat something from the opening (image, place, or feeling)
- Show what has changed for the character — (draw a contrast)
- Keep it quiet or thoughtful, not dramatic

2. TWIST ENDING (The reader finds out something unexpected right at the end)

Sample paragraph:

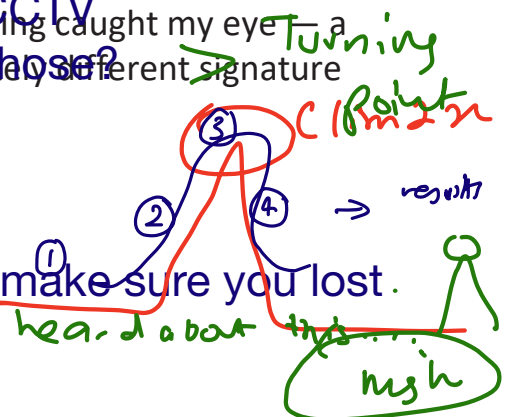
He smiled, shook my hand, and left. I turned back to the note he'd given me, the one with her handwriting. But as I flipped it over, something caught my eye — a camera! How had you forgotten to check those? The cameras unravelled a story that you could have never imagined.

How to write it:

Your rival opponents had been behind this entire ruse. They had hidden your racket to make sure you lost.

- Make sure the twist still makes sense
- Don't explain it all — let the reader figure it out

most = Positive / Negative



Think about it:

What do you think the twist was in this example paragraph?

Blank lines for writing the answer.

Simple



3. EMOTIONAL ENDING

= Too complicated (Positive)

(Ends with a thought, message, or emotion that stays with the reader)

Sample paragraph:

I didn't cry when they took him away. Not because I wasn't hurting: but because I knew he would've wanted me to smile. Maybe that's how you carry on. Not by forgetting, but by remembering better.

How to write it:

- End with a thought, feeling, or quiet moment
- Use words that show reflection or realisation
- Avoid clichés like "happily ever after"

The results were yet to be announced. But in my mind, I had already been victorious. Overcoming my deepest insecurities was the more important challenge and that was a success I would always cherish.

4. DEATH OR LOSS ENDING: Negative

(A character dies or something is lost permanently)

Sample paragraph:

I reached out to grab her hand, but it was too late. The silence that followed wasn't empty, it was heavy, filled with everything I should've said and never did. She was gone, and nothing I did now could bring her back.

loss is incurred

Sick, old grandmother.

How to write it:

- Don't make the moment sudden — build up to it
- Focus on what the character feels, not just what happened

5. CLIFFHANGER ENDING

(Leaves the story open)

Neutral

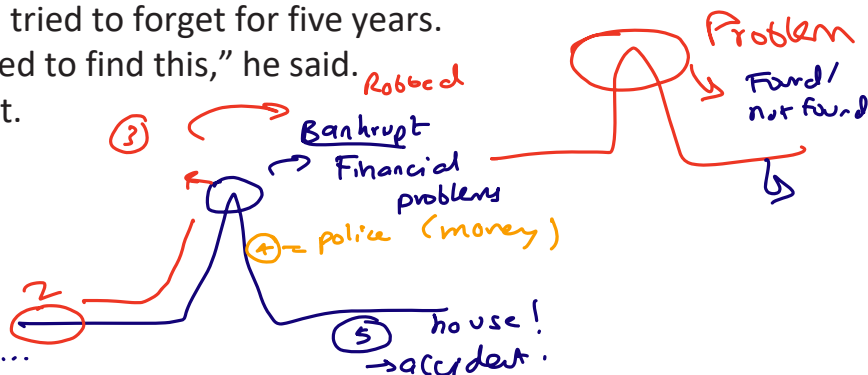
↑ve

↓ve

??

Sample paragraph:

The door creaked open behind me. I didn't turn. I already knew whose voice I'd hear — the one I had tried to forget for five years. "You weren't supposed to find this," he said. I didn't move. Not yet.



The doctor says...

Note

How to write it:

- End the story just before a big moment
- Leave the reader with a question, not an answer
- It should feel unfinished on purpose

Think about it:

What do you think happens next?

① Man vs Man = ① ✓

② Man vs Society = Stereotypes (a girl proved her judgemental family members wrong.) ✓

Types Of Conflicts:-

- ① **Man v/s Man:-** "I knew I had to overcome" to my fear, if I was going to win.
- [Specific people] → Competition : **One story**
- (1 v/s society) → Society as a whole puts burdens : **One story**
- (**Essay # 1 : Talent Show**)

② Humorous Essays:-

→ **Essay # 2 : Cat-napper.** ③ 25/25

lost something important

→ **Essay # 3 : Riverbank high** 25/25

↳ 2 year old's
'The lost feeder'

→ We spent hours wandering through streets looking for the place he told us about

③ Man v/s Themselves:-

→ Insecurities = You are not good themselves

(**Essay # 4 : Badminton Racket**)

↳ Personal shortcomings (forgetting something / blunders)

④ Man v/s Nature:-

→ Not in YOUR Control

→ Race against time

→ Diseases

→ Beyond your abilities

Essay # 5 : Dad's illness

→ Natural disasters (ie flood)

Examples of Unique Conflicts:

1. THE HIDDEN LETTER

Conflict Type: *Secrets and Deception*

Example:

1. Exposition:

A teen intern at their parent's struggling tech company discovers old financial files while cleaning.

2. Rising Action:

They find secret pricing data that matches the competitor's launches — before release. More files suggest an internal leak. Suspicion grows.

3. Climax:

The teen confronts their parent and learns the leak is deliberate — part of a plan to collapse the company and sell it for executive profit.

4. Falling Action:

The teen wrestles with the choice: expose the truth and destroy the company, or stay silent and protect their family.

5. Resolution (choose one):

- **A:** Deletes evidence; later receives a cryptic job offer from the rival firm.
 - **B:** Leaks the truth anonymously; the deal collapses.
 - **C:** Hides the letter again, letting someone else find it one day.
-

2. THE CATSNAPPER:

Conflict Type: *Humourous/ Mistaken Identity*

Example:

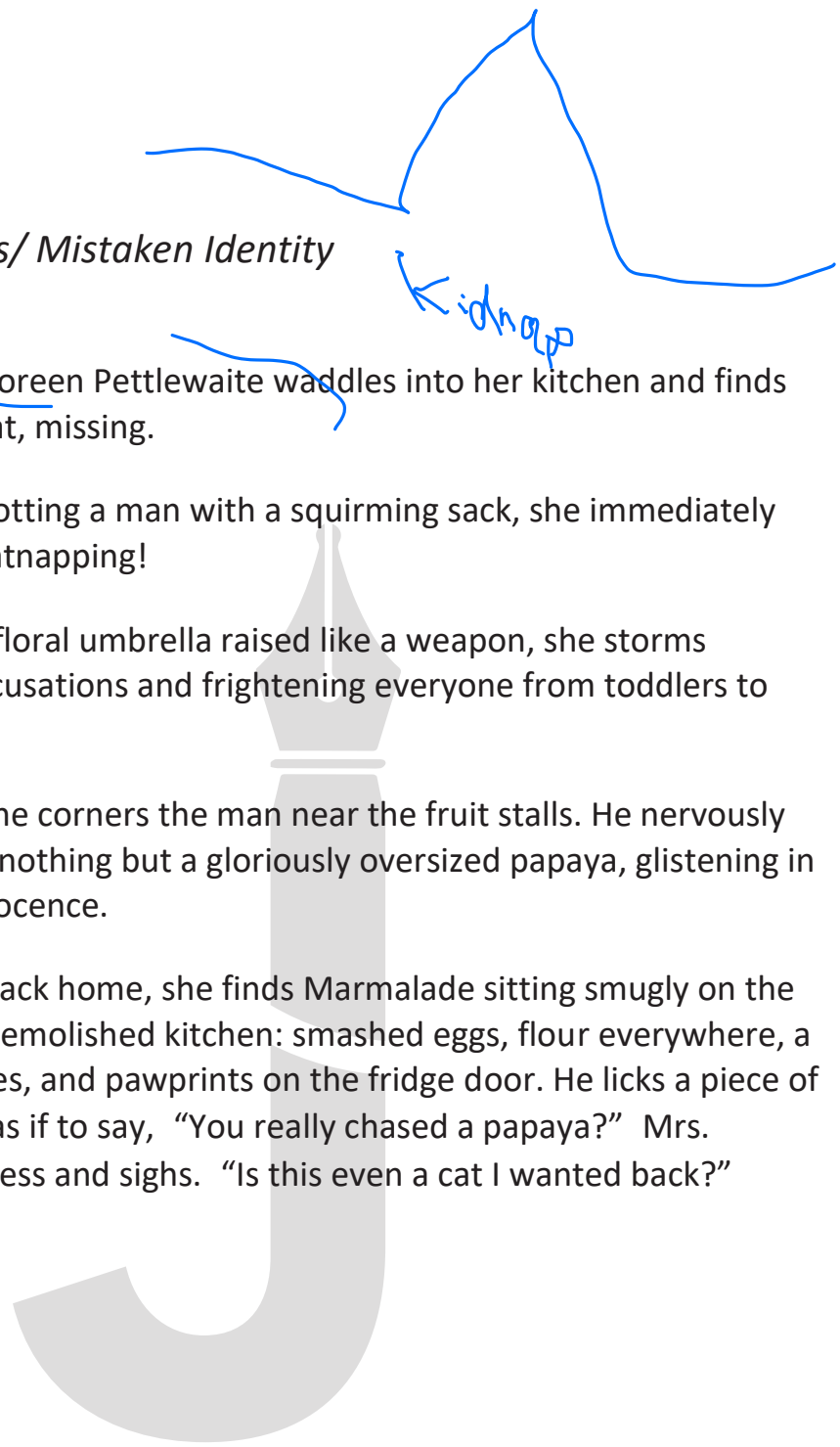
1. Problem Begins: Mrs. Doreen Pettlewaite waddles into her kitchen and finds Marmalade, her beloved cat, missing.

2. Mistaken Suspicion: Spotting a man with a squirming sack, she immediately jumps to the conclusion: catnapping!

3. Comic Chase: With her floral umbrella raised like a weapon, she storms through town, shouting accusations and frightening everyone from toddlers to market vendors.

4. Climax & Realization: She corners the man near the fruit stalls. He nervously opens the sack... revealing nothing but a gloriously oversized papaya, glistening in all its harmless tropical innocence.

5. Funnier Twist Ending: Back home, she finds Marmalade sitting smugly on the counter, surrounded by a demolished kitchen: smashed eggs, flour everywhere, a trail of cereal across the tiles, and pawprints on the fridge door. He licks a piece of ham and meows at her — as if to say, “You really chased a papaya?” Mrs. Pettlewaite stares at the mess and sighs. “Is this even a cat I wanted back?”



The Great Papaya Rescue

The shadows were closing in, and his eyes—usually so full of judgment—were filled with tears. He held up a tiny, shaking hand, looking skinny and weak, and gave me a look that broke my heart. "You forgot dinner," his eyes seemed to scream. "I am fading away." I woke up with a loud gasp, clutching my chest as if I had just run a race. The guilt was heavy. I had forgotten the most important member of the household.

I threw off the blanket and scrambled out of bed, nearly tripping over my own slippers in a rush to get downstairs. I needed to open a tin of the best salmon pâté immediately. I needed to apologize. But when I burst into the kitchen, expecting to see him waiting impatiently by his bowl, the room was empty. The silence was heavy. My boy was gone.

Panic didn't just hit me; it shook me. I rushed to the window and scanned the street with sharp eyes. You have to understand, Marmalade is not a wanderer. He is a cat who hates any kind of exercise. He prefers to stay flattened against his cushion for eighteen hours a day. If he wasn't in his bed, he hadn't left on foot. That was when I saw him. A man in a suspicious grey coat was walking quickly down the pavement with a burlap sack over his shoulder— a CATSNAPPER! My stomach dropped. The sack was lumpy. It bumped against the man's back, and I swear I saw it move. It made perfect sense. Someone had spotted my prize-winning, lazy boy and stuffed him into a bag like laundry.

I didn't waste time on a plan. I grabbed my floral-print umbrella from the hallway stand, holding it like a weapon. I marched out the front door, shouting, "Stop! Thief!" The man didn't hear me, which I took as a sign he was a professional criminal. I walked faster, my slippers slapping loudly against the pavement. I must have looked like a crazy woman, waving my umbrella and scaring the pigeons. I knocked over a stack of magazines outside the shop and frightened a small child eating an ice cream, but I didn't stop. Making a scene was acceptable when a life was at stake.

I finally cornered the man near the fruit stalls, breathing so hard I thought my lungs were on fire. I planted my feet and pointed the metal tip of my umbrella at his chest. "Let him go," I wheezed, trying to look scary despite my dressing gown. "I know he is in there." The man looked terrified. He blinked at me, then at the umbrella, and slowly lowered the sack to the ground. I got ready to catch a crying, scared cat. The man untied the knot, and out rolled a papaya. It was huge. It was green. It wobbled on the pavement, mocking me. The "movement" I had seen was just the lumpy fruit rolling against his back.

I walked home with the umbrella tucked under my arm, wishing the ground would open up and swallow me. I had just threatened a man over a tropical fruit. All I wanted was to lock the door and hide. But when I stepped into the kitchen, the nightmare continued. The floor was slippery with smashed eggs.

A bag of flour had fallen, coating the room in white dust like snow. And there, sitting on the counter in the middle of the mess, was Marmalade. He was calmly licking a slice of stolen ham. He paused, looked at me, and let out a loud meow, as if asking why breakfast was late. I looked at the disaster, then at the cat I had almost gone to jail for, and realized that maybe—just maybe—the kidnapper would have been a better owner for him.

3. SILENT REBELLION

Conflict Type: *Individual vs. Oppressive Authority*

Example:

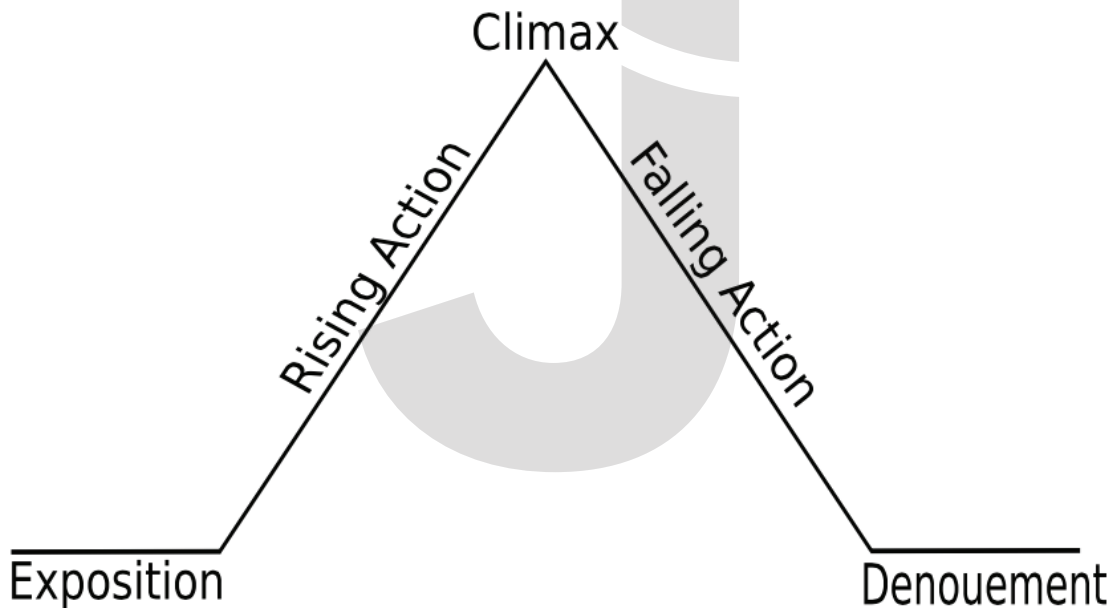
A traumatizing incident takes place at a school (some injustice)

The principal/ management makes the matter disappear.

Some time passes, high school finishes, but horror not forgotten. Coincidentally, the victim's friend becomes the valedictorian and is chosen to deliver the graduation speech.

The student decides to take a risk: writes an exposing speech, inserting coded messages.

When they begin speaking at the ceremony, the teachers lean forward, sensing something's wrong. Every sentence becomes a risk, but the student doesn't stop.



4. THE SWITCH

Conflict Type: *Moral Dilemma*

Example:

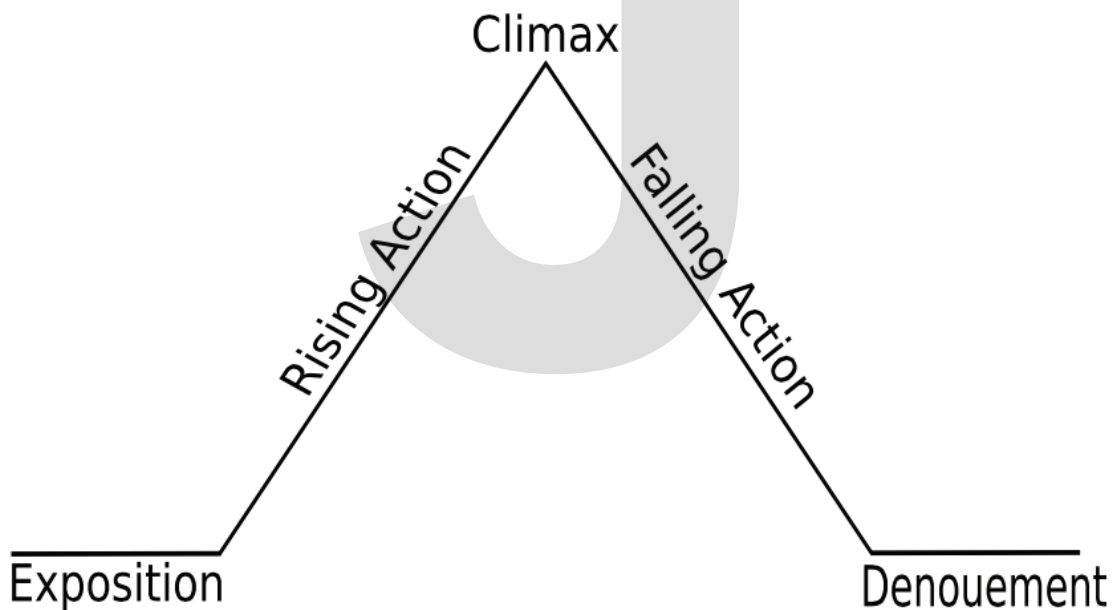
Two best friends secretly swap answer sheets in an internal exam because one of them froze under pressure.

When the results come in, the wrong student is offered a scholarship interview. The other one struggles with guilt, seeing their friend smile through disappointment.

The real test begins when the principal wants to feature the high scorer in the school newsletter, and a journalist wants to interview them about their routine.

What even are their options now? Come clean and go through the consequences of cheating? Or steal your deserving friend's opportunity? Or risk getting your lie out in the interview?

=Complete the following Freytag's pyramid, offering a suitable ending:



5. THE BAN

Conflict Type: *Rule-Breaking for Justice*

Example:

A teenager's mother runs a small community library that's set to be shut down under a new city ban.

Public gatherings have suddenly been forbidden by the new oppressive government.

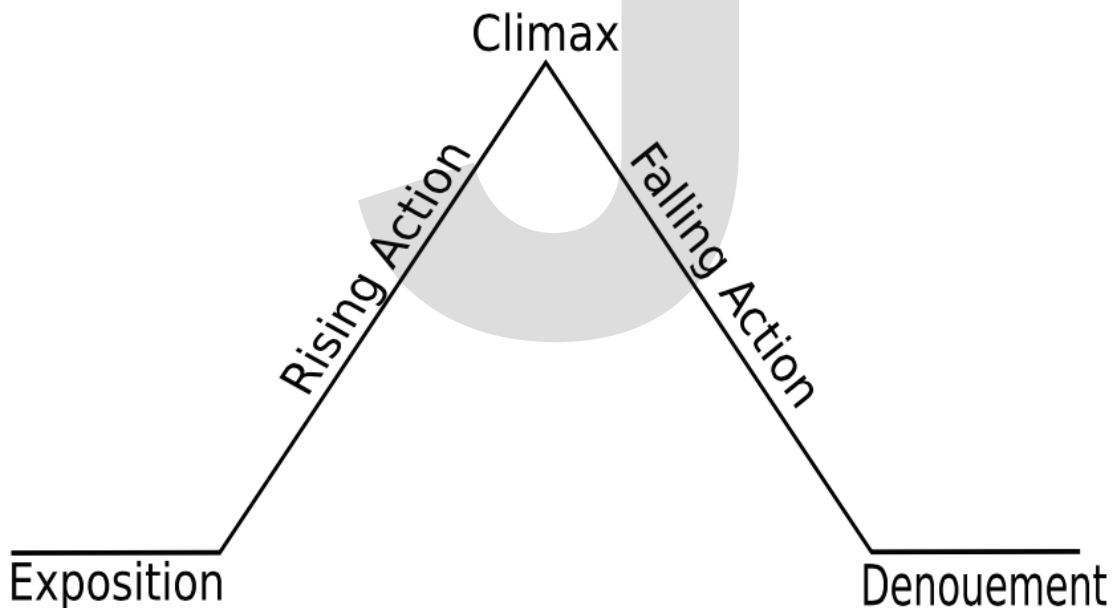
Quietly, the teen organises a silent reading protest in front of the town hall. Since, the teen deeply cares for their mother and their only source of livelihood.

Flyers are passed; time is set. But on the morning of the protest, the teen receives a message: someone has told the authorities.

A van pulls up as they stand with others, books in hand.

Climax idea: Will they stay or run? Who betrayed them?

Complete the following Freytag's pyramid, offering a suitable ending:



Example Essay (Narrative):

EXAMPLE RESPONSE# 1

Beyoncé's track blasted through the radio as Adeline pounced onto the leather seat of their Volkswagen. "Mommy! Drive faster. Daddy is waiting!" she yelled, waving her hands wildly. The car picked up speed. Damp, woodsy wind rushed in as her mother pressed the accelerator, weaving past trucks. Neither noticed the brakes had failed—until it was too late. The car slammed into a hidden road divider. Time stopped. Adeline blinked, her vision blurred. Her mother lay lifeless over the steering wheel. A soft voice whispered, "Come here, little girl. Everything is going to be fine." The next thing she knew, she was lying on a stiff hospital bed.

Seven years passed. Not a single night was peaceful. Nightmares hurled Adeline from her sleep—always the same crash, the same silence. The police had discovered a cut brake hose, but the case was buried, forgotten. One night, she cried, "It wasn't an accident, Dad. The dreams keep coming. They're trying to tell me something." Her father, Mark, comforted her, though the memory haunted him too. Determined to bring her some peace, he took her back to Easter Ville—the last place their family had truly been together.

When they arrived, the sight was shocking. Their home had become *Nike's Garage*, complete with a garish hoarding. Beneath a vintage Camaro, a man worked silently. Adeline's eyes widened. Nike—her late mother's stepbrother—looked up, surprised. "Long time no see, Mark," he said with a stiff smile. Later, Mark explained, "It was your mom's parental house. The court must've made Nike the rightful owner." Inside, the family photos were gone. Only the old radio remained, a quiet reminder of the past.

That evening, Adeline overheard a tense conversation from the kitchen. “I thought they’d never come back! How am I supposed to answer their questions?” It was Nike. Her heart pounded. A beep from the microwave broke the silence. Nike turned—and saw her reflection in the glass. He gasped, spun around, and dropped to his knees. “I did it,” he confessed. “I cut the brake hose. I took you to the hospital and left your mother to die. I just wanted the house.” Adeline stood frozen. Her knees gave way, and Mark rushed to hold her. With one arm around her, he used the other to dial the police.

That night, Nike was arrested. As he faced the consequences of his crime, Adeline and Mark were left to rebuild what was lost. The pain didn’t vanish overnight, but they found comfort in each other’s presence. Some wounds fade slowly, but the strength to move forward had returned. As they left Easter Ville behind, Adeline knew one thing for sure: they may not have justice from the start, but they finally had closure. Life, after all, goes on.

EXAMPLE RESPONSE# 2

"It has been weeks!"

"It has been weeks and there is still no sign of her!" Mary yelled again as she collapsed into her sister's arms, sobbing uncontrollably. The room fell into silence. The air felt heavier, as if it shared the sorrow of a mother separated from her child. It had been a few weeks since the small town of Greenridge woke up to the horrifying news that Jenna — the fourteen-year-old girl adored by everyone — had gone missing.

Despite their continuous efforts, there was no hint of her whereabouts. Some people suspected that she was lost in the nearby forest, since it was the only place, they had not searched yet, and knowing Jenna's adventurous spirit, the idea was not entirely unlikely. She was always strolling around the town, either inquiring about people's work in detail or

quietly enjoying nature. Mary never had to worry much about Jenna's safety, as the whole town treated her like their own daughter. Still, whenever Jenna was not back home by sunset, Mary would anxiously pace in front of their house, waiting for her.

Seeing Mary helplessly cry, Mr. Jo — Jenna's elderly neighbor — consulted others, and they decided to request a search and rescue team to investigate the nearby forest. Mr. Jo called his nephew, who was part of the search and rescue team, and expressed the urgency of the situation. His nephew confirmed that the team would help, and later that evening, a loud droning noise caught everyone's attention. Mary stared at the helicopter as hope kindled within her. Even after it flew away, her gaze lingered in the same spot, as she silently prayed for Jenna to return safely.

Time passed slowly as Mary waited in her house with her neighbors. Mr. Jo tried calling his nephew several times for any updates, but he was unable to get in contact with him. Soon, the bell rang. Mary rushed towards the door and swiftly opened it — to see her daughter standing before her. She embraced Jenna as a wave of relief washed over everyone. Mr. Jo stepped outside to speak to his nephew.

"I apologize it took so long — I couldn't catch any of your calls due to poor signal," his nephew explained.

"That's okay. Thank you so much for bringing her back!" Mr. Jo replied, turning to look at Mary and Jenna. Mary nodded and mouthed, "Thank you." She looked at Jenna in her arms and the people around her. Gratitude filled her heart, and it was not long before the news spread.

Soon, the townspeople arrived to meet the two, showering them with love and care.

EXAMPLE RESPONSE# 3

Aileen woke up to the sound of her alarm blaring. She shut it off and got up. Another day. Nothing felt different. It had been six years since everything changed—since the night her life split into a before and an after. She went through the motions: clothes, shower, breakfast. Her frail body shivered as she stepped out into the morning chill. Her aunt greeted her, but Aileen only nodded in return. At school, the same whispers trailed her. People pitied her, but no one really knew her. They saw a tragedy, not a person. And she had learned to live with that—quietly, numbly.

She remembered the last thing her mother said: “Be back before dinner, okay? Your aunt will be looking after you.” A kiss on the forehead. A lie. They never came back. That night, Aileen waited, refusing to sleep. By dawn, there was a knock at the door. Her parents were declared lost at sea. No details were shared—just an envelope of ashes and a carefully worded condolence. No explanations. Just silence. After that, every day had become identical: wake up, school, chores, sleep. Her life had flattened into routine. But something changed that morning.

The phone rang. She almost didn't answer.

“Is this Aileen Smith?” a calm voice asked.

“Yes,” she said, her voice hesitant.

There was a pause, then:

“Your parents have been found.”

Something inside her stirred—something she had buried long ago. Hope. The kind that hurts. She waited in silence as they gave her details: a rescue, a shipwreck, survival. Twenty-three minutes later, a car pulled up outside. Aileen stood

motionless as two figures stepped out—older, thinner, but unmistakably her parents.

They embraced tightly, clinging to each other as if trying to reclaim lost years.

“What happened?” she finally whispered.

Her mother’s voice trembled. “Our ship went down in the storm. We survived—but barely. The island... it took everything to stay alive.”

They had been declared dead. Everyone had moved on. But they hadn’t. For six years, they had clung to life and to the hope of returning. And now, against all odds, they were here. Life slowly began to stitch itself back together. It wasn’t perfect, but it was real. For the first time in years, Aileen felt whole.

Time passed. Seasons changed. And just as Aileen began to believe in peace, the phone rang again. This time, she answered without hesitation.

“Miss Smith, I’m afraid you need to come in,” the voice said.

There was no hope in this call. Only the weight of something darker. As she set the receiver down, her heart sank. The past had returned once before—this time, it threatened to take everything again.

Example Candidate Response – high

Question 4

Narrative writing

4 Write a story in which something unexpected happens at an important school event. [25]

Specimen answer (1)

The whole school had been eagerly anticipating the event for months and finally the day had arrived where we would take on our fiercest rivals, Greenbank High, in the inter-area football championship. Preparations had been underway for the whole of the last term: bi-weekly skills practises, conditioning sessions in the gym and warm-up matches against local teams. We had done all we could; we were ready.

The day of the match brought with it a festival atmosphere; spectators flanked the pitch, the hum of excited chatter and the fizz of intense rivalry bubbling among them. The grass was perfectly manicured, the lines solidly chalked and the goalposts wearing a fresh lick of crisp white paint.

From his vantage point under a gazebo placed level with the centre line, the PE teacher's voice carried through his megaphone, "How are we doing, Bay View?" he called to the delighted hoots of the home supporters. "Welcome to the final of the regional football competition. Kick off will be in 10 minutes, so let's hear you make some noise for our boys – the Bay View First XI!"

We jogged onto the pitch, to the uproarious sound of our friends and family giving shouts of encouragement. Forming a tight huddle in our defending half of the pitch, our captain, Adnan had a few last-minute inspirational words before we broke away to take up our start positions. On the opposite side of the pitch, our mirrors, the Greenbank team, performed the same ritual.

There was a moment's pause as the two teams stared off against each other, the warm breeze ruffling hair and shirts as the crowd momentarily fell silent in anticipation of kick off.

Suddenly, from nowhere, a blur tore onto the pitch. It headed straight for the ball awaiting the first kick on the centre line, grabbed it and made a dash towards the trees at the edge of the school ground.

"Somebody catch that monkey!" yelled the coach. The crowd screeched with delight and amusement as the furry beast tore across the pitch, ball grasped tightly in its leathery grip. Clearly without thinking, Adnan gave chase, quickly gaining precious metres in his pursuit of the primate. As the monkey reached the fence at the edge of the school field and effortlessly swung itself up and into the nearest tree, Adnan made a heroic dive, fingertips just grazing

its tail. The crowd erupted in whoops of mirth. Adnan lay on the ground, chest heaving, with the monkey taunting him from the safety of the canopy.

This was certainly not the start either team (or the spectators) were expecting, but no matter what the final score, this match would definitely go down in school history.

Mark for Content and structure = 10 out of 10

Mark for Style and accuracy = 15 out of 15

Total mark awarded = 25 out of 25

Examiner comment

Content and structure

The response is 450 words and is a consistently effective answer to the task which uses a wide range of narrative features to build tension and create a sense of climax. Use of devices such as onomatopoeia ('hum'), alliteration ('pursuit of the primate') and personification ('goalposts wearing a fresh lick of crisp white paint') help to build setting and advance plot, while the use of direct speech in conjunction with appropriate reporting clauses adds a sense of dynamism to the narrative. The structure is clear, well balanced, and carefully organised for deliberate effect. Beginning with exposition, the narrative moves through rising action, carefully builds anticipation before introducing the unexpected conflict.

The climax, falling action and conclusion which links back to the question indicate that this is a carefully crafted narrative which engages and sustains the reader's attention throughout.

This response satisfies all the criteria of Level 5.

Style and accuracy

A wide range of well-constructed sentences are used accurately, including complex sentences, which fulfils the first criteria in the top level. The response precisely and effectively uses a wide range of ambitious vocabulary with adjectives and verb/adverb combinations chosen to convey precise meaning, for example, 'fiercest', 'leathery' and 'grasped tightly' among others.

Throughout the response, complex vocabulary choices such as 'uproarious' and 'inspirational' are spelled correctly. While there are occasional errors ('rivalry' and 'ruffeling') these are slips which do not detract from the meaning or flow of the piece and, as a response does not need to be flawless to achieve a top mark, do not affect the overall level of the response.

A wide range of punctuation marks are used accurately throughout the response. As well as the accurate use of full stops, commas, a question and exclamation marks, more complex choices such as a colon, semi-colons and brackets are used. In addition, direct speech is punctuated accurately. Control of tense and agreement is also secure throughout.

This response satisfies all the criteria of Level 5 for style and accuracy.

Common mistakes and guidance for candidates

Narrative writing

Content and structure

- Candidates needed to consider carefully how they structured and organised their narrative, to ensure a clear beginning, middle, and end, with a cohesive plot that smoothly transitioned between these parts. Establishing conflict early in the narrative and creating tension would have helped to make candidates' narratives more engaging. It was important that candidates carefully considered the end of their narrative, resolving the conflict in a satisfying way by tying up loose ends, or leaving the story on an intentional, thoughtfully crafted cliffhanger rather than providing a hurried conclusion which was clearly not a definite or clearly signalled ending.
- To ensure responses were well-balanced, candidates needed to consider a careful balance between passages of descriptive scene setting, character development, and plot advancement, rather than focusing too heavily on just one of these. Pace was also important, especially so within the context of 350–450 words. Rather than writing extensive background detail (for example, describing at length a character's morning routine before introducing any action) candidates should consider transporting the reader into the heart of the action at the outset and shifting between description, dialogue and action to maintain a suitable pace of progression for their narrative.
- To write a carefully organised narrative, candidates needed to ensure a logical progression from the introduction to the climax and resolution. Developing characters and settings early in the response would have helped candidates to establish the story's context, while using transitions between scenes would have helped to maintain flow and clarity. Each section of the narrative should build on the previous one, leading towards the climax.
- In more successful responses, clear paragraphing made the writing more coherent and structured. It was important that candidates carefully planned both when to begin a new paragraph and what to write in terms of their transition from one to another. Using the acronym TiPToP (Time Place Topic Person) can help candidates to learn when to change from one paragraph to another, while using transitional expressions (such as 'Suddenly', 'In the meantime', 'Before long' etc.) can aid narrative flow between paragraphs.
- To aid characterisation, candidates should adopt the approach of 'showing' rather than 'telling'. Limiting the number of characters, but giving them distinct personalities, perhaps in contrast to one another, produced more successful narrative writing than having lots of under-developed characters.
- Dialogue is an important aspect of narrative writing and producing engaging dialogue would have helped candidates to develop characterisation and advance the plot. It was essential that, where dialogue was used, it was punctuated and formatted accurately, with a new line used each time the speaker changed, and the appropriate punctuation mark used within the closing speech mark. In addition, attention needed to be paid to varying structure, either placing what was said before how it was spoken or vice versa, and sometimes placing how the character was speaking within what they were saying. For example:
 'I can't wait to see what's behind the door,' whispered Punjab enthusiastically.
 Assan stuttered as he replied nervously, 'Are you sure we should open it?'
 'Don't be a wimp,' said Punjab, rolling his eyes. 'Whatever is in there, we are ready for it!'
- Ensuring that specific alternatives to the verb 'said' were employed, in conjunction with appropriate adverbs where necessary, would also help to raise the level of candidates' responses. In addition, 'showing' needed to be embedded into dialogue to further develop character. It should also be remembered, however, that a piece of dialogue does not always need the addition of how a character is speaking as this can then become monotonous.

Style and accuracy

- Where candidates included idioms in their narratives, these needed to be used appropriately and with care. It should be remembered that the use of idioms can lead to writing sounding less natural (and therefore less successful).
- Accuracy and range of punctuation was an element to which candidates needed to pay closer attention, particularly with regards to the use of apostrophes for both omission and possession, avoiding comma splicing and accurately punctuating direct speech.
- As with descriptive writing, taking care with the consistency of tense was essential to produce a successful response to the narrative writing questions.

General

- Candidates needed to avoid producing narrative writing which far exceeded the indicative word count as this tended to result in less tightly controlled, and therefore less successful, pieces overall.