

Describe a visit to a fairground.

The writer has thought about **STRUCTURE** – and this gains marks! It gives a clear direction to the writing. Other potential structures are: through space (e.g. outside to inside; points of a compass); through time (from then to now); from the general to the particular.

A sense of **TENSION** and energy is always better than 'flatness'!

Notice how the opening **STRUCTURE** is now helping the writer work through the scene in a **LOGICAL MANNER**: *this is helpful to both the writer and the reader.*

SOPHISTICATED PUNCTUATION is always a mark grabber!

PERSONIFICATION adds an emotional touch to the description.

walking towards the fairground was a thrill in itself – one that built with every step. The night was cool but dry: perfect for a great night out! The fair wouldn't be visible until we turned the final corner but already our expectations and the sheer suspense of it all were building to a peak. Sounds were already beginning to pour through the air, "Boom! Boom! Boom!" and laser lights were lighting up the clouds making them seem somehow unearthly and weird. We were going to have the time of our lives.

Then we arrived. The first thing we saw, because it was so huge, was the big wheel. The blurb had billed it as the biggest outside of London and wow was it big! It shone like a circle of diamonds in the sky, spangled, bright and vivid. Surely the London Eye can't be bigger than this? How can they transport something that huge on the back of a lorry?

The next thing that hit us was a gloriously warm smell unique to funfairs: a mingling of frying hot dogs, burgers, fried onions, candyfloss, toffee apples and... diesel fumes! This was a delight for the senses: lights, sounds, smells, the thought of tastes to come... even the very air felt electric as if it was alive and urging us to take part. And take part we were going to do! As we looked to our left we saw the scariest ride we'd ever seen, "Hell's Door" it was called. We're for it!

As we were strapped into our seats the already electric air became alive with yet more feelings. As the safety restraint descended over our shoulders we felt safer – if safe was the right word for this ride! With a jolt our necks were tossed backwards and off we went, twisting, turning, lights flashing like the vast strobes of a pop concert, rock music gushing out of the giant speakers, first right way round then upside down. This was living to the full. This was "Hell's Door". This was the beginning of a night to remember.

Always **SET THE SCENE**. Don't miss the chance to get in some description early on!

Notice the use of **SENSORY DESCRIPTION**: what can be seen, heard, etc.

Notice the vivid use of a **SIMILE** – always a mark grabber!

METAPHORS help to **SHOW** rather than **TELL** the reader what a thing is like – always more effective as the reader can share the feeling described.

Using **PRECISE VOCABULARY** here adds vividly to the description – much better than using a series of 'empty' or 'flat' adjectives.

Another **SIMILE** – too many would spoil the effect, but two or three are very powerful – and gain marks!