

Rex Sadler  
Sandra Sadler  
Viv Winter

# Focus on English 9

a language,  
literature and  
literacy  
course

Rex Sadler  
Sandra Sadler  
Viv Winter

# Focus on English 9

a language,  
literature and  
literacy  
course

First published 2016 by  
 MACMILLAN EDUCATION AUSTRALIA PTY LTD  
15–19 Claremont Street, South Yarra, VIC 3141

Visit our website at [www.macmillan.com.au](http://www.macmillan.com.au)

Associated companies and representatives  
throughout the world.

Copyright © Rex Sadler, Sandra Sadler and Viv Winter 2016  
The moral rights of the author have been asserted.

All rights reserved.  
Except under the conditions described in the  
Copyright Act 1968 of Australia (the Act) and subsequent amendments,  
no part of this publication may be reproduced,  
stored in a retrieval system, or transmitted in any form or by any means,  
electronic, mechanical, photocopying, recording or otherwise,  
without the prior written permission of the copyright owner.

Educational institutions copying any part of this book  
for educational purposes under the Act must be covered by a  
Copyright Agency Limited (CAL) licence for educational institutions  
and must have given a remuneration notice to CAL.  
Licence restrictions must be adhered to. For details of the CAL licence contact:  
Copyright Agency Limited, Level 15, 233 Castlereagh Street, Sydney, NSW 2000.  
Telephone: (02) 9394 7600. Facsimile: (02) 9394 7601. Email: [info@copyright.com.au](mailto:info@copyright.com.au)



#### Publication data

Authors: Rex Sadler, Sandra Sadler and Viv Winter  
Title: *Focus on English 9: A Language, Literature and Literacy Course*  
ISBN: 978 1 4586 5050 4

Publisher: Viv Winter  
Project editor: Barbara Delissen  
Editor: Ronél Redman  
Cover designer: Dim Frangoulis  
Text designer: Norma van Rees  
Permissions clearance and photo research: Vanessa Roberts  
Typeset in Melior Medium 10.75/14 pt by Norma van Rees  
Cover image: Shutterstock/Edhar Shvets

Printed in Malaysia

#### Internet addresses

At the time of printing, the internet addresses appearing in this book were correct.  
Owing to the dynamic nature of the internet, however, we cannot guarantee that all  
these addresses will remain correct.

Warning: It is recommended that Aboriginal and Torres Strait Islander peoples exercise  
caution when viewing this publication as it may contain images of deceased persons.

# Contents

About this book		vii
<b>1 Our land</b>		<b>1</b>
<b>LITERATURE</b>	<i>Australian Beach Pattern</i>	1
	'By the river'	2
	'This is the country I love'	3
<b>LANGUAGE</b>	Nouns	5
	English rules: Subject and verb agreement	7
<b>LITERACY</b>	Word skills: Our nation	8
	Creative writing: Describing a place	10
<b>2 Points of view</b>		<b>11</b>
<b>LITERATURE</b>	<i>The Power of One</i>	11
	<i>Just Doomed</i>	13
	<i>Jaws</i>	14
<b>LANGUAGE</b>	Pronouns	15
	English rules: Using pronouns correctly	17
<b>LITERACY</b>	Word skills: Puzzling pairs	18
	Creative writing: Points of view	20
<b>3 News: fact and opinion</b>		<b>21</b>
<b>LITERATURE</b>	'Attack of the angry bees'	21
	'Selfie sticks: they're not such a bad thing'	23
<b>LANGUAGE</b>	Fact and opinion	25
	English rules: Singular and plural subjects	27
<b>LITERACY</b>	Word skills: Health matters	28
	Creative writing: A newspaper report	30
<b>4 Great beginnings</b>		<b>31</b>
<b>LITERATURE</b>	<i>The Curious Incident of the Dog in the Night-time</i>	31
	<i>The Rugmaker of Mazar-e-Sharif</i>	32
	<i>Plain Rude</i>	34
<b>LANGUAGE</b>	Comparison of adjectives	35
	English rules: Comparatives and superlatives	37
<b>LITERACY</b>	Word skills: Words and meanings	38
	Creative writing: Beginnings	40
<b>5 People poems</b>		<b>41</b>
<b>LITERATURE</b>	'Car salesman'	41
	'Grannie'	43
	'Tich Miller'	44
<b>LANGUAGE</b>	Verbs	45
	English rules: Correct tenses	47
<b>LITERACY</b>	Word skills: People at work	48
	Creative writing: Describing people at work	50

<b>6</b>	<b>The diary novel</b>	<b>51</b>
	<b>LITERATURE</b> <i>The Secret Diary of Adrian Mole Aged 13¾</i>	51
	<i>So Much to Tell You</i>	53
	<b>LANGUAGE</b> Adverbs	55
	English rules: Adverbs and adjectives	57
	<b>LITERACY</b> Word skills: Education	58
	Creative writing: A fictional diary	60
<b>7</b>	<b>Future shock</b>	<b>61</b>
	<b>LITERATURE</b> <i>Z for Zachariah</i>	61
	<i>Brother in the Land</i>	64
	<b>LANGUAGE</b> Word families	66
	English rules: Singular and plural nouns	67
	<b>LITERACY</b> Word skills: Society under siege	68
	Creative writing: Future worlds	70
<b>8</b>	<b>Media matters</b>	<b>71</b>
	<b>LITERATURE</b> Film review: <i>Divergent</i>	71
	Web page: Salvation Army	73
	<b>LANGUAGE</b> Emotive language	75
	English rules: Using singular verbs	77
	<b>LITERACY</b> Word skills: The ocean	78
	Creative writing: A film review	80
<b>9</b>	<b>Animal characters</b>	<b>81</b>
	<b>LITERATURE</b> <i>Animal Farm</i>	81
	<i>Watership Down</i>	83
	<b>LANGUAGE</b> Varying sentence beginnings	85
	English rules: Removing double negatives	87
	<b>LITERACY</b> Word skills: About animals	88
	Creative writing: An animal story	90
<b>10</b>	<b>Real-life adventure</b>	<b>91</b>
	<b>LITERATURE</b> <i>Touching the Void</i>	92
	<i>The Zoo Quest Expeditions</i>	94
	<b>LANGUAGE</b> Prepositions	95
	English rules: Confusing prepositions	97
	<b>LITERACY</b> Word skills: Challenging words	98
	Creative writing: Stream of consciousness	100
<b>11</b>	<b>Crime fiction</b>	<b>101</b>
	<b>LITERATURE</b> <i>The Green Mill Murder</i>	101
	'The speckled band'	103
	<b>LANGUAGE</b> Tone	105
	English rules: Unnecessary words	107
	<b>LITERACY</b> Word skills: The world of crime	108
	Creative writing: At the scene of the crime	110

<b>12 Poetry—symbols</b>		<b>111</b>
<b>LITERATURE</b>	'The road not taken'	111
	'Ozymandias'	112
	'Mending wall'	113
<b>LANGUAGE</b>	Symbols	115
	English rules: Similar nouns and verbs	117
<b>LITERACY</b>	Word skills: The natural world	118
	Creative writing: Writing haiku	120
<b>13 Let's laugh</b>		<b>121</b>
<b>LITERATURE</b>	'King of the jungle'	121
	Cartoon: 'Ginger Meggs'	122
	'Dear examiner'	123
<b>LANGUAGE</b>	Prefixes and suffixes	125
	English rules: Using the right word	127
<b>LITERACY</b>	Word skills: Tricky pairs	128
	Creative writing: Fun with limericks	130
<b>14 Story to screenplay</b>		<b>131</b>
<b>LITERATURE</b>	<i>Follow the Rabbit-proof Fence</i>	131
	<i>Rabbit-proof Fence: the screenplay</i>	133
<b>LANGUAGE</b>	Repetition	135
	English rules: Overused words	137
<b>LITERACY</b>	Word skills: Against the odds	138
	Creative writing: Writing an action screenplay	140
<b>15 Issues</b>		<b>141</b>
<b>LITERATURE</b>	'Graffiti proliferation paints a grim picture for Metro'	142
	Advertisement: 'Stop the slaughter'	144
<b>LANGUAGE</b>	Rhetorical questions	145
	English rules: Unusual parts of speech	147
<b>LITERACY</b>	Word skills: About people	148
	Creative writing: Two sides of the issue	150
<b>16 Genre—horror</b>		<b>151</b>
<b>LITERATURE</b>	<i>Dracula</i>	151
	<i>The Legend of Sleepy Hollow</i>	153
<b>LANGUAGE</b>	Formal and informal language	155
	English rules: Common usage	157
<b>LITERACY</b>	Word skills: Spills and thrills	158
	Creative writing: Scary story settings	160
<b>17 Cultural perspectives</b>		<b>161</b>
<b>LITERATURE</b>	<i>Parvana's Promise</i>	161
	<i>Thai-riffic!</i>	163
<b>LANGUAGE</b>	Slang and jargon	165
	English rules: Improving sentences	167
<b>LITERACY</b>	Word skills: Extending your vocabulary—1	168
	Creative writing: A welcome email	170

<b>18 The short story</b>	<b>171</b>
<b>LITERATURE</b> 'The smart dog'	172
<b>LANGUAGE</b> Shades of meaning	174
English rules: Apostrophes and abbreviation	175
<b>LITERACY</b> Word skills: Extending your vocabulary—2	176
Creative writing: A tall story	178
<b>19 Being different</b>	<b>179</b>
<b>LITERATURE</b> Cartoon: 'Birds of a feather'	179
<i>Does My Head Look Big in This?</i>	180
<i>I Can Jump Puddles</i>	181
<b>LANGUAGE</b> Adding meaning with phrases	182
English rules: Revision	183
<b>LITERACY</b> Word skills: Extending your vocabulary—3	184
Creative writing: Dare to be different	186
<b>20 Dialogue</b>	<b>187</b>
<b>LITERATURE</b> <i>Lord of the Flies</i>	187
<i>The Great Gatsby</i>	188
<b>LANGUAGE</b> More word families	190
English rules: Revision	191
<b>LITERACY</b> Word skills: Extending your vocabulary—4	192
Creative writing: A conversation	194
Acknowledgements	195
Dictionary	197

# About this book

*Focus on English 9* covers essential English skills for students in their third year of secondary school. It is a carefully sequenced program that enables students to develop and reinforce their literature, language and literacy skills.

There are 20 cohesive units, each of which focuses on a specific text type, literary technique, writing skill, genre or theme that is relevant to any Year 9 English program. The featured texts provide a meaningful context for language and literacy learning.

For consistency and ease of navigation, each unit is organised into the umbrella strands of Literature, Language and Literacy. Most Literature sections are four pages long. The Language and Literacy sections are divided into one- and two-page segments.

The format of every unit is as follows:

## Literature

- **Introduction:** a brief overview of basic skills, terms or concepts covered in the unit
- **Texts:** high-interest literary, non-literary and multimodal texts for comprehension and analysis.

## Language

- **Language and grammar:** sequential explanations of rules and conventions, clear examples, and exercises for major parts of speech, phrases, sentences and much more
- **English rules:** explanations of English usage with clear rules, examples and exercises.

## Literacy

- **Word skills:** a spelling and vocabulary word list, exercises on list words and a word origins task
- **Creative writing:** imaginative writing tasks that are linked to the ideas and techniques contained in the Literature section.

Our primary goal in writing this book is to develop essential English skills, but we also hope that students will feel motivated to engage with the world of texts and develop confidence in their own ability to make the best possible language choices and become effective communicators.

Rex Sadler, Sandra Sadler and Viv Winter



# Our land

## LITERATURE

Australia's unique landscape has always featured strongly in Australian literature, film and art. The outback, the beaches, the bush and the cities have provided many symbols of our national identity. For example, the beach has come to represent the relaxed Australian culture of 'summer, surf and sand', as well as the heroism of lifesavers and the danger of sharks.

This unit looks at three different aspects of 'our land':

- an interpretation of the beach in a painting
- observations of a small country town in a verse novel
- a newspaper interview for Australia Day with singer Jessica Mauboy.

### The beach

The painting *Australian Beach Pattern* by Charles Meere was completed in 1940 and depicts a tableau of popular Australian beach activities. A tableau is an artistic arrangement of motionless figures. This technique gives the impression that the scene is formal and staged rather than natural and relaxed, but it also adds grandeur and makes the characters seem larger than life—even god-like.



Charles Meere,  
*Australian Beach Pattern*,  
c. 1940

## Responding to the painting

- 1 Describe the physical features that are shared by all the people on the beach.  
\_\_\_\_\_
- 2 What is different about the range of people we see on Australian beaches today?  
\_\_\_\_\_
- 3 Identify all the objects the beachgoers have brought along and list them.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- 4 What impression of Australia as a nation did the artist create in this painting?  
\_\_\_\_\_  
\_\_\_\_\_

## The country town

*By the River* is a verse-novel written by Steven Herrick. It is narrated by Harry, who grew up in a small country town in the 1960s and is recalling his childhood memories. This extract focuses on the significant presence of the big river that runs through the town.

### By the river

The big river  
rolls past our town  
at Hobsons Bend,  
takes a slow look  
at the houses on stilts  
with timber creaking, paint flaking,  
at the graveyard hushed  
in the lonely shade,  
at the fruit bats  
dropping mango pulp  
into the undergrowth,  
at the foundry, and sawmill  
grinding under a blazing sun,  
at the pub with welcoming verandahs  
shaded in wisteria vine,  
at Durra Creek surrendering  
to the incessant flow,  
at Pearce Swamp upstream  
on the creek among the willows  
and rivergums,

at the storm clouds  
rumbling over Rookwood Hill,  
at the two boys  
casting a line  
on the crumbling bank,  
at the cow fields  
purple with Paterson's curse,  
at the jammed tree-trunks  
washed down after summer thunder,  
at the shop  
with dead flies in the window display,  
at the mosquito mangroves  
and the sucking sound of mud crabs,  
at the children throwing mulberries  
that stain like lipstick.  
The big river  
rolls past our town,  
takes a slow look,  
and rolls away.

Steven Herrick



## Responding to the text

- 1 The river 'takes a slow look' at the houses. Explain why this is an example of personification (that is, giving something human qualities).  
\_\_\_\_\_
- 2 What sound words are used to describe the timber house stilts and the graveyard?  
\_\_\_\_\_
- 3 What are the fruit bats doing?  
\_\_\_\_\_
- 4 Durra Creek is 'surrendering' to the river's incessant (relentless) flow. What does this tell you about the river?  
\_\_\_\_\_
- 5 What does the river notice about the shop?  
\_\_\_\_\_
- 6 This verse presents an overall picture of the town by listing the river's observations of many distinctive details. What overall picture is created of the town?  
\_\_\_\_\_  
\_\_\_\_\_

## Australian heritage

The following newspaper article is about the meaning of Australia Day to singer and actor Jessica Mauboy, who reflects on her multicultural heritage as well as her feelings about her family, her country and her indigenous community.

### AUSTRALIA DAY

## THIS IS THE COUNTRY I LOVE ... and the sisters who keep me sane

**JONATHON MORAN AND  
SAMANTHA LANDY**

FOR pop star Jessica Mauboy, Australia Day is all about celebrating her multicultural heritage.

This year Mauboy did just that—the 25-year-old took a break from touring to spend a month in her home town of Darwin with her parents and sisters Sandra, 34, Jenny, 31, Cathy, 28, and Sophia, 22.

Mauboy's father, Ferdy, is an electrician of Indonesian heritage, while her mum, Therese, is Aboriginal. It is this multicultural mix that Mauboy believes shapes her Aussie identity.



Jessica Mauboy (centre) pictured with her sisters Sandra, Jenny, Cathy and Sophia. Photo: Sam Rutty

continued »

Mauboy will today be on centre stage at Parliament House in Canberra to perform as part of the Australia Celebrates concert.

But off the stage, Mauboy's family keeps her grounded.

When Mauboy is with her sisters—who all appear in the video clip for her next single, 'The Day Before I Met You'—she's not seen as a pop star. They can all hold a tune. She's just Jess, the family joker.

'She was a good kid. Annoying but good,' eldest sister, Sandra, said.

'Jess will never change. I don't think she can—not with people like us in her life.'

The next oldest, Jenny, added: 'Family is what keeps us together, our truthfulness. We

are not fake around each other, we tell it how it is.'

When asked what would happen if she let her celebrity go to her head, Mauboy replied with a laugh: 'I think I'd get a big floggin'. I think there were times I lost connection with my family ... if I lose connection with being who I am and where I have come from, then who am I?'

It's Mauboy's strong connection to her family and community that has made her a role model for many indigenous kids, like it or not.

'I left school at year 11 and just followed my passion, my dreams, and I've had a lot of help along the way and such a beautiful country to back

me up,' said Mauboy, named the Northern Territory Young Australian of the Year in 2013.

'It hasn't been comfortable all the time, that's the honest truth. I was never taught to be a role model, I had to learn.'

It's taken a while for Mauboy to find her voice politically, and it still is not something she does naturally. She doesn't trumpet her achievements as ambassador for Alice Springs indigenous school Yipirinya.

'My heart really fell in that place,' she said.

'My mission is to motivate younger generations to be able to show them that it's not always about money, but to be successful can make you a happy person in life.'

from *Sunday Herald Sun*

## Responding to the text

1 What does Australia Day mean to Jessica Mauboy?

---

2 What is Jessica's cultural heritage?

---

3 What will she be doing on Australia Day?

---

---

4 'Family is what keeps us together.' What positive effect do Jessica's sisters have on her?

---

---

5 What has made Jessica a role model for Indigenous kids?

---

6 How does she explain her success after she left school?

---

---

7 What does she hope to achieve as ambassador for the indigenous school Yipirinya?

---

---

---

## Nouns

Acquiring knowledge of the basic structure of language helps us to have a better understanding of what we read and write. The basic parts of a sentence include nouns, verbs, adjectives, pronouns, adverbs, prepositions, conjunctions, clauses and phrases.

There are four kinds of nouns: common nouns, proper nouns, collective nouns and abstract nouns.

**Common nouns:** Common nouns are words that name people, places, animals and things, but not the *specific* names given to the people, places, animals and things. Common nouns never begin with a capital letter.

friend husband surfer cinema library monkey helicopter magazine

**Proper nouns:** A proper noun is the specific name given to a particular person, place, animal or thing and always begins with a capital letter.

Beethoven Charlotte October Russia Microsoft Tuesday Mercedes

**Collective nouns:** A collective noun is used for a collection or a group of similar persons, animals or things.

swarm choir fleet library bunch flock pack

**Abstract nouns:** Abstract nouns are words that name feelings or qualities.

bravery gentleness hatred forgiveness gratitude formality pain

## Nouns

Common, proper, collective and abstract nouns are arranged in columns below. Your task is to insert the appropriate noun in each of the sentences that follow. Sometimes the first letter is given to help you.

Common	Proper	Collective	Abstract
queen	Lincoln	galaxy	beauty
soldier	Cleopatra	convoy	cowardice
airport	Matterhorn	anthology	friendship
dormitory	Atlantic	litter	belief
quay	December	gaggle	misery

- Abraham \_\_\_\_\_ had a b\_\_\_\_\_ that American slaves should not continue to live in m\_\_\_\_\_.
- \_\_\_\_\_ was an Egyptian q\_\_\_\_\_.
- A \_\_\_\_\_ is a large room that provides sleeping quarters.
- Mountaineers have lost their lives trying to climb the \_\_\_\_\_.
- In winter, the \_\_\_\_\_ can be a tempestuous ocean.
- A \_\_\_\_\_ of geese and a \_\_\_\_\_ of pups lived in the barn.
- In the old Roman calendar, \_\_\_\_\_ was the tenth month.

- 8 A \_\_\_\_\_ of cars arrived at the \_\_\_\_\_ to meet the state premiers.
- 9 The *s* \_\_\_\_\_ who had been a deserter was accused of *c* \_\_\_\_\_.
- 10 The poems in the *a* \_\_\_\_\_ described the *b* \_\_\_\_\_ of nature.

## Matching common and proper nouns

Match the proper nouns from the list with their corresponding common nouns below. Each common noun requires two proper nouns.

Dracula	Rhine	Amsterdam	JK Rowling
Columbus	Juliet	Drake	Nile
Ulysses	Mazda	Hercules	Audi
India	London	Shakespeare	Andes
Medusa	Everest	Spain	Romeo

- |             |       |              |       |
|-------------|-------|--------------|-------|
| 1 lovers    | _____ | 6 cities     | _____ |
| 2 heroes    | _____ | 7 authors    | _____ |
| 3 cars      | _____ | 8 mountains  | _____ |
| 4 explorers | _____ | 9 monsters   | _____ |
| 5 rivers    | _____ | 10 countries | _____ |

## Forming singular and plural nouns

Write the missing singular or plural noun for each of the following.

- |             |           |            |          |
|-------------|-----------|------------|----------|
| 1 goose     | _____     | 13 _____   | thieves  |
| 2 child     | _____     | 14 lady    | _____    |
| 3 _____     | crises    | 15 wolf    | _____    |
| 4 _____     | radii     | 16 company | _____    |
| 5 criterion | _____     | 17 piano   | _____    |
| 6 hero      | _____     | 18 _____   | salmon   |
| 7 mouse     | _____     | 19 ox      | _____    |
| 8 datum     | _____     | 20 oasis   | _____    |
| 9 _____     | cities    | 21 donkey  | _____    |
| 10 _____    | volcanoes | 22 _____   | shelves  |
| 11 speech   | _____     | 23 _____   | dominoes |
| 12 cargo    | _____     | 24 medium  | _____    |

# English rules

## Subject and verb agreement



In a sentence, a verb must agree with its subject.

- When the subject is singular, the verb must also be singular; when the subject is plural, the verb must also be plural.

*A baby kangaroo is only 1 centimetre long at birth.*

*Baby kangaroos are only 1 centimetre long at birth.*

- When the subject consists of two or more nouns joined by *and*, a plural verb is usually used.

*Burke and Wills were the first white settlers to cross Australia from south to north.*

### Choosing singular or plural verbs

Choose the verb from the brackets that agrees with the subject in each sentence below.

- 1 Box jellyfish \_\_\_\_\_ even more dangerous than stonefish. (is/are)
- 2 Gum trees can explode in bushfires because eucalyptus oil \_\_\_\_\_ highly flammable. (is/are)
- 3 The platypus and the echidna \_\_\_\_\_ the only mammals that lay eggs. (is/are)
- 4 Six out of the ten deadliest snakes in the world \_\_\_\_\_ in Australia. (live/lives)
- 5 The world's first compulsory seatbelt law \_\_\_\_\_ put into place in Victoria in 1970. (was/were)
- 6 A male lyrebird \_\_\_\_\_ been heard to mimic car alarms and camera shutters. (has/have)
- 7 There \_\_\_\_\_ been no deaths in Australia from spider bites since 1979. (has/have)
- 8 The longest stretches of road and railway tracks in the world \_\_\_\_\_ in Australia's outback. (occur/occurs)
- 9 More than two hundred different languages and dialects \_\_\_\_\_ spoken in Australia. (is/are)
- 10 In 1893, New Zealand \_\_\_\_\_ the first country to give women the vote. (was/were)
- 11 The dingo fence, the longest in the world, \_\_\_\_\_ 5614 kilometres long. (is/are)
- 12 More than one million feral camels \_\_\_\_\_ the outback. (roam/roams)

## Word skills

### Our nation

parliament	rural	welfare	government	democratic
candidate	election	convict	prosperous	conservation
territory	religious	senate	population	discrimination
destitute	colony	cyclone	nationality	architecture
defence	patriotic	republic	referendum	representative
majority	equality	irrigation	manufacture	independence



### Completing phrases

Choose an appropriate list word to fill each gap. The first letter is given to help you.

- |                              |                               |
|------------------------------|-------------------------------|
| 1 federal <i>e</i> _____     | 9 <i>p</i> _____ density      |
| 2 racial <i>d</i> _____      | 10 <i>d</i> _____ force       |
| 3 energy <i>c</i> _____      | 11 <i>r</i> _____ landscape   |
| 4 Roman <i>a</i> _____       | 12 <i>w</i> _____ state       |
| 5 crop <i>i</i> _____        | 13 <i>p</i> _____ fervour     |
| 6 uninhabited <i>t</i> _____ | 14 <i>p</i> _____ landowner   |
| 7 act of <i>p</i> _____      | 15 <i>r</i> _____ convictions |
| 8 educational <i>e</i> _____ | 16 <i>d</i> _____ government  |

### Completing sentences

Choose a list word to complete each sentence.

- The noun \_\_\_\_\_ is formed from the verb *colonise*.
- The opposite of *minority* is \_\_\_\_\_.
- The noun \_\_\_\_\_ is formed from the verb *represent*.
- The noun \_\_\_\_\_ is an anagram of *sateen*.
- The adjective of *democracy* is \_\_\_\_\_.
- To be \_\_\_\_\_ means to be extremely poor.
- The noun \_\_\_\_\_ is formed from the word *national*.
- A \_\_\_\_\_ has an elected head of state rather than a monarch.
- A \_\_\_\_\_ is a tropical storm.

- 10 A \_\_\_\_\_ is a person who applies for a job or is nominated for election.
- 11 The word \_\_\_\_\_ means freedom from control or influence of others.
- 12 The noun \_\_\_\_\_ has two acceptable plural forms: *referendums* and *referenda*.
- 13 A \_\_\_\_\_ is someone who is serving a jail sentence for a crime.
- 14 Japan and Korea \_\_\_\_\_ many of the cars sold in Australia.
- 15 The noun \_\_\_\_\_ means the supplying of water to help crops grow.
- 16 The adjective of *religion* is \_\_\_\_\_.

## Forming people words

From each of the following words, write the word that describes the person. The first one is done to help you.

- |   |              |                            |   |              |       |
|---|--------------|----------------------------|---|--------------|-------|
| 1 | election     | _____ <i>elector</i> _____ | 5 | senate       | _____ |
| 2 | defence      | _____                      | 6 | colony       | _____ |
| 3 | parliament   | _____                      | 7 | manufacture  | _____ |
| 4 | architecture | _____                      | 8 | conservation | _____ |

## Forming verbs

Write the verbs derived from these list words:

- |   |                |       |   |             |       |
|---|----------------|-------|---|-------------|-------|
| 1 | equality       | _____ | 4 | irrigation  | _____ |
| 2 | discrimination | _____ | 5 | defence     | _____ |
| 3 | election       | _____ | 6 | nationality | _____ |

## Word origins

The word 'patriotic' is derived from the Latin word *patria* meaning 'one's native land'. Here are more words derived from *patria*. Use the dictionary at the back of the book to write their meanings.

expatriate: \_\_\_\_\_

patriot: \_\_\_\_\_

repatriation: \_\_\_\_\_

compatriot: \_\_\_\_\_

unpatriotic: \_\_\_\_\_



# Points of view

## LITERATURE

In literature, the point of view of a text is the perspective from which either the writer or a character in the text recounts the events and presents information. The point of view is instrumental in creating audience understanding of the narrative.

There are a number of perspectives from which the events can be presented. The writer, as the omniscient narrator, may decide to tell the story or may choose to use one of the major or minor characters as the narrator.

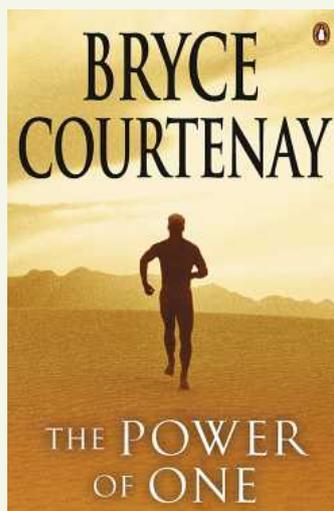
### First person

One of the most common point-of-view techniques is the use of the first person, where the narrator tells the story personally and uses pronouns such as *I*, *me* or *my* when describing what is happening. First person narrators are able to present their intimate feelings and thoughts about events to the reader. The disadvantage of this approach is that the reader is restricted to hearing the story from one person's viewpoint.

In the following passage from the novel *The Power of One*, Peekay, the hero, describes his emotions and reactions when he is confronted by the deadly black mamba.

### Encounter with a black mamba

At first it was hardly a movement at all, less even than the flicker of an eyelid, a slight blurring of light. Then the head of the black mamba rose above the edge of the shelf two feet from where I sat. Its flat anthracite head froze inches above the shelf. Its forked tongue, as though possessing a life of its own, flicked and trembled the air for vibrations. The huge snake rose, periscoping above the shelf, moving forward until its head was no more than six inches from my face. I could see its eyes, black tektites without movement set above jaws of injected death. Its head moved in slow motion



from side to side, sweeping across my sightline. If it struck I would have fifteen minutes to live ... enough time to enter the cave and lie beside Doc before my nervous system collapsed. The mamba's head moved below my line of sight and then came to rest on the toe of my boot. I could feel the pressure of its body as it slid over the boot and along the shelf to disappear over the cliff's far edge. The snake could only have come out of

the cave. Doc had sent me a sign. I knew what I was required to do.

Slowly the numbness left my body and I felt the rush of adrenalin as it hit

my bloodstream, leaving me trembling. I waited until the shaking had ceased before I dropped down to the tiny ledge and worked my body flat against the cliff wall until I stood facing into the opening to the cave. The floor of the tunnel leading to the cave was covered with sand worn from the walls by the erosion of the wind. I could clearly see where the snake had entered and then returned, no doubt having fed on the hapless bats asleep inside. Doc had sent me the sign I wanted.

I carefully worked my way back to the ledge, shouldered my small rucksack and started to climb down the cliff. The snake was unlikely to be on my path. Fat from eating bats, it would find a place to sleep under the safety of a rock where it was unlikely to be disturbed.

Once I had recovered from my fear, I found the snake an entirely appropriate, even perhaps a magnificent symbol. The black mamba, the most deadly snake in the world, takes one partner for life. If its partner is killed, the second snake will often wait for the killer to return, prepared to die in order to take revenge. Not naturally aggressive, it will nevertheless defend its young, raising itself onto the last few inches of its tail and striking sideways in a whipping action. As most humans instinctively raise their arms in panic to defend their eyes, the mamba fangs most often strike into the top of the upper arm. The journey to the heart is swift and the outcome deadly certain.

from *The Power of One* by Bryce Courtenay

## Responding to the text

- 1 What was the first indication of the presence of the black mamba?  
\_\_\_\_\_
- 2 What would have happened to the narrator if he had been bitten by the snake?  
\_\_\_\_\_
- 3 After the snake had disappeared, how did the narrator react physically?  
\_\_\_\_\_
- 4 What was one likely reason for the black mamba being in the cave?  
\_\_\_\_\_
- 5 Once he recovered from his fear, what did he reveal about his attitude to the snake?  
\_\_\_\_\_
- 6 If its partner is killed, what plan will the black mamba often adopt?  
\_\_\_\_\_  
\_\_\_\_\_

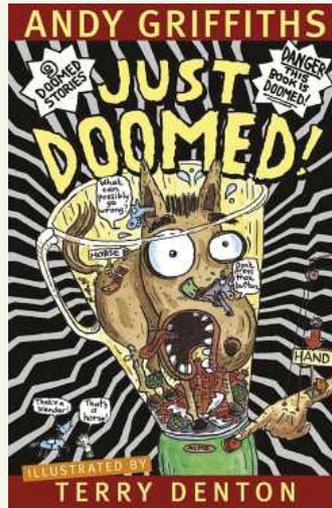
## Second person

A writer uses the second person to speak to the reader directly. The second person is characterised by the use of words such as *you* and *yours*. Writers of novels and stories rarely use the second person in their narratives. They prefer to use the first or third person or a combination of both.

The use of second person tends to occur in brochures, recipe books, instruction manuals, advice columns, magazines and advertisements. However, the writers of the *Choose Your Own Adventure* novels have shown how important the use of the second person can be. Famous children's book author and comedy writer Andy Griffiths often uses the second person to involve his audience in the humorous events he is describing.

## 101 Ways to be doomed

It's generally pretty easy to tell if you are doomed. But if you're not sure, check the following list. If any of these scenarios exactly resemble your current situation, then you are definitely completely and utterly doomed.



1. The school bully says, 'Touch me again and you're dead' ... and you touch him again.
2. Your mother says, 'Don't eat the last biscuit or I'll kill you' ... and you eat the last biscuit.
3. You are at the beach and your parents tell you to wait for one hour after lunch before going back into the water or else you'll get cramp and drown ... and you only wait for 59 minutes and 59.99999 seconds.
4. You are pushing a lawnmower up a steep hill and you slip and fall forward and the lawnmower starts rolling back down towards you.
5. You are flying in a very small plane and you're having a discussion with the pilot, which turns into an argument that becomes violent and ends only after you throw the pilot out of the plane and then, in the middle of celebrating your 'win', you remember that you've got no idea how to fly—let alone *land*—a plane.
6. You jump out of a plane and go to pull the ripcord of your parachute only to realise that you're not wearing one.
7. It's a really hot day and you've been running around and you grab a bottle of water and drink the whole lot in one gulp and then realise it's not water—it's liquid explosive.
8. You are in the bath and you see a shark fin coming towards you.

from *Just Doomed* by Andy Griffiths

## Responding to the text

- 1 Why has Griffiths used the second person in his list of '101 Ways to be doomed'?

---

---

- 2 How does Griffiths usually create humour in each scenario?

---

---

- 3 Why is the number 5 scenario not likely to happen?

---

---

## Third person

Most novels and short stories are written in the third person. This approach is characterised by words such as *he*, *she*, *it* and *they*. When writers use this form, it gives them flexibility in dealing with the actions, words, thoughts and feelings of their characters. The third person narrator is an observer who is able to describe the different events and settings of the story more comfortably than a first person narrator.

The third person narrator is often omniscient (knows everything about all the characters). In the description that follows, the omniscient third person narrator describes the encounter between Hooper, an oceanographer, and a monstrous great white shark.

## In the shark cage

At first the cage annoyed him. It confined him, restricted him, prevented him from enjoying the grace of underwater movement. But then he remembered why he was there, and he was grateful.

He looked for the fish. He knew it couldn't be sitting beneath the boat, as Quint had thought. It had to move to survive.

Even with the bright sunlight, the visibility in the murky water was poor—no more than forty feet. Hooper turned slowly around, trying to pierce the edge of the gloom and grasp any sliver of colour or movement. He looked beneath the boat, where the water turned from blue to grey to black. Nothing. He looked at his watch, calculating that if he controlled his breathing, he could stay down for at least half an hour more.

Carried by the tide, one of the small white squid slipped between the bars of the cage and, tethered by twine, fluttered in Hooper's face. He pushed it out of the cage.

He glanced downward, started to look away, then snapped his eyes down again. Rising at him from the darkling blue—slowly, smoothly—was the shark. It rose with no apparent effort, an angel of death gliding towards an appointment fore-ordained.

Hooper stared, enthralled, impelled to flee but unable to move. As the fish drew nearer, he marvelled at its colours: the flat brown-greys seen on the surface had vanished. The top of the immense body was a hard ferrous grey, bluish where

dappled with streaks of sun. Beneath the lateral line, all was creamy, ghostly white.

Hooper wanted to raise his camera, but his arm would not obey. In a minute, he said to himself, in a minute.

The fish came closer, silent as a shadow, and Hooper drew back. The head was only a few feet from the cage when the fish turned and began to pass before Hooper's eyes—casually, as if in proud display of its incalculable mass and power. The snout passed first, then the jaw, slack and smiling, armed with row upon row of serrate triangles. And then the black, fathomless eye, seemingly riveted upon him. The gills rippled—bloodless wounds in the steely skin.

Tentatively, Hooper stuck a hand through the bars and touched the flank. It felt cold and hard, not clammy but smooth as vinyl. He let his fingertips caress the flesh—past the pectoral fins, the pelvic fins, the thick, firm genital claspers—until finally (the fish seemed to have no end) they were slapped away by the sweeping tail.

The fish continued to move away from the cage. Hooper heard faint popping noises, and he saw three straight spirals of angry bubbles speed from the surface, then slow and stop, well above the fish. Bullets. Not yet, he told himself. One more pass for pictures. The fish began to turn, banking, the rubbery pectorals fins changing pitch.

The fish rammed through the space between the bars.

from *Jaws* by Peter Benchley

## Responding to the text

- 1 '... and he was grateful.' Why was Hooper grateful?  
\_\_\_\_\_
- 2 When the shark first appeared, in what manner was it rising towards the boat?  
\_\_\_\_\_
- 3 What was Hooper's immediate reaction to the appearance of the shark?  
\_\_\_\_\_
- 4 'The fish rammed through the space between the bars.' Why didn't Hooper expect this to happen?  
\_\_\_\_\_

## Pronouns

Pronouns stand in place of nouns. Pronouns are essential in speaking and writing because they save us from having to keep repeating many of the nouns we use. Here are some of the pronoun types that you will encounter in your English studies.

### Personal pronouns

The following pronouns are described as personal pronouns because they have a different form for:

- the person speaking (first person)  
*I won my race.*
- the person spoken to (second person)  
*You enjoy your work.*
- the person spoken about (third person)  
*She sold her house.*



	First person	Second person	Third person
<b>Subject</b>	I, we	you	he, she, it, they
<b>Object</b>	me, us	you	him, her, it, them
<b>Possessive</b>	my, our	your	his, her, its, their

### Personal pronouns in action

In writing, personal pronouns are very important for creating a particular point of view. Read the following sentences from *The Power of One* and *Jaws* and identify all the personal pronouns.

- 1 Slowly the numbness left my body and I felt the rush of adrenalin as it hit my bloodstream leaving me trembling.

---

- 2 I could feel the pressure of its body as it slid over the boot.

---

- 3 As most humans instinctively raise their arms in panic to defend their eyes, the mamba fangs most often strike into the top of the upper arm.

---

- 4 As the fish drew nearer he marvelled at its colours.

---

- 5 He let his fingertips caress the flesh.

---

## Possessive pronouns

When you look at the pronoun table on page 15, you will see that personal pronouns have a possessive form that is used to show ownership: *my, our, your, his, her, its* and *their*. These personal pronouns are always used with a noun. For example:

*my school    our home    his chair    her scarf    their shoes    its pages*

However, there is another type of pronoun that also shows ownership. It is called a **possessive pronoun** and no noun accompanies it. These possessive pronouns are: *mine, ours, yours, hers, his, theirs* and *its*. For example:

*The computer is hers.    The coat is mine.    Yours is on the table.*

## Using possessive pronouns

Rewrite each sentence, changing the personal pronouns into possessive pronouns.

Note: The verb will need to be replaced. The first example is done to help you.

- |  |   |
|--|---|
| 1 The fashion magazines belong to you.<br><i>The fashion magazines are yours.</i><br>_____ | 4 The computer games belong to us.<br>_____           |
| 2 The vintage sports car belonged to them.<br>_____  | 5 The old house on the hill belonged to her.<br>_____ |
| 3 The new iPad belongs to me.<br>_____   | 6 The hat and gloves belong to him.<br>_____          |

## Interrogative pronouns

Interrogative pronouns are used to ask questions. They are sometimes referred to as 'wh' words. The most common interrogative pronouns are: *Who? Whom? Whose? Which? What?* For example:

*Who asked you?    Whom did you see?    Whose book is it?  
What have you done?    Which did you choose?*

Note: *Which?* usually refers to things, but it can be used to refer to people, as in:

*Which of the athletes qualified?*

## Missing interrogative pronouns

Complete the questions by adding suitable interrogative pronouns chosen from the five listed above: *Who, Whom, Whose, Which, What*.

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1 _____ will you have to eat?      | 7 _____ is it, mine or yours? |
| 2 _____ is at the door?            | 8 _____ film did he choose?   |
| 3 _____ of the films is available? | 9 _____ owns the bike?        |
| 4 By _____ was the novel written?  | 10 _____ did you visit?       |
| 5 _____ books are those?           | 11 _____ knows the address?   |
| 6 _____ was her answer?            | 12 For _____ is the cake?     |

# English rules

## Using pronouns correctly

Reflexive pronouns such as *myself*, *yourself*, *himself*, *herself*, *itself*, *themselves* and *ourselves* should not be used as the subject of a verb.

*My sister and myself have travelled overseas.*     *Incorrect*

*My sister and I have travelled overseas.*     *Correct*

Pronouns that follow verbs and prepositions are in the objective case. These objective pronouns are: *me*, *us*, *you*, *him*, *her*, *it*, *them*.

*He asked her to dine with him.*

Here *her* is the object of the verb *asked*, and *him* is the object of the preposition *with*.

A pronoun must refer to a specific noun. If the pronoun reference is unclear, it creates confusion in communication. In the first sentence below, it is unclear whether *she* refers to Rebecca or to Jaya.

*Rebecca drove Jaya into the city where she bought a pair of shoes.*     *Unclear*

*Rebecca drove Jaya into the city and then bought a pair of shoes.*     *Clear*



## Choosing the correct pronouns

Complete the sentences by choosing the correct form of the pronoun in brackets.

- \_\_\_\_\_ (I/me) walked slowly towards \_\_\_\_\_ (he/him).
- The play was written by my friends and \_\_\_\_\_ (me/I).
- My brother and \_\_\_\_\_ (myself/I) smiled at \_\_\_\_\_ (they/them).
- The team pledged their loyalty to \_\_\_\_\_ (I/me).
- \_\_\_\_\_ (we/us) stood and applauded the artist after \_\_\_\_\_ (he/him) had sung for \_\_\_\_\_ (we/us).
- \_\_\_\_\_ (they/them) stopped sunbathing because they realised the harm it could do to \_\_\_\_\_ (they/them).
- \_\_\_\_\_ (he/him) and \_\_\_\_\_ (yourselves/you) are going to the movies together.
- After the accident, \_\_\_\_\_ (she/her) collapsed so they took \_\_\_\_\_ (she/her) to hospital.
- For \_\_\_\_\_ (him/he) and \_\_\_\_\_ (I/me) there was no escape.
- To \_\_\_\_\_ (her/she) or \_\_\_\_\_ (he/him) the prize was not important.
- He is taking \_\_\_\_\_ (she/her) and her friend to the theatre.
- The money was divided equally between \_\_\_\_\_ (them/they) and \_\_\_\_\_ (we/us).

## Word skills

### Puzzling pairs

confident	immigrate	notable	moral	elicit
confidant	emigrate	notorious	morale	illicit
respectable	ingenious	industrial	maize	flare
respectful	ingenuous	industrious	maze	flair
astronomy	adept	canvas	curb	route
astrology	adapt	canvass	kerb	rout



### Choosing the right words

Some pairs of words in English are often confused and used incorrectly. As you come to recognise their spellings and understand their meanings, you will soon become confident in using them correctly. Check the meanings of the following pairs of words, then complete the sentences by choosing the correct word.

- flair:** a special ability  
**flare:** a sudden, brief burst

  - The distress \_\_\_\_\_ from the sinking ship lit up the night sky.
  - The portrait painter has a great artistic \_\_\_\_\_.
- immigrate:** to come into a country to live there  
**emigrate:** to leave one's own country to live elsewhere

  - The Italian family chose to \_\_\_\_\_ to Australia.
  - He decided to leave his friends and \_\_\_\_\_ to Britain.
- astronomy:** the science of the celestial bodies in space  
**astrology:** the belief that celestial bodies influence us

  - The scientist used her knowledge of \_\_\_\_\_ to find the comet.
  - I don't believe \_\_\_\_\_ can enable people to predict future events.
- ingenious:** clever, original and inventive  
**ingenuous:** free from restraint, innocent and unsuspecting

  - Leonardo da Vinci invented many \_\_\_\_\_ devices.
  - It was rather \_\_\_\_\_ of you to believe such lies.
- industrial:** concerning the making of goods  
**industrious:** busy and hard-working

  - There was a large fire in the \_\_\_\_\_ area of the city.
  - Bees are very \_\_\_\_\_ workers.

- 6 confident:** having a great deal of trust  
**confidant:** a person whom you trust
- a He was a close \_\_\_\_\_ of the prime minister.  
 b I am not very \_\_\_\_\_ that I will do well in that exam.
- 7 canvas:** a strong, coarse cloth  
**canvass:** to try to obtain support
- a Did you \_\_\_\_\_ for the Greens Party in the last election?  
 b The painting is oil on \_\_\_\_\_.
- 8 route:** a way taken from one point to another  
**root:** a disorderly retreat of defeated troops
- a We decided to take the shortest \_\_\_\_\_ home.  
 b The \_\_\_\_\_ of the enemy army was decisive.
- 9 moral:** concerned with correct behaviour  
**morale:** a mental condition relating to cheerfulness and confidence
- a We need to make our own \_\_\_\_\_ decisions.  
 b The coach built up the \_\_\_\_\_ of the team.
- 10 notable:** remarkable; outstanding  
**notorious:** having a bad reputation
- a Ned Kelly was a \_\_\_\_\_ bushranger.  
 b The discovery of penicillin was a \_\_\_\_\_ achievement.
- 11 maize:** a cereal plant with large grains  
**maze:** a complex network of paths
- a They got lost in the \_\_\_\_\_ of hedges.  
 b More \_\_\_\_\_ is produced annually than any other grain.

## Word origins

The words 'confident' and 'confidant' are both derived from the Latin word *fido*, meaning 'I trust'. Here are other English words derived from *fido*. Use the dictionary at the back of the book to write their meanings.

confidential: \_\_\_\_\_

fidelity: \_\_\_\_\_

confide: \_\_\_\_\_

diffident: \_\_\_\_\_

infidelity: \_\_\_\_\_

defiance: \_\_\_\_\_



# News: fact and opinion

## LITERATURE

It is important to be aware of the difference between fact and opinion when reading the newspapers, watching television news, listening to radio talkback, or analysing any kind of informative or persuasive text.

A **fact** is a statement that is true; it can be checked and proven to be correct.

*Tennis champion Roger Federer won seventeen Grand Slam titles between 2003 and 2014.*

An **opinion** is a point of view that may be based on factual evidence but may also be based on an individual's feelings, beliefs or prejudices. An opinion cannot be proven to be correct or incorrect and it is not always reliable.

*Roger Federer is the best tennis player the world has ever seen.*

In this unit, the first article is a factual report about a road accident, while the second article presents the writer's opinion of selfie sticks. Read them both carefully and answer the questions.

### Attack of the angry bees

BY KATHRYN POWLEY

A SWARM of 80,000 angry bees attacked emergency services workers rescuing a driver who crashed after being stung.

The driver, who was transporting four hives in a trailer, ran off the road near Bendigo when he went into

shock. He had been stung in the car as he started the short journey, but despite being allergic he 'thought he could make it', according to police.

But his station wagon crashed into a ditch, stirring the 80,000 honey-makers into a fury after their hives spilt on to Lockwood Rd at Kangaroo Flat.

Emergency services rushed to the scene, but fared little better than the driver when it came to the angry horde.

Bendigo Senior Constable Dale Andrews was stung in the line of duty.

'They were absolutely everywhere and they were angry. They stung the ambos as well,' he said.

continued »



The scene of the crash near Bendigo.

'They were all attracted to the lights so they were starting to cover our police car and they were all around the victim's car as well,' he said.

Senior Const. Andrews said the bees had turned on the 43-year-old male driver, whom he understood had an allergic

reaction rendering him semi-conscious.

Senior Const. Andrews called for unusual back-up—and two beekeepers in full protective suits rushed to the scene and 'smoked' the bees back into their hives, allowing the wreckage to be removed.

The driver was taken to hospital after the crash last Sunday night but did not suffer serious injuries.

The bees are now back on honey-making duty.

from *Herald Sun*

## Responding to the facts

1 How many angry bees were in the swarm?

---

2 What did the bees do?

---

3 What was the purpose of the driver's journey?

---

4 Where did the crash occur?

---

5 Why did the driver crash the car?

---

6 What happened to Senior Constable Dale Andrews?

---

7 What further details reveal the increasing danger of the situation?

---

---

---

8 How was the situation resolved?

---

---

9 What is the purpose of the concluding paragraph?

---

---

10 How do the headline and photo collage of the bee and the crash scene work together to add drama to the article?

---

---

---

---

# Selfie sticks: they're not such a bad thing

**BEN GROUNDWATER**

I own a selfie stick. There you go—I said it. I'm out and proud.

Actually, it's not really a selfie stick. I like to refer to it as a 'monopod', which is basically a much cooler name for a slightly cooler version of a selfie stick. People even mistake you for a photographic professional when you have a monopod. No one's going to do that with your selfie stick.

Still, my monopod does pretty much the same job as the travel world's newest and most despised accoutrement: I use it to take photos of myself. Or, more frequently and even more embarrassingly, I use it to take videos of myself.

What is the world coming to, you might wonder, as you stand in a beautiful, far-flung location and watch moronic tourists extending their 'wands of narcissism' to capture a shot of themselves mugging for a Facebook profile shot.

Isn't it enough to just see these places, and maybe even attempt to capture their beauty with a standard photo? Do you really need to have your own head in there as well? Everyone already knows you were there—you took the snap.

And those would be reasonable points of view. But there's a case for the defence of the selfie stick. And I—gulp—am going to make it.

What happens if you're travelling by yourself? OK, you don't have to appear in every single photo. But it might be nice to have at least some record of what you looked like while you were on this grand adventure. For posterity's sake.

You could bug other tourists to take photos of you. You could hold your phone up and capture a photo of an enormous head near a small cultural icon. Or you could extend a little stick you pull out of your bag and snap a few quick photos that might actually look good.

Slide it back in your bag, and you're on your way.

A selfie stick doesn't have to be all about narcissism, either. It's also great for capturing group shots when you don't want someone to be left out because they're holding the camera. Everyone gets together, someone extends the selfie wand, and you've got yourself the perfect snap.

There are other times, too, when one of those extendable sticks can come in handy. Going skiing or snowboarding? Now

you can get great shots in action.

Want to take a photo of yourself but include all of the surrounding scenery as well? The selfie stick is your friend.

Lost in a crowd of people? Use your selfie stick as a periscope. Raise it, with phone attached, above the sea of heads so you can check out where you're going and how you're going to get there.

...

There's another, less likely benefit of the selfie stick too, one that people who don't own one should really appreciate: it's managed to lend some sort of travellers' cred to the regular selfie. Remember those?

While everyone used to scoff at the idiots trying to capture their own faces in front of famous monuments, the selfie takers are actually kind of cool now. They've forgone the need for a big obtrusive stick and are just doing it the old-fashioned way: by extending their arm out.

Selfie takers used to be the height of narcissism, the social outcasts of the travelling world. Now, however, they appear weirdly restrained.

So you can at least thank my selfie stick—sorry, monopod—for that.

from traveller.com.au



The selfie stick: a helpful tool or a sign of the coming apocalypse?

## Responding to the opinion

1 What opinion is expressed in the headline?

---

2 According to the writer, why is a monopod better than a selfie stick?

---

---

3 How does the writer feel about taking videos of himself?

---

4 Why do some people think that tourists who use selfie sticks to capture Facebook profile shots are moronic?

---

---

5 '... there's a case for the defence of the selfie stick.' In paragraphs 7 to 13, the writer gives six reasons to support his opinion. What are they?

a \_\_\_\_\_

b \_\_\_\_\_

\_\_\_\_\_

c \_\_\_\_\_

d \_\_\_\_\_

e \_\_\_\_\_

f \_\_\_\_\_

6 How has the selfie stick benefited the people who still take ordinary selfies?

---

---

7 Write a statement that expresses your own opinion for or against selfie sticks.

---

---

---

8 Using the dictionary at the back of the book, write the meanings of these words:

a narcissism: \_\_\_\_\_

b accoutrement: \_\_\_\_\_

c obtrusive: \_\_\_\_\_

## Fact and opinion

It is easy to confuse fact and opinion, especially when a text integrates both.

The most obvious **facts** include basic indisputable information such as an event that has occurred, physical characteristics, scientific evidence, historical events, statistics, or other details that can be checked easily and verified using reliable sources. For example:

*The bushranger Ned Kelly was hanged at the Old Melbourne Gaol in 1880.*

An **opinion** is a judgement or belief that may be based on selected facts but represents someone's personal feelings about a topic.

*Ned Kelly should be seen as a ruthless outlaw rather than a national hero.*

Opinions are often signalled by words and phrases such as:

I think	I believe	pointless	unfortunately	obviously	definitely
is better	is worse	should be	must not	might be	always
careless	never	necessary	unnecessary	exciting	horrible

### Fact or opinion?

In the space provided, write down whether each of the following statements is a fact or an opinion.

- 1 In Australia, it is illegal to use a handheld mobile phone when driving. \_\_\_\_\_
- 2 Teenagers definitely spend too much time on social media. \_\_\_\_\_
- 3 Australia has a total of nineteen World Heritage sites listed by UNESCO. \_\_\_\_\_
- 4 Yesterday, our class went on an excursion to see a production of *Romeo and Juliet*.  
\_\_\_\_\_
- 5 The film *The Hunger Games* is much better than the book. \_\_\_\_\_
- 6 Watching the news these days is just too depressing for words. \_\_\_\_\_
- 7 There are three types of bees in a hive: a queen, workers and drones. \_\_\_\_\_
- 8 There is never any justification for war. \_\_\_\_\_
- 9 The International Space Station uses solar energy to generate electrical power.  
\_\_\_\_\_
- 10 Selfie sticks should be banned from major sporting events for safety reasons. \_\_\_\_\_
- 11 Speed cameras are a necessary evil. \_\_\_\_\_
- 12 Australians consume four billion supermarket plastic bags every year. \_\_\_\_\_



## Facts and opinions in advertisements

Read the examples of typical advertising claims below. Then state whether each one is a fact or an opinion.

- 1 30% off all full-price jeans, today only \_\_\_\_\_
- 2 The best budget car on the market \_\_\_\_\_
- 3 This dishwasher comes with a three-year warranty \_\_\_\_\_
- 4 The perfect camera for your next holiday \_\_\_\_\_
- 5 Contains no preservatives and no artificial colours \_\_\_\_\_
- 6 You can put your trust in AVT Real Estate \_\_\_\_\_
- 7 Irresistibly smooth skin will be yours with our deluxe anti-ageing cream \_\_\_\_\_
- 8 Free fitness DVD with every subscription to *Healthy Family* magazine \_\_\_\_\_



## Identifying facts and opinions in paragraphs

Read the following paragraphs and identify whether each sentence is a fact or the writer's opinion. Write your answer at the end of each sentence.

- 1 A recent survey of 2000 drivers found that 40 per cent had been involved in a minor car accident in the past three years. \_\_\_\_\_ This alarming figure clearly shows that drivers are too easily distracted. \_\_\_\_\_ Not long ago, the government legislated against using handheld mobile phones while driving. \_\_\_\_\_ It is now time to ban other driver distractions such as eating and drinking, brushing your hair, driving with a dog in the car and changing the radio or GPS system. \_\_\_\_\_
- 2 The plane trip from Sydney to our first stopover in Bangkok took almost ten hours. \_\_\_\_\_ The city centre is about 30 kilometres from the airport and the taxi trip took 35 minutes by freeway. \_\_\_\_\_ The family-owned boutique hotel we chose on the internet was absolutely stunning. \_\_\_\_\_ The service was outstanding and the breathtaking views over the city were the best I have ever seen. \_\_\_\_\_ The next day, we took an organised tour to see the Grand Palace and the Wat Pho temple. \_\_\_\_\_ Sadly, we could only spend one day in Bangkok, but I think it would be well worth spending much more time here. \_\_\_\_\_

# English rules

## Singular and plural subjects

- 1 When the subject consists of two nouns (or pronouns) joined by *with*, *as well as* or *together with*, the verb agrees with the first noun (or pronoun).

A kangaroo, as well as an emu, *are* on Australia's coat of arms. *Incorrect*

A kangaroo, as well as an emu, *is* on Australia's coat of arms. *Correct*

- 2 When the subject of a sentence is a plural noun naming a single object, a singular verb should be used.

*The Hunger Games* *were* studied by Year 9 students. *Incorrect*

*The Hunger Games* *was* studied by Year 9 students. *Correct*

The noun *Games* is plural. However, as it forms part of the title of a book or film, which is a single thing, the singular verb *was studied* should be used. Countries with plural nouns as part of their title also follow this rule.

The United States of America *are* a superpower. *Incorrect*

The United States of America *is* a superpower. *Correct*

- 3 When a collective noun such as *crowd*, *team* or *army* is referred to as a single unit, the verb is singular.

The audience *were* a large one. *Incorrect*

The audience *was* a large one. *Correct*

However, if the individual members (or items) of the collective noun are suggested, then the verb should be plural.

The audience *was* hurrying to their seats. *Incorrect*

The audience *were* all hurrying to their seats. *Correct*

## Correct verbs

For each sentence, choose the correct verb from the ones in brackets.

- 1 The red-bellied black snake, together with the taipan, \_\_\_\_\_ (lives/live) in Australia.
- 2 *Alice's Adventures in Wonderland* \_\_\_\_\_ (were/was) written by Lewis Carroll.
- 3 A pride of lions often \_\_\_\_\_ (hunt/hunts) together.
- 4 A flea, as well as a mosquito, \_\_\_\_\_ (is/are) capable of transmitting diseases to humans.
- 5 After each hockey practice, the team \_\_\_\_\_ (change/changes) into their street clothes before going home.
- 6 The United States of America \_\_\_\_\_ (host/hosts) some very dangerous animals such as the alligator, black bear and coyote.
- 7 *Twelve Years a Slave* \_\_\_\_\_ (is/are) based on true events in the life of a free-born African American.
- 8 The Netherlands \_\_\_\_\_ (has/have) the largest flower market in the world, with 20 million flowers sold each day.

## Word skills

### Health matters

surgeon	nutrition	diagnosis	contagious	unconscious
recovery	bruise	fracture	deteriorate	pharmacy
diabetes	stomach	benign	medication	physician
artery	vaccine	symptom	malignant	psychologist
operation	disease	painful	transfusion	inflammation
therapy	asthma	forehead	procedure	stethoscope



### Who or what am I?

Use the clues or definitions below to find the matching list word. The first letter is given to help you.

- I am a medical practitioner who performs operations. s \_\_\_\_\_
- I am a crack or a break in a bone. f \_\_\_\_\_
- Much of the digestion of food in the body occurs in me. s \_\_\_\_\_
- I am the part of the face above the eyebrows. f \_\_\_\_\_
- I am the process of providing healthy food to the body. n \_\_\_\_\_
- I am a shop where medical drugs are prepared and sold. p \_\_\_\_\_
- I am a medical instrument used to listen to heartbeats. s \_\_\_\_\_
- I provide immunity against diseases. v \_\_\_\_\_
- I carry blood from the heart around the body. a \_\_\_\_\_
- I appear as an area of discolouration on the skin. b \_\_\_\_\_

### A word for a phrase

Write a word from the list that has the same meaning as each of the following phrases. The first letter is given to help you.

- the act of transferring blood from one person to another t \_\_\_\_\_
- not conscious; not aware of things u \_\_\_\_\_
- a medical practitioner specialising in diagnosis and treatment p \_\_\_\_\_
- a person who studies the mind p \_\_\_\_\_
- not harmful in effect b \_\_\_\_\_

- 6 an ailment affecting a person adversely d \_\_\_\_\_
- 7 a condition that causes difficulty in breathing a \_\_\_\_\_
- 8 an indication of a disease s \_\_\_\_\_
- 9 a condition where part of the body becomes red and swollen i \_\_\_\_\_
- 10 to become progressively worse d \_\_\_\_\_

## Missing list words

Fill the gaps with appropriate list words. The first letters are given to help you.

- 1 The patient was u \_\_\_\_\_ when he was admitted to hospital. The s \_\_\_\_\_ decided that he needed an o \_\_\_\_\_ immediately.
- 2 After the football match, the player had a p \_\_\_\_\_ f \_\_\_\_\_ of his lower leg. His slow r \_\_\_\_\_ meant he could not play for the rest of the season.
- 3 The main s \_\_\_\_\_ of measles is an itchy skin rash. It is a c \_\_\_\_\_ d \_\_\_\_\_ and young children are given a v \_\_\_\_\_ to prevent them being affected.
- 4 A \_\_\_\_\_ is caused by the i \_\_\_\_\_ of the inner linings of the airways. Effective m \_\_\_\_\_ helps sufferers.
- 5 Good n \_\_\_\_\_ can help control d \_\_\_\_\_ which affects the body's sugar levels. Early d \_\_\_\_\_ is important.
- 6 A p \_\_\_\_\_ is able to detect a blocked a \_\_\_\_\_ by using a s \_\_\_\_\_.

## Word origins

The English word 'stethoscope' is made up of two Greek words: *stethos*, meaning 'chest', and *skopeo*, meaning 'to look at/inspect'. A doctor listens to a stethoscope placed on a patient's chest to 'inspect' the patient's breathing to find out whether there is anything wrong. Use the dictionary at the back of the book to write the meanings of these words derived from *skopeo*.

- periscope: \_\_\_\_\_
- telescope: \_\_\_\_\_
- scope: \_\_\_\_\_
- microscope: \_\_\_\_\_
- horoscope: \_\_\_\_\_



# Great beginnings

## LITERATURE

One of the first steps in becoming a good writer is to make sure you start your story with an interesting beginning that will entice the readers to read on. The beginning is where you hook the readers' attention, stir their imagination and create a sense of anticipation.

Sometimes a writer may choose to begin with a description of an interesting character. Look, for example, at the beginning of the short story 'The man with the scar' by Somerset Maugham:

It was on account of the scar that I first noticed him, for it ran broad and red, in a great crescent from his temple to his chin.

After reading these words, the reader wants to find out more about this man.

Another way for a writer to engage readers is to combine setting and conflict:

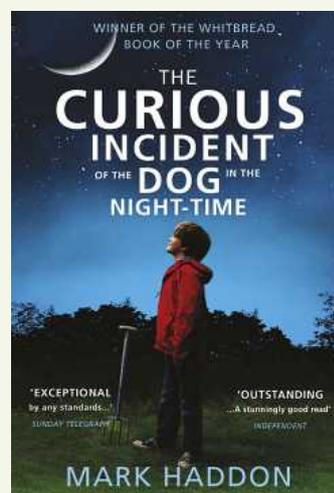
It is cold at 6:40 in the morning of a March day in Paris, and seems even colder when a man is to be executed by firing squad.

This sentence is the beginning of Frederick Forsyth's novel, *The Day of the Jackal*, and millions of readers have now read the novel to find out what happened to the man who was to be executed by firing squad.

One way of learning how to create interesting beginnings is to observe the methods used by novelists, biographers and other authors. To give you the idea, here are some openings of popular texts. Read them and answer the questions that follow.

### The dog

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example,



or a road accident. But I could not be certain about this.

I went through Mrs Shears' gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm.

The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left.

Wellington was a poodle. Not one of the small poodles that have hairstyles but

a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken.

I stroked Wellington and wondered who had killed him, and why.

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7057.

from *The Curious Incident of the Dog in the Night-time* by Mark Haddon

## Responding to the text

1 Why does the first sentence immediately gain readers' attention?

---

---

2 Where is the scene of the crime?

---

3 What is the gruesome crime that has been committed?

---

4 What evidence is there to show that the dog had not been dead for long?

---

5 What does the narrator reveal about the dog's owner, Mrs Shears?

---

---

6 How does the concluding paragraph show that the narrator is unusual?

---

7 Why would this beginning to the novel entice readers to keep reading?

---

---

## November in Woomera refugee camp

I did not know that I could feel this much sorrow without a body to bury. How heartsick can I become before I break down and weep in front of everyone? I wander about the camp with the blanket from my bed around my shoulders, searching for a spot where I can't be seen and can't be heard. And where would

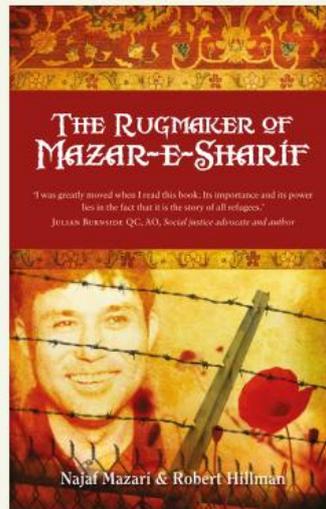
that be? I have been in the camp for three months. If such a spot exists, wouldn't I have discovered it before this day?

The camp is Woomera, or really my small part of Woomera, a section called November. I share November with hundreds of people from lands I have never visited, lands that are as mysterious to

me as my own homeland of Afghanistan is to the guards who keep watch on us day and night.

We who are watched and guarded, we who are questioned, probed, doubted—we are all illegals. We have come to Australia without invitation. We have jumped the queue. I had not heard an expression like that before I came to Australia—‘jumping the queue’. It belongs to communities that place a very high value on orderliness, on due process. It’s a good thing, of course, to value orderliness. The community of Afghanistan is only orderly now and again. But it was never my intention to jump this strange queue of which I had never heard. I don’t think any of us here ever thought of stealing our way to the head of a long line of people patiently waiting to cross a border into Australia. Most of us would never have qualified for a place in the long line to start with. All I wanted to do was to stand up on the soil of a land where rockets did not land on my house in the middle of the night and hold my arms wide and say, ‘Here I am. My name is Najaf Mazari. Do you have a use for me in this country?’

As I wander between buildings, I catch sight of the desert beyond the wire fences. I come from a land of deserts, but this desert is not the same as those of Afghanistan. It is difficult to say in what way it is different, but it is. If I were to



fall asleep in the desert of Afghanistan without a soul in sight and somehow wake in the desert of Woomera, I would know in an instant that I was in a strange place. It is not only my eyes that would tell me, but my skin. The touch of the air itself would whisper it to me. My skin has lived all but six months of its 30 years inside a few square kilometres of Afghanistan.

I find a solitary place at last. I am in an alley, concrete beneath my feet. Before me stand tall steel bars dividing the compound—in which I am free to walk—from a building housing an office of the Department of Immigration. I have been in that office, but only once. I sat in a chair at a metal desk. An official of the Immigration Department took a seat behind the desk. An interpreter sat to my right. The official spread papers and documents on the surface of the table. Some of the documents were mine, but they did not include a birth certificate. I have never had a birth certificate. Back in Mazar-e-Sharif, I have a taskera, which is more like a family history going back for ages. But no birth certificate. Very few Afghans can produce such a document. What a country I come from! Strangers to the idea of queue-jumping, and on top of that, babies are born without anything in writing to prove that they exist!

from *The Rugmaker of Mazar-e-Sharif* by Najaf Mazari and Robert Hillman

## Responding to the text

- 1 Why does the storyteller’s first sentence engage us?  
\_\_\_\_\_
- 2 In the second paragraph, how does the storyteller suggest the camp is like a prison?  
\_\_\_\_\_
- 3 Why did the storyteller want to get away from his home in Afghanistan?  
\_\_\_\_\_
- 4 ‘We have jumped the queue.’ How do we know that the storyteller never meant to do this?  
\_\_\_\_\_

5 'Do you have a use for me in this country?' What does this question reveal about him?

---

6 Why wasn't the storyteller able to produce a birth certificate?

---

7 What emotions does the storyteller reveal in his story?

---

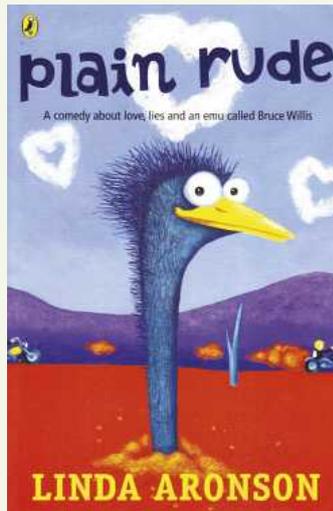
## The drama presentation

It's eight-fifty-two on Tuesday morning and I'm holding a pair of chilled sheep's eyes. To be precise, I'm standing behind the curtains of the stage in the school hall holding a pair of chilled sheep's eyes because it's World Recycling Day.

It's not because I'm going to recycle the sheep's eyes.

It's because I'm in a drama presentation being put on in Assembly to make people feel guilty about plastic shopping bags wrecking the planet. To be honest, this isn't because I care about plastic shopping bags or the planet. It's because Suzie McLaren cares, and I'm trying to get her to go out with me. Which is why I'm doing everything I can to impress her, including volunteering to be in this way-dumb drama presentation she made up.

Not that I've got a chance.



You get the picture of my love life if I tell you that my most recent relationship was with a girl called Kristen on holidays in Surfers. We spent three days walking around together a metre apart and trying to think of things to talk about. She then told me the only reason she was going round with me was because I was the only boy available. I couldn't really complain because the only reason I was going round with her was that she was

the only girl available.

You see, Suzie is the best-looking girl in Year 8, and every boy from Year 7 to Year 9 is after her, including me. It'd be hard enough even if I wasn't short, chunky and the dream of every pimple cream manufacturer across a couple of continents.

from *Plain Rude* by Linda Aronson

## Responding to the text

1 Why does the first sentence gain readers' attention?

---

---

2 What is the narrator's real reason for being involved in the drama presentation?

---

3 What is the narrator's real opinion of Suzie's drama presentation?

---

4 How is the narrator's physical appearance a hindrance in his quest to win Suzie's heart?

---

## Comparison of adjectives

As the following examples show, an adjective can have three degrees of comparison: positive, comparative and superlative.

- That is an *old* car. (positive—one thing)  
 The car parked near it is *older*. (comparative—two things)  
 This is the *oldest* of the three cars. (superlative—three or more things)

The comparative and superlative degrees are formed in the following ways.

- Usually by adding *-r* or *-er* to form the comparative, and adding *-st* or *-est* to form the superlative.

late later latest sweet sweeter sweetest  
 brave braver bravest tall taller tallest

- When the positive form ends with *-y* and is preceded by a consonant, the *-y* is changed to *-i* before the *-er* or *-st* is added.

easy easier easiest lovely lovelier loveliest  
 dirty dirtier dirtiest greedy greedier greediest

- If the positive form ends in a single consonant preceded by a vowel, the final consonant is usually doubled before the *-er* or *-st* is added.

wet wetter wettest big bigger biggest  
 thin thinner thinnest hot hotter hottest

- When the adjective in the positive degree has more than one syllable, the comparative is frequently (though not always) expressed by the use of *more* before the adjective for the comparative degree, and *most* for the superlative degree.

beautiful more beautiful most beautiful  
 affectionate more affectionate most affectionate  
 comfortable more comfortable most comfortable

### Irregular adjectives

Some adjectives do not follow the rules outlined above. You should learn the forms of the adjectives listed in the table below.

Positive	Comparative	Superlative
good	better	best
many	more	most
little	less	least
bad	worse	worst



## Forming comparisons

1 Give the comparative form of:

- |            |       |             |       |
|------------|-------|-------------|-------|
| a dirty    | _____ | i hasty     | _____ |
| b great    | _____ | j wonderful | _____ |
| c bad      | _____ | k many      | _____ |
| d generous | _____ | l speedy    | _____ |
| e famous   | _____ | m excited   | _____ |
| f nasty    | _____ | n long      | _____ |
| g dreadful | _____ | o busy      | _____ |
| h slim     | _____ | p afraid    | _____ |

2 Give the superlative form of:

- |             |       |              |       |
|-------------|-------|--------------|-------|
| a cowardly  | _____ | i fast       | _____ |
| b curious   | _____ | j far        | _____ |
| c sharp     | _____ | k gracious   | _____ |
| d difficult | _____ | l good       | _____ |
| e tiny      | _____ | m courteous  | _____ |
| f timid     | _____ | n frightened | _____ |
| g late      | _____ | o small      | _____ |
| h young     | _____ | p admirable  | _____ |

## Completing the comparisons

Correctly insert the positive, comparative or superlative form of each of the missing adjectives. The first one is done to help you.

- Hot is to hotter as cold is to colder.
- \_\_\_\_\_ is to prettiest as lovelier is to \_\_\_\_\_.
- Good is to \_\_\_\_\_ as \_\_\_\_\_ is to worse.
- Slow is to \_\_\_\_\_ as \_\_\_\_\_ is to faster.
- \_\_\_\_\_ is to highest as wide is to \_\_\_\_\_.
- Bigger is to \_\_\_\_\_ as \_\_\_\_\_ is to tallest.
- Healthy is to \_\_\_\_\_ as \_\_\_\_\_ is to sicker.
- Glad is to \_\_\_\_\_ as \_\_\_\_\_ is to happier.
- \_\_\_\_\_ is to clearest as dirty is to \_\_\_\_\_.

# English rules

## Comparatives and superlatives

When two persons or things are compared, the comparative form is used.  
When more than two are compared, the superlative form is used.

The *oldest* of the two girls has left school. *Incorrect*

The *older* of the two girls has left school. *Correct*

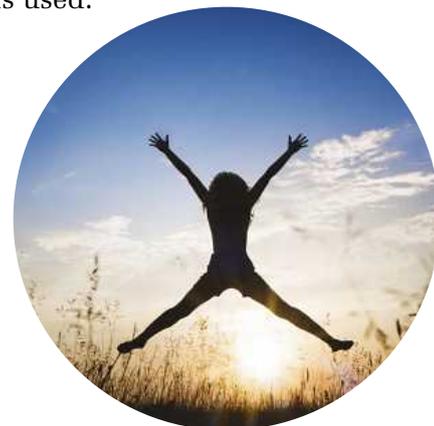
Do not use double comparatives or double superlatives.

He was the *more smarter* of the two boys. *Incorrect*

He was the *smarter* of the two boys. *Correct*

She was the *most happiest* of them all. *Incorrect*

She was the *happiest* of them all. *Correct*



### Comparatives or superlatives?

Complete each sentence by inserting either the comparative or the superlative form of the word in brackets.

- 1 Andrew is \_\_\_\_\_ than Amy. (lazy)
- 2 She is the \_\_\_\_\_ runner in the school. (good)
- 3 He is the \_\_\_\_\_ student in the class. (conscientious)
- 4 Jessica is the \_\_\_\_\_ of the twins. (tall)
- 5 That was the \_\_\_\_\_ thing you could have done! (bad)
- 6 His right arm is the \_\_\_\_\_ one. (strong)
- 7 Who is \_\_\_\_\_, Jennifer or Allison? (fast)
- 8 It was the \_\_\_\_\_ exam I had ever attempted. (easy)

### Correcting sentences

Rewrite the following sentences, correcting the errors.

- 1 It was the most unkindest criticism we had ever received.  
\_\_\_\_\_

- 2 Ben was the biggest of the two athletes.  
\_\_\_\_\_

- 3 Of the three cars, we like this one more.  
\_\_\_\_\_

- 4 I had never had a more happier time at the beach.  
\_\_\_\_\_

- 5 He is the more professional musician in the quartet.  
\_\_\_\_\_

## Word skills

### Words and meanings

#### -ance

defiance intolerance  
 ignorance extravagance  
 inheritance sustenance  
 relevance grievance  
 assurance elegance

#### -ious

audacious rebellious avaricious  
 delirious illustrious contagious  
 glorious dubious gracious  
 odious devious vicious  
 tedious victorious oblivious



### Finding list words

- 1 Write the list word beginning with *o*, and meaning:
  - a forgetful or not remembering; regardless or unaware \_\_\_\_\_
  - b hateful or repulsive \_\_\_\_\_
- 2 Write the list word beginning with *d*, and meaning:
  - a tricky or deceitful; not straight or correct \_\_\_\_\_
  - b in an acutely disturbed state of mind \_\_\_\_\_
  - c hesitating or doubting \_\_\_\_\_
  - d active or bold opposition, often in the sense of a challenge \_\_\_\_\_
- 3 Write the list word beginning with *a*, and meaning:
  - a having an extreme greed for wealth or material gain \_\_\_\_\_
  - b bold or daring \_\_\_\_\_
  - c a promise or guarantee \_\_\_\_\_
- 4 Write the list word beginning with *i*, and meaning:
  - a well-known, respected, and admired for past achievements \_\_\_\_\_
  - b a refusal to accept ideas or behaviour differing from your own \_\_\_\_\_
  - c a lack of knowledge or information about something \_\_\_\_\_
  - d property passing at the owner's death to an heir \_\_\_\_\_
- 5 Write the list word beginning with *g*, and meaning:
  - a a real or imagined cause for complaint \_\_\_\_\_
  - b splendid; bringing fame or admiration \_\_\_\_\_
  - c courteous; kind and pleasant \_\_\_\_\_

- 6 Write the list word beginning with *v*, and meaning:
- a cruel; likely to attack or cause harm \_\_\_\_\_
  - b successful or winning \_\_\_\_\_

## Word forms

Use the correct form of the list word in brackets to complete each sentence.

- 1 The \_\_\_\_\_ was crushed by the governor. (rebellious)
- 2 The poor soil was unable to \_\_\_\_\_ viable crops. (sustenance)
- 3 Our society is \_\_\_\_\_ of violence. (intolerance)
- 4 You would be unwise to \_\_\_\_\_ good medical advice. (ignorance)
- 5 She had the \_\_\_\_\_ to condemn the president's speech. (audacious)
- 6 They \_\_\_\_\_ their parents by staying out late. (defiance)
- 7 He gained \_\_\_\_\_ in the final minute by scoring a goal. (glorious)
- 8 Education should be \_\_\_\_\_ to a child's needs. (relevance)

## Opposites

Write the list word that has the opposite meaning to each of the following words. The first letter is given to help you.

- |   |               |                |    |                 |                |
|---|---------------|----------------|----|-----------------|----------------|
| 1 | thriftiness   | <i>e</i> _____ | 7  | pleasing        | <i>o</i> _____ |
| 2 | gentle        | <i>v</i> _____ | 8  | knowledge       | <i>i</i> _____ |
| 3 | interesting   | <i>t</i> _____ | 9  | timid           | <i>a</i> _____ |
| 4 | insignificant | <i>i</i> _____ | 10 | straightforward | <i>d</i> _____ |
| 5 | certain       | <i>d</i> _____ | 11 | defeated        | <i>v</i> _____ |
| 6 | crudeness     | <i>e</i> _____ | 12 | generous        | <i>a</i> _____ |

## Word origins

The word 'inheritance' is derived from the Latin word *heres*, meaning 'an heir'. Here are some other English words relating to *heres*. Use the dictionary at the back of the book to write their meanings.

heredity: \_\_\_\_\_

disinherit: \_\_\_\_\_

heir: \_\_\_\_\_

heiress: \_\_\_\_\_

heirloom: \_\_\_\_\_



# People poems

## LITERATURE

Poets have been writing about people for thousands of years. Sometimes a poet is just an observer, sometimes they are wondrous admirers, and at other times they are bitter critics.

Poetry deals with the whole range of human experience. Often a poem has been written because the life of a particular person has made a deep impression on the poet. The poet may wish to share some of the person's special qualities with others. At other times, a poet may wish to challenge our complacency about the suffering or cruelty of people towards one another.

People's lives are the raw material of the poet's craft. The way people move, act, think, feel and relate to each other often excites the poet's curiosity and creates the need to build images and weave rhymes and rhythms. Poetry often gives us a better understanding of human nature and the world. Read the people poems that follow then answer the questions about each one.

### Car salesman

Framed in his showroom, tinted and furbished well—  
A slide projected on the plastic wall—  
The salesman hangs in wait to sell;

Till the buyer's tread, like a button touched or bell rung,  
Signalling animation, jerks him to life,  
Unwinds the message taped across his tongue;

Minces and mimics, hides a youth's pink pride,  
And, lubricated with hypocrisy,  
Insists on taking madame for a ride.

Row on row the new cars snarl and grin  
Behind him—crouched, obsequious, and yet  
With quiet irony content to hem him in.

Their pulsing synthesis of pipes and pistons, thrust and curled  
In steel, remain no more insensitive than he,  
Poor nerveless puppet of the brave new world;

Effete and unaware, he helps traduce  
His heart; sells car and birthright glibly. On the wall  
A graph like a whiplash bends him to its use.

He and his product from the same production line,  
Ducoed with gloss, pretension and conceit,  
Both advertise the altars of our time.

Colin Thiele



## Responding to the poem

- 1 What is the setting for this poem?  
\_\_\_\_\_
- 2 As the poem begins, what is the salesman doing?  
\_\_\_\_\_
- 3 What is the poet's purpose in this poem?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 What jerks the car salesman to life?  
\_\_\_\_\_
- 5 What do you think is the 'message taped across his tongue'?  
\_\_\_\_\_
- 6 What phrases does the poet use to suggest that the cars are alive?  
\_\_\_\_\_
- 7 Explain the meaning of 'On the wall / a graph like a whiplash bends him to its use.'  
\_\_\_\_\_
- 8 'Ducoed with gloss, pretension and deceit'. What criticism of the salesman is the poet making?  
\_\_\_\_\_  
\_\_\_\_\_
- 9 '... the altars of our time'. What is the poet suggesting here about the values of modern society?  
\_\_\_\_\_  
\_\_\_\_\_
- 10 Find the meaning of the following words in the dictionary at the back of the book.
  - a hypocrisy: \_\_\_\_\_
  - b minces: \_\_\_\_\_
  - c obsequious: \_\_\_\_\_
  - d effete: \_\_\_\_\_
  - e traduce: \_\_\_\_\_



## Grannie

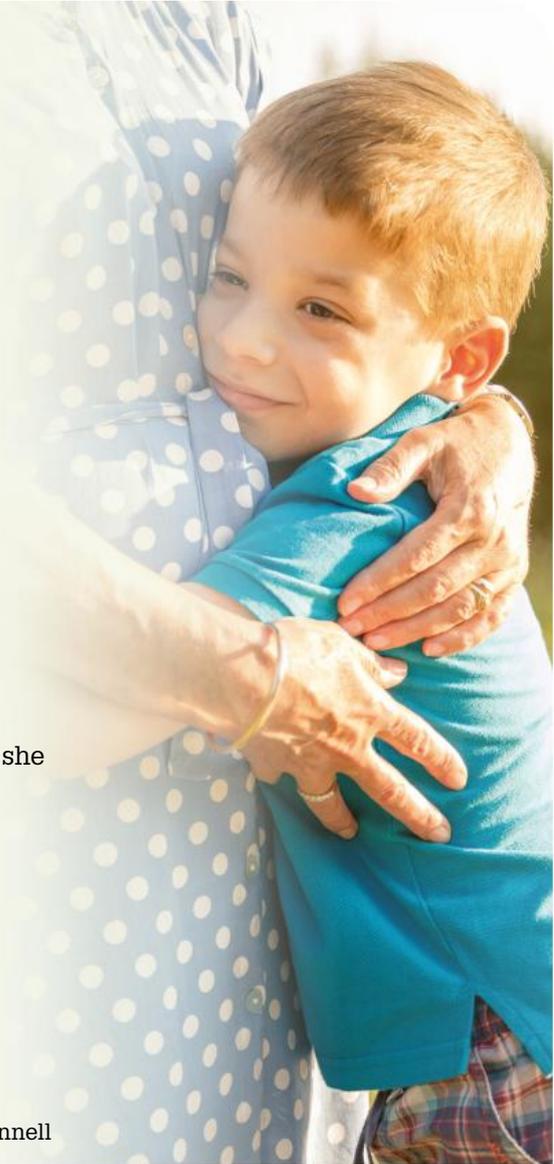
I stayed with her when I was six then went  
To live elsewhere when I was eight years old.  
For ages I remembered her faint scent  
Of lavender, the way she'd never scold  
No matter what I'd done, and most of all  
The way her smile seemed, somehow, to enfold  
My whole world like a warm, protective shawl.

I knew that I was safe when she was near,  
She was so tall, so wide, so large, she would  
Stand mountainous between me and my fear,  
Yet oh, so gentle, and she understood  
Every hope and dream I ever had.  
She praised me lavishly when I was good,  
But never punished me when I was bad.

Years later war broke out and I became  
A soldier and was wounded while in France.  
Back home in hospital, still very lame,  
I realised that circumstance  
Had brought me close to that small town where she  
Was living still. And so I seized the chance  
To write and ask if she could visit me.

She came. And I still vividly recall  
The shock that I received when she appeared  
That dark cold day. Huge Grannie was so small!  
A tiny, frail, old lady. It was weird.  
She hobbled through the ward to where I lay  
And drew quite close and, hesitating, peered.  
And then she smiled: and love lit up the day.

Vernon Scannell



### Responding to the poem

1 What is the poet's purpose in this poem?

---

---

2 In the first stanza, what does the poet compare his Grannie's smile to?

---

---

3 What was Grannie's response to the poet's faults?

---

---

4 How did the poet think of her physical appearance when he was a child?

---

---

5 What circumstance brought the poet close to his grandmother again?

---

---

6 When she came to visit him, how had Grannie changed from his memory of her?

---

---

## Tich Miller

Tich Miller wore glasses  
with elastoplast-pink frames  
and had one foot three sizes larger than the other.

When they picked teams for outdoor games  
she and I were always the last two  
left standing by the wire-mesh fence.

We avoided one another's eyes,  
stooping, perhaps, to re-tie a shoelace,  
or affecting interest in the flight

of some fortunate bird, and pretended  
not to hear the urgent conference:  
'Have Tubby!' 'No, no, have Tich!'

Usually they chose me, the lesser dud,  
and she lolloped, unselected,  
to the back of the other team.

At eleven we went to different schools.  
In time I learned to get my own back,  
sneering at hockey-players who couldn't spell.

Tich died when she was twelve.

Wendy Cope



## Responding to the poem

- 1 In the first stanza, what does the poem reveal about Tich?  
\_\_\_\_\_  
\_\_\_\_\_
- 2 In what way was the narrator physically disadvantaged for a sporting team?  
\_\_\_\_\_
- 3 What tactics did the narrator and Tich use so that they seemed not to care too much about being chosen on a team?  
\_\_\_\_\_
- 4 '... some fortunate bird'. Why was the bird more 'fortunate' than the two girls?  
\_\_\_\_\_
- 5 '... and she lolloped, unselected / to the back of the other team.' Why is this scene sad?  
\_\_\_\_\_
- 6 How did the narrator, in time, learn to overcome her feelings of humiliation?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 Why is the last line standing by itself?  
\_\_\_\_\_  
\_\_\_\_\_

## Verbs

Verbs express action—they are doing, being and having words. Some verbs consist of only one word, while other verbs are made up of a number of words.

Verbs also express time. Not only do verbs indicate that an action is taking place; they also tell us *when* it is taking place. Verbs tell us whether the action is in the present, in the future or in the past. This aspect of a verb is called its **tense**.

**Present tense:** *He eats. He is eating.*

**Future tense:** *You will drive. You will be driving.*

**Past tense:** *I swam. I have swum. I had been swimming.*



## Irregular verbs

Some everyday verbs in English do not follow the usual pattern for showing tense. They are referred to as irregular verbs. So, instead of just adding *-ed* to show past tense (*dress/dressed; play/played*), the past and the past participle forms both change when used with irregular verbs. For example:

**I break** I broke I have/had broken      **I wear** I wore I have/had worn

**I take** I took I have/had taken

Below is a table of irregular verbs. Use it to help you complete the exercises that follow.

Present tense	Past tense	Past tense (have/had)
I begin	I began	I have/had begun
I bite	I bit	I have/had bitten
I blow	I blew	I have/had blown
I do	I did	I have/had done
I draw	I drew	I have/had drawn
I drink	I drank	I have/had drunk
I eat	I ate	I have/had eaten
I fall	I fell	I have/had fallen
I forget	I forgot	I have/had forgotten
I fly	I flew	I have/had flown
I give	I gave	I have/had given
I go	I went	I have/had gone
I grow	I grew	I have/had grown
I hide	I hid	I have/had hidden
I keep	I kept	I have/had kept
I know	I knew	I have/had known
I lose	I lost	I have/had lost
I ride	I rode	I have/had ridden
I shake	I shook	I have/had shaken
I tear	I tore	I have/had torn
I write	I wrote	I have/had written

## Using correct verb forms

Choose the correct words from the brackets to complete each sentence. You may need to refer to the verb table.

- 1 He abruptly \_\_\_\_\_ (tore/tear) up the letter, which I had just \_\_\_\_\_ (wrote/written).
- 2 The travellers \_\_\_\_\_ (drunk/drank) their coffee after they had \_\_\_\_\_ their meal (eaten/ate).
- 3 The student \_\_\_\_\_ (begun/began) to understand what the artist had \_\_\_\_\_ (drew/drawn).
- 4 The thieves had \_\_\_\_\_ (forgot/forgotten) where they had \_\_\_\_\_ (hid/hidden) the loot.
- 5 The champion \_\_\_\_\_ (knew/known) she had \_\_\_\_\_ (lose/lost).
- 6 The tree \_\_\_\_\_ (shook/shake) as the wind \_\_\_\_\_ (blew/blow).
- 7 I had \_\_\_\_\_ (gone/went) to the spring and had \_\_\_\_\_ (drank/drunk) the pure water.
- 8 He \_\_\_\_\_ (bite/bit) into the apple, which had \_\_\_\_\_ (fell/fallen) from the tree.
- 9 We \_\_\_\_\_ (go went) to the airport and \_\_\_\_\_ (flew/flown) to Europe.

## Creating verbs

Change the following nouns into verbs. The first one is done for you.

- |               |                            |                 |       |
|---------------|----------------------------|-----------------|-------|
| 1 provision   | _____ <i>provide</i> _____ | 12 injury       | _____ |
| 2 grief       | _____                      | 13 deception    | _____ |
| 3 pursuit     | _____                      | 14 demolition   | _____ |
| 4 argument    | _____                      | 15 fury         | _____ |
| 5 length      | _____                      | 16 comparison   | _____ |
| 6 fertility   | _____                      | 17 obedience    | _____ |
| 7 destruction | _____                      | 18 beauty       | _____ |
| 8 loss        | _____                      | 19 repetition   | _____ |
| 9 choice      | _____                      | 20 purification | _____ |
| 10 horror     | _____                      | 21 food         | _____ |
| 11 critic     | _____                      | 22 courage      | _____ |

# English rules

## Correct tenses

Changing and mixing tenses incorrectly tends to confuse the reader. For the best effect, you need to be consistent; that is, you should not carelessly mix the tenses you are using.

She *had saved* money so that she *will be able* to buy a new computer. *Incorrect*

She *had saved* money so that she *would be able* to buy a new computer. *Correct*

## Using consistent verbs

Correct the mixed tenses in the following sentences by making sure that the sequence indicated by the main verb remains consistent throughout. Sometimes there may be more than one answer.

- 1 A vicious dog bounded from the property and is chasing the cyclist.

---

- 2 As the hunter moved through the forest, he quickly loads his rifle and fires.

---

- 3 The bear thought the hunter is after her cubs and growls menacingly.

---

- 4 Convenience foods are becoming very popular because people wanted to save time for other activities.

---

- 5 My appointment at the doctors worries me because I would have to have a check-up.

---

- 6 Some ancient explorers believed that the world is flat.

---

- 7 The kangaroo hopped into the water as the dogs chase him.

---

- 8 Most of the professor's colleagues doubted that his invention will work.

---

- 9 I was so exhausted after working all day that I will fall asleep.

---

- 10 Today we will finish all the tasks our manager had asked us to complete.

---

## Word skills

### People at work

zoologist	electrician	florist	therapist	entrepreneur
surveyor	translator	genius	ambassador	accountant
sculptor	aristocrat	janitor	prospector	beautician
chauffeur	engineer	guard	accompanist	archaeologist
hermit	emperor	botanist	magistrate	counterfeiter
retailer	curator	jeweller	embezzler	supervisor



### Choosing the correct person

Choose the correct person from the list whose name ends with each of the following suffixes.

#### -or

- 1 I am a diplomat who represents my country overseas. \_\_\_\_\_
- 2 I translate from one language into another. \_\_\_\_\_
- 3 I am an official inspector of land and buildings. \_\_\_\_\_
- 4 I am a caretaker of a building. \_\_\_\_\_
- 5 I search for mineral deposits. \_\_\_\_\_
- 6 I am a sovereign ruler of an empire. \_\_\_\_\_
- 7 I am a custodian of a museum or other collection. \_\_\_\_\_
- 8 I carve stone or wood; I can cast metal or plaster. \_\_\_\_\_
- 9 I direct and oversee workers. \_\_\_\_\_

#### -ist

- 1 I arrange and sell cut flowers. \_\_\_\_\_
- 2 I provide musical accompaniment to singers or other musicians. \_\_\_\_\_
- 3 I excavate sites in order to study human history. \_\_\_\_\_
- 4 I relieve or heal disorders by treating patients. \_\_\_\_\_
- 5 I study plant life. \_\_\_\_\_
- 6 I study the behaviour, physiology, etc. of animals. \_\_\_\_\_

### -eur

- 1 I am employed to drive a private or hired car. \_\_\_\_\_
- 2 I set up a business, taking financial risk in the hope of profit. \_\_\_\_\_

### -er

- 1 I sell goods directly to consumers. \_\_\_\_\_
- 2 I make or sell items of adornment made of metals and precious stones.  
\_\_\_\_\_
- 3 I steal or misappropriate money placed in my care. \_\_\_\_\_
- 4 I imitate objects so as to be passed off fraudulently. \_\_\_\_\_

## Completing phrases

Choose the most suitable list word to complete each phrase. The first letter is given to help you.

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| 1 a museum <u>c</u> _____        | 9 a furniture <u>r</u> _____      |
| 2 a Bible <u>t</u> _____         | 10 a religious <u>h</u> _____     |
| 3 a gold <u>p</u> _____          | 11 a tax <u>a</u> _____           |
| 4 a hotel <u>j</u> _____         | 12 a mechanical <u>e</u> _____    |
| 5 a piano <u>a</u> _____         | 13 an agricultural <u>b</u> _____ |
| 6 an occupational <u>t</u> _____ | 14 a school <u>j</u> _____        |
| 7 a Roman <u>e</u> _____         | 15 a chief <u>m</u> _____         |
| 8 a prison <u>g</u> _____        | 16 a exam <u>s</u> _____          |

## Word origins

A curator is a person who takes care of things in a museum, art gallery or some other collection. The word 'curator' is derived from the Latin word *cura*, meaning 'care'. Use the dictionary at the back of the book to write the meanings of these words derived from *cura*.

accurate: \_\_\_\_\_

secure: \_\_\_\_\_

procure: \_\_\_\_\_

curious: \_\_\_\_\_

curio: \_\_\_\_\_

insecurity: \_\_\_\_\_



# The diary novel

## LITERATURE

The diary novel is not a new genre. Indeed, Daniel Defoe's *Robinson Crusoe*, said by some critics to be the first novel in the English language, relies on diary entries for its success. It was first published in 1719 and went on to become a classic. Since the publication of *Robinson Crusoe*, the diary novel has thrived. It is particularly popular with young adult readers. Diary novels such as *The Secret Diary of Adrian Mole Aged 13¾*, *The Princess Dairies*, *Diary of a Wimpy Kid*, *Z for Zachariah* and *Dear Nobody* have sold millions of copies.

The diary novel is a narrative and as such it has an orientation, complication and resolution. Some of its other important features are listed below.

- The narrative is presented in a series of fictional diary entries.
- Events are narrated by the diarist who is the main character.
- The diarist reveals innermost thoughts and describes incidents and people in his/her daily life.
- The time and changes of setting are revealed in the entries.
- Each entry creates a sequence of events leading to the climax .
- The diarist, as the narrator, reveals how the complication is resolved.

### The worst ever school excursion

*Friday September 18th*

2 AM. Just got back from London. Coach driver suffered from motorway madness on the motorway. I am too shaken by the experience to be able to give a lucid or intelligent account of the day.

*Saturday September 19th*

The school may well want a clear account by an unprejudiced observer of what happened on the way to, during and coming back from our trip to London. I am the only person qualified. Pandora, for all her qualities, does not possess my nerves of steel.

*Class Four-D's Trip to the British Museum*

7 AM Boarded coach.

7.05 Ate packed lunch, drank low-calorie drink.

7.10 Coach stopped for Barry Kent to be sick.



continued »

- 7.20 Coach stopped for Claire Neilson to go to the Ladies.
- 7.30 Coach left school drive.
- 7.35 Coach returned to school for Ms Fossington-Gore's handbag.
- 7.40 Coach driver observed to be behaving oddly.
- 7.45 Coach stopped for Barry Kent to be sick again.
- 7.55 Approached motorway.
- 8.00 Coach driver stopped coach and asked everyone to stop giving 'V' signs to lorry drivers.
- 8.10 Coach driver loses temper, refuses to drive on motorway until 'bloody teachers control kids'.
- 8.20 Ms Fossington-Gore gets everyone sitting down.
- 8.25 Drive on to motorway.
- 8.30 Everyone singing 'Ten Green Bottles'.
- 8.35 Everyone singing 'Ten Green Snotrags'.
- 8.45 Coach driver stops singing by shouting very loudly.
- 9.15 Coach driver pulls in at service station and is observed to drink heavily from hip-flask.
- 9.30 Barry Kent hands round bars of chocolate stolen from self-service shop at service station. Ms Fossington-Gore chooses Bounty bar.
- 9.40 Barry Kent sick in coach.
- 9.50 Two girls sitting near Barry Kent are sick.
- 9.51 Coach driver refuses to stop on motorway.
- 9.55 Ms Fossington-Gore covers sick in sand.
- 9.56 Ms Fossington-Gore sick as a dog.
- 10.30 Coach crawls along on hard shoulder, all other lanes closed for repairs.
- 11.30 Fight breaks out on back seat as coach approaches end of motorway.
- 11.45 Fight ends. Ms Fossington-Gore finds first-aid kit and sees to wounds. Barry Kent is punished by sitting next to driver.
- 11.50 Coach breaks down at Swiss Cottage.
- 11.55 Coach driver breaks down in front of AA man.
- 12.30 Class Four-D catch London bus to St Pancras.
- 1 PM Class Four-D walk from St Pancras through Bloomsbury.
- 1.15 Ms Fossington-Gore knocks on door of Tavistock House, asks if Dr Laing will give Barry Kent a quick going-over. Dr Laing in America on lecture tour.
- 1.30 Enter British Museum. Adrian Mole and Pandora Braithwaite awestruck by evidence of heritage of World Culture. Rest of class Four-D run berserk, laughing at nude statues and dodging curators.
- 2.15 Ms Fossington-Gore in state of collapse. Adrian Mole makes reverse-charge phone call to headmaster. Headmaster in dinner lady strike-meeting, can't be disturbed.
- 3 PM Curators round up class Four-D and make them sit on steps of museum.
- 3.05 American tourists photograph Adrian Mole saying he is a 'cute English schoolboy'.
- 3.15 Ms Fossington-Gore recovers and leads class Four-D on sightseeing tour of London.
- 4 PM Barry Kent jumps in fountain at Trafalgar Square, as predicted by Adrian Mole.
- 4.30 Barry Kent disappears, last seen heading towards Soho.
- 4.35 Police arrive, take Four-D to mobile police unit, arrange coach back. Phone parents about new arrival time. Phone headmaster at home. Claire Neilson has hysterical fit. Pandora Braithwaite tells Ms Fossington-Gore she is a disgrace to teaching profession. Ms Fossington-Gore agrees to resign.

from *The Secret Diary of Adrian Mole Aged 13¾* by Sue Townsend

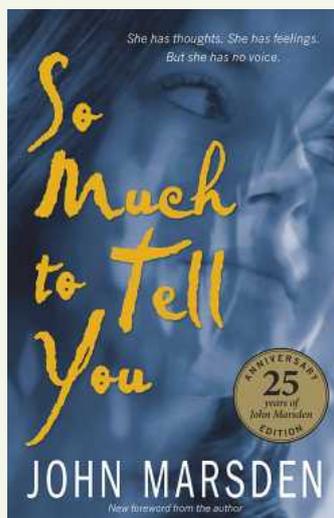
## Responding to the diary novel

- 1 In his diary entry of September 18th, what judgement does Adrian make about the coach driver's behaviour?  
\_\_\_\_\_
- 2 How did the driver react to the class giving 'V' signs to lorry drivers?  
\_\_\_\_\_
- 3 What does Adrian reveal about Barry Kent's actions at the service station?  
\_\_\_\_\_
- 4 What was Adrian Mole's personal reaction to the British Museum?  
\_\_\_\_\_
- 5 How did the other class members react to the museum visit?  
\_\_\_\_\_
- 6 How did the class's bad behaviour affect Ms Fossington-Gore?  
\_\_\_\_\_
- 7 How did Adrian attempt to stop the class's unruly behaviour?  
\_\_\_\_\_
- 8 How was the class's rampage at the museum finally stopped?  
\_\_\_\_\_
- 9 How did the police resolve the students' return trip?  
\_\_\_\_\_
- 10 What effect did the excursion have on Ms Fossington-Gore?  
\_\_\_\_\_

### The runaway student

April 26

Tonight at Roll Call Mrs Graham found out a girl named Sally Judge, in Second Form, had run away. There was mass panic! Prefects went off in all directions to search and they soon figured out that she had gone because her overnight bag and some of her clothes were missing. Mrs Graham absolutely cracked a mental. They decided she must have gone after afternoon classes, but somehow no-one noticed, or else her friends covered for her, right through Sport, tea and Prep. Mrs Graham



said if anyone had helped her they would be in deep trouble and she raved on about how dangerous it was and how Sally might have been sold to white slavers or rented out to Hell's Angels or something. But what I keep thinking about is why she would have run away and how she must be unhappy and how Mrs Graham didn't say anything about that and didn't seem to care about it. And more than anything I wished I had got to know her, or at least taken notice of her. I wonder if she was like me, for instance? It didn't

occur to me that there might be other people here who are feeling really bad. Little dark islands floating in the shadows of the school, occasionally touching, bumping together for a moment or two. I suppose she'll come back here and I'll look at her and wonder about her, but it'll be different then because everyone'll notice her and she'll be out there in the light. I'm not sure why that should make a difference, but it does.

I wonder where she is tonight, if she's safe, if she's lonely and cold and scared, if she wishes she was back here, if she's staying with friends maybe? I went to the Chapel for a while and sort of prayed for her (well, I sat there and thought about her anyway, and hoped she was alright).

*April 27*

No news of Sally Judge tonight and already, after the first rush of feeling

yesterday and this morning, people seem to be forgetting. Not forgetting exactly, but not thinking or talking about her so much. Emma says she ran away because her family is moving to America and she doesn't want to go, but I don't know how she knows that.

Just after I wrote that paragraph, Miss Curzon, the house tutor, came in and told us that Sally had been found—that she'd turned up at her grandmother's place in the country somewhere. They were the only details she had, even though everyone was firing questions at her. It was a relief and I was pleased that she was O.K., but then I got worried about how much trouble she'd get into at school and whether she'd be allowed back. I hope she is.

from *So Much to Tell You* by John Marsden

## Responding to the diary novel

1 Marina is the fictional diarist describing her life at Warrington's, a boarding school for girls. What incident caused the 'mass panic' at the school?

---

2 What evidence did the prefects find to prove that Sally had left the school?

---

3 What slang words used by the diarist show that Mrs Graham was very upset?

---

4 How did Mrs Graham exaggerate how dangerous it could be for Sally?

---

5 Marina reveals her thoughts concerning Sally. What did she wish she could have done for Sally?

---

6 What is the resolution of this diary incident?

---

7 What were Marina's final concerns for Sally?

---

8 What does Marina reveal about herself in this diary entry?

---

## Adverbs

An adverb is a word that adds to the meaning of a verb, an adjective or another adverb. Adverbs may be classified as follows.

### Time:

yesterday daily now finally annually soon then  
 We are sailing to Hawaii *tomorrow*.

### Place:

here abroad everywhere below there eastwards  
 They searched *everywhere* for the missing bag.

### Manner:

loudly mysteriously well furtively greedily angrily easily  
 The survivor *thirstily* drank the water.

### Degree:

very quite almost too much only rather most  
 The film was *very* exciting.

### Number:

once twice again rarely frequently  
 They jogged *twice* around the oval.



## Identifying adverbs

Identify the adverbs in each of the following sentences.

- 1 Very soon the bus driver was observed to be behaving oddly.  
 \_\_\_\_\_
- 2 Then the driver suddenly stopped the bus and bitterly demanded that the students stop singing.  
 \_\_\_\_\_
- 3 The bus often had to stop until finally it left the school drive.  
 \_\_\_\_\_
- 4 Everywhere in the museum, students were wildly clinging to statues.  
 \_\_\_\_\_
- 5 The curators quickly disciplined the students and made them sit together on the steps.  
 \_\_\_\_\_
- 6 After the police arrived unexpectedly, the students were more subdued and quietly waited for their transport.  
 \_\_\_\_\_

## Suitable adverbs

Choose the most suitable adverb from the list to complete the phrases below. Each adverb may only be used once.

hungrily	soundly	profusely	courageously
clumsily	worriedly	fatally	thirstily
brightly	stealthily	inaudibly	patiently

- |                        |                         |
|------------------------|-------------------------|
| <b>1</b> mumbled _____ | <b>7</b> shone _____    |
| <b>2</b> bled _____    | <b>8</b> waited _____   |
| <b>3</b> dropped _____ | <b>9</b> crept _____    |
| <b>4</b> ate _____     | <b>10</b> injured _____ |
| <b>5</b> frowned _____ | <b>11</b> fought _____  |
| <b>6</b> slept _____   | <b>12</b> drank _____   |

## Creating adverbs

Fill the gap in each sentence by changing the word in brackets into an adverb ending in *-ly*.

- 1** He \_\_\_\_\_ reversed the car into a telegraph pole. (accident)
- 2** He drove \_\_\_\_\_. (dangerous)
- 3** They attended lectures \_\_\_\_\_. (punctual)
- 4** The fire raged \_\_\_\_\_ through the old building. (furious)
- 5** The sun shone \_\_\_\_\_. (radiance)
- 6** The climber \_\_\_\_\_ descended the mountain. (weary)
- 7** The thief crept \_\_\_\_\_ through the house. (furtive)
- 8** She slept \_\_\_\_\_. (peace)
- 9** He answered the questions \_\_\_\_\_. (truthful)
- 10** They \_\_\_\_\_ resisted the proposed changes. (stubborn)
- 11** The manager \_\_\_\_\_ stormed out of the room. (impatience)
- 12** She \_\_\_\_\_ declared her innocence. (emphatic)
- 13** The survivor \_\_\_\_\_ cried out for help. (frantic)
- 14** The bride and groom \_\_\_\_\_ left the church. (happy)
- 15** The goalie \_\_\_\_\_ defended the goal area. (vigour)

# English rules

## Adverbs and adjectives

It is important to be able to distinguish between the word *good*, which is usually an adjective, and the word *well*, which mainly functions as an adverb.

It was a *good* game of football. *Correct*

*Good* should never be used as an adverb.

The goalkeeper played *good*. *Incorrect*

The goalkeeper played *well*. *Correct*

It is important not to confuse adjectives with adverbs. In the following example, the verb *run* needs to be followed by the adverb *quickly* instead of the adjective *quick*.

Run *quick* or you'll miss the train. *Incorrect*

Run *quickly* or you'll miss the train. *Correct*

Adverbs describe verbs, adjectives and other adverbs. In the following examples, the verb *write* needs to be followed by the adverb *neatly*.

You must write more *neat*. *Incorrect*

You must write more *neatly*. *Correct*

## Completing sentences with adverbs or adjectives

Select the correct adverb or adjective from the brackets to complete the sentences.

- 1 The dog barked \_\_\_\_\_ at the intruder. (angry/angrily)
- 2 We worked \_\_\_\_\_ in the garden. (busy/busily)
- 3 She played the piano \_\_\_\_\_. (well/good)
- 4 The barbarians made a \_\_\_\_\_ attack on the palace. (savage/savagely)
- 5 The author \_\_\_\_\_ completed her novel. (final/finally)
- 6 They work hard but \_\_\_\_\_. (slow/slowly)
- 7 Is his father in \_\_\_\_\_ health? (well/good)
- 8 We \_\_\_\_\_ completed the test. (easy/easily)
- 9 Did the movie do \_\_\_\_\_ at the box office? (good/well)
- 10 The sky was \_\_\_\_\_ full of birds. (sudden/suddenly)
- 11 I want this job done \_\_\_\_\_. (proper/properly)
- 12 We were \_\_\_\_\_ sorry for you. (real/really)
- 13 Don't walk so \_\_\_\_\_. (quick/quickly)
- 14 The refugee spoke English \_\_\_\_\_. (well/good)
- 15 Don't have the radio turned up too \_\_\_\_\_. (loud/loudly)
- 16 I ran more \_\_\_\_\_ than other students. (swift/swiftly)



## Word skills

### Education

simplify	educate	theory	participate	compulsory
assembly	inferior	disobey	sufficient	professor
student	study	exceed	significant	discussion
require	diligent	obvious	counsellor	examination
faculty	senior	option	commence	assignment
principal	policy	eligible	discipline	experiment



### What word am I?

Use the following clues and meanings to identify list words.

- 1 I am the opposite of 'junior'. \_\_\_\_\_
- 2 I am the opposite of 'superior'. \_\_\_\_\_
- 3 I am the opposite of 'optional'. \_\_\_\_\_
- 4 I mean the same as 'choice'. \_\_\_\_\_
- 5 I mean the same as 'enough'. \_\_\_\_\_
- 6 I mean the same as 'to take part in'. \_\_\_\_\_
- 7 My first six letters name a heavy disc thrown by athletes. \_\_\_\_\_
- 8 I begin with *s* and end with a small insect. \_\_\_\_\_
- 9 I begin with *s* and have a mischievous sprite inside me. \_\_\_\_\_
- 10 I begin with *d* and finish with the shortened form of 'gentleman'. \_\_\_\_\_
- 11 I begin with *d* and have a sad, noisy cry in the middle. \_\_\_\_\_
- 12 Rearrange the letters of 'stunted' to get me. \_\_\_\_\_
- 13 Insert the letter *c* to 'faulty' to get me. \_\_\_\_\_
- 14 Insert *in* to 'disciple' to get me. \_\_\_\_\_
- 15 Change the last letter of 'police' to get me. \_\_\_\_\_
- 16 Change one letter of 'commerce' to get me. \_\_\_\_\_
- 17 I am the most senior teacher in a school. \_\_\_\_\_
- 18 I am a university academic of the highest rank. \_\_\_\_\_
- 19 I am a gathering of students and teachers. \_\_\_\_\_
- 20 I begin with *e* and end with the past tense of 'eat'. \_\_\_\_\_

## Forming abstract nouns

Form the abstract noun of each word listed below. The first one is done for you.

- |               |                  |            |       |
|---------------|------------------|------------|-------|
| 1 diligent    | <u>diligence</u> | 5 simplify | _____ |
| 2 senior      | _____            | 6 require  | _____ |
| 3 participate | _____            | 7 inferior | _____ |
| 4 compulsory  | _____            | 8 eligible | _____ |

## Forming adjectives

Write the adjectives derived from the following list words.

- |           |       |              |       |
|-----------|-------|--------------|-------|
| 1 option  | _____ | 4 exceed     | _____ |
| 2 disobey | _____ | 5 experiment | _____ |
| 3 theory  | _____ | 6 simplify   | _____ |

## Completing sentences

Use list words to complete the following sentences. The first letters are given to help you.

- 1 It was c \_\_\_\_\_ for all s \_\_\_\_\_ students to complete the English e \_\_\_\_\_.
- 2 After d \_\_\_\_\_ with her f \_\_\_\_\_, the university p \_\_\_\_\_ decided to s \_\_\_\_\_ the new history course.
- 3 The d \_\_\_\_\_ students who had completed the science a \_\_\_\_\_ were e \_\_\_\_\_ to leave school early.

## Word origins

Both the words 'significant' and 'assignment' are derived from the Latin word *signum*, meaning a mark, seal or sign. Use the dictionary at the back of the book to write the meanings of these words also derived from *signum*.

- insignia: \_\_\_\_\_
- signature: \_\_\_\_\_
- consign: \_\_\_\_\_
- resign: \_\_\_\_\_
- designate: \_\_\_\_\_
- insignificant: \_\_\_\_\_
- signet: \_\_\_\_\_



# Future shock

## LITERATURE

To bring World War II to an end, the US dropped the first atomic bomb on Hiroshima, Japan in August 1945, and three days later they dropped a second bomb on Nagasaki. The devastation was horrifying, killing over 130 000 people and reducing the two cities to rubble.

The atomic bomb was a terrible weapon of mass destruction. It detonated in the air rather than on the ground. A blinding flash of light lit the sky, sending a fireball and a shock wave downwards. Dangerous radioactive particles mixed with water and fell as ‘black rain’, which was absorbed into the body by breathing or eating contaminated food and caused deadly radiation poisoning.

Since this time, many people have lived in fear of a nuclear war breaking out among the nations of the world. Over the years, there have been many novels written and films made about nuclear holocausts and their resulting effects. The extracts that follow are from two bestselling novels of this genre.

At the beginning of the novel *Z for Zachariah*, Ann Burden, a teenager, believes she is the sole survivor of a nuclear holocaust. The valley where she lives is one of the few places that have not been contaminated by radiation. However, as she notes in her diary, her peaceful solitude is unexpectedly shattered by the approach of a sinister-looking stranger enveloped in an anti-radiation suit.

### Survivors

*May 24th*

It is a man, one man alone.

This morning I went as I planned. I put on my good slacks, took the .22 and hung the binoculars around my neck. I climbed a tree and saw him coming up the road. I could not really see what he looks like, because he is dressed, entirely covered, in a sort of greenish plastic-looking suit. It even covers his head, and there is a glass mask for his eyes—like the wet suits skin-divers wear in cold water, only looser and bulkier. Like skin-divers, too, he has an air-tank on his back. But I could tell it was a man, even though I could not see his face, by his size and the way he moves.

The reason he is coming so slowly is that he is pulling a wagon, a thing about



the size of a big trunk mounted on two bicycle wheels. It is covered with the same green plastic as his suit. It is heavy, and he was having a hard time pulling it up Burden Hill. He stopped to rest every few minutes. He still has about a mile to go to reach the top.

I have to decide what to do.

*Still May 24th*

Now it is night.

He is in my house.

Or possibly not in it, but just outside it, in a small plastic tent he put up. I cannot be sure, because it is too dark to see clearly. I am watching from the cave, but the fire he built—outside the house, in the garden—has burned down. He built it with my wood.

He came over the top of Burden Hill this afternoon. I had come up to watch, having eaten some lunch and changed back to my blue jeans. I decided not to show myself. I can always change my mind later.

I wondered what he would do when he reached the top. He must have been pretty sure, but not quite, that he was coming to a place where things were living. As I said, you can see it from the Ridge, but not too well—it is a long way. And maybe he had been fooled before; maybe he thought it was a mirage.

There is a flat place where the road first reaches the top of the hill—a stretch of about a hundred yards or so before it starts descending again, into the valley. When you get just past the middle of this you can see it all, the river, the house, the barn, the trees, pasture, everything. It has always been my favourite sight, maybe because when I saw it I was always coming home. Being spring, today it is all a new fresh green.

When he got to that place he stopped. He dropped the shaft of the wagon and just stared for about a minute. Then he ran forward down the road, very clumsy in his plastic suit, waving his arms. He ran to a tree by the roadside and pulled a branch, tearing off the leaves and holding them close to his glass face mask. You could tell he was thinking: Are they real?

I was watching from a place only a little way up the hillside, a path in the

woods. I had my gun beside me. I did not know whether he could hear or not with that mask on, but I did not move or make a sound.

All at once he pulled at the mask, at a fastening at the neck of it, as if he were going to take it off. So far I could not see his face at all, but only the glass plate, so I was staring. Then he stopped, and instead ran back to the wagon. He unsnapped the plastic cover at one end and pulled it open. He reached inside and took out a glass thing—a sort of tube with a metal rod in it, like a big thermometer. It had some kind of a dial or gauge on it to read—I couldn't see from where I was, but he held it in front of his mask and turned it slowly, studying it. He walked back down the road to the tree, looking at the rod. He held it down close to the road, then up high in the air. Then back to the wagon again.

He took out another machine, something like the first one but bigger; after that he pulled out a black, round thing: it was an earphone, with a wire dangling from it. He plugged the wire into the machine and put the earphone up beside his mask, next to his ear. I could tell what he was doing: using one machine to check against the other. And I knew what they must be; I had read about them but never seen one: radiation counters, Geiger counters they call them. He walked down the road, a long way this time—half a mile at least, watching one counter, listening to the other.

Then he took off the mask, and shouted.

It startled me so that I jumped back. I started to run—then I stopped. He was not shouting at me. He was cheering—a long 'Haaay' sound, the kind they make at football games. He didn't hear me (luckily); the shout went echoing down the valley, and I stood absolutely still again, though my heart was still thumping—it was so long since I had heard a voice except my own, when I sing sometimes.

Then silence. He put his hands beside his mouth and shouted again, aiming down the hill. This time he called, very loudly:

'Anybody here?'

from *Z for Zachariah* by Robert C O'Brien

## Responding to the text

### May 24th

- 1 Why was the man dressed 'entirely covered, in a sort of greenish plastic-looking suit'?  
\_\_\_\_\_
- 2 What does the diarist, Ann Burden, compare the stranger to?  
\_\_\_\_\_
- 3 How does Ann know it was a man?  
\_\_\_\_\_
- 4 Why was the man moving so slowly?  
\_\_\_\_\_

### Still May 24th

- 5 What did Ann decide to do about the presence of the lone man?  
\_\_\_\_\_
- 6 'He ran to a tree by the roadside and pulled a branch, tearing off the leaves and holding them close to his glass face mask.' Why did he do this?  
\_\_\_\_\_
- 7 What precautions were taken by the man before he took off his mask?  
\_\_\_\_\_
- 8 'I started to run—then I stopped.' Why did she stop?  
\_\_\_\_\_
- 9 'He was cheering ...' Why was this?  
\_\_\_\_\_  
\_\_\_\_\_
- 10 Which words show that the diarist had not experienced human company for a long time?  
\_\_\_\_\_



In *Brother in the Land* by Robert Swindells, the nuclear war had started and thousands of missiles had fallen on the cities and towns of Earth. There were few survivors. The main character, fifteen-year-old Danny Lodger, tells how the war started, the extent of the destruction it brought and the difficulties of life afterwards.

## A world at war

East is East and West is West, and maybe it was a difference of opinion or just a computer malfunction. Either way, it set off a chain of events that nobody but a madman could have wanted and which nobody, not even the madmen, could stop.

There were missiles.

Under the earth.

In the sky.

Beneath the waves.

Missiles with thermo-nuclear warheads, enough to kill everybody on earth.

Three times over.

And something set them off; sent them flying, West to East and East to West, crossing in the middle like cars on a cable-railway.

East and West, the sirens wailed. Emergency procedures began, hampered here and there by understandable panic. Helpful leaflets were distributed and roads sealed off. VIPs went to their bunkers and volunteers stood at their posts. Suddenly, nobody wanted to be an engine-driver anymore, or a model or a rock-star. Everybody wanted to be one thing: a survivor. But it was an overcrowded profession.

The missiles climbed their projector arcs, rolled over the top and came down, accelerating. Below, everyone was ready. The Frimleys had their shelter in the lounge. The Bukovskys favoured the cellar. A quick survey would have revealed no preference, worldwide, for one part of the house over the other.

Down came the missiles. Some had just the one warhead, others had several, ranging from the compact, almost tactical warhead to the large, family size. Every town was to receive its own, individually programmed warhead. Not one had been left out.

They struck, screaming in with pinpoint accuracy, bursting with blinding flashes, brighter than a thousand suns. Whole towns and city centres vaporised instantly; while tarmac, trees and houses



thirty miles from the explosion burst into flames. Fireballs, expanding in a second to several miles across, melted and devoured all matter that fell within their diameters. Blast-waves, travelling faster than sound, ripped through the suburbs. Houses disintegrated and vanished. So fierce were the flames that they devoured all the oxygen around them, suffocating those people who had sought refuge in deep shelters. Winds of a hundred-and-fifty miles an hour, rushing in to fill the vacuum, created fire-storms that howled through the streets, where temperatures in the thousands cooked the subterranean dead. The very earth heaved and shook as the warheads rained down, burst upon burst upon burst, and a terrible thunder rent the skies.

For an hour the warheads fell, then ceased. A great silence descended over the land. The Bukovskys had gone, and the Frimleys were no more. Through the silence, through the pall of smoke and dust that blackened the sky, trillions of deadly radioactive particles began to fall. They fell soundlessly, settling like an invisible snow on the devastated earth.

Incredibly, here and there, people had survived the bombardment. They lay stunned in the ruins, incapable of thought. Drifting on the wind, the particles sifted in upon them, landing unseen on clothing, skin and hair, so that most of these too would die, but slowly.

Most, but not all. There were those whose fate it was to wander this landscape of poisonous desolation. One of them was me.

from *Brother in the Land* by Robert Swindells

## Responding to the text

- 1 What were two possible causes of the war?  
\_\_\_\_\_
- 2 Why were the missiles especially to be feared?  
\_\_\_\_\_
- 3 Identify the comparison the writer uses to emphasise the brightness of the missile explosions.  
\_\_\_\_\_
- 4 What happened to the people who had sought refuge in deep shelters?  
\_\_\_\_\_
- 5 'Winds of a hundred-and-fifty miles an hour ...' What did these winds create?  
\_\_\_\_\_
- 6 '... burst upon burst upon burst ...' What is the effect of the use of repetition?  
\_\_\_\_\_
- 7 What happened to the Bukovskys and the Frimleys?  
\_\_\_\_\_
- 8 'A great silence descended over the land.' What happened then?  
\_\_\_\_\_  
\_\_\_\_\_
- 9 What would be the fate of many of the survivors of the bombing?  
\_\_\_\_\_
- 10 What does this description reveal about nuclear warfare?  
\_\_\_\_\_  
\_\_\_\_\_
- 11 Use the dictionary at the back of the book to write down the meanings of these words from the passage:
  - a malfunction: \_\_\_\_\_
  - b tarmac: \_\_\_\_\_
  - c subterranean: \_\_\_\_\_
  - d rent: \_\_\_\_\_
  - e pall: \_\_\_\_\_
  - f bombardment: \_\_\_\_\_



## Word families

While learning about nouns, verbs, adjectives and adverbs, you will have noticed that many words belong to families. Some words have large families, some words have small families and other words have no families at all. The verb 'respond', for example, is part of a large family that includes:

*response* (noun)    *respond* (verb)    *responsive* (adjective)    *responsively* (adverb)

### Identifying word families

Complete the following word families. The first one is done for you.

Nouns	Verbs	Adjectives	Adverbs
grief	grieve	grievous	grievously
glory			
		repetitive	
			satisfactorily
	apologise		

### Word family groups

Select the appropriate words from the word family lists to complete the sentences.

succeeded      successive      successful      successor      successfully

- 1 She was a very \_\_\_\_\_ politician.
- 2 The local hockey team \_\_\_\_\_ in winning the district final.
- 3 The king's son was the \_\_\_\_\_ to the throne.
- 4 The champion \_\_\_\_\_ defended his title.
- 5 Three \_\_\_\_\_ governments have failed to increase welfare pensions.

depend      dependant      dependable      independence      independently

- 1 We both reached the same decision \_\_\_\_\_.
- 2 The results will \_\_\_\_\_ on how much effort you apply.
- 3 Argentina gained \_\_\_\_\_ from Spain in 1816.
- 4 A \_\_\_\_\_ supply of water is vital for survival.
- 5 A tax rebate can be claimed for each \_\_\_\_\_.

# English rules

## Singular and plural nouns

The following nouns require a plural verb.

scissors    statistics    shears    premises    tongs  
trousers    jeans    pants    glasses    proceeds

Scissors *was* used to cut the fabric. *Incorrect*

Scissors *were* used to cut the fabric. *Correct*

However, when 'a pair of' is used with *scissors*, *shears*, *tongs*, *trousers*, *pants*, *jeans* and *glasses*, the singular form of the verb is used.

A pair of jeans *were* displayed in the window. *Incorrect*

A pair of jeans *was* displayed in the window. *Correct*

The following nouns require a singular verb.

billiards    news    athletics    linguistics    gymnastics  
mathematics    measles    economics    politics    mumps

News of the disaster *have* been broadcast. *Incorrect*

News of the disaster *has* been broadcast. *Correct*

## Adding correct verbs

Choose one of the verbs from the pair in brackets to complete each sentence.

- 1 Statistics \_\_\_\_\_ that poverty is still a concern. (show/shows)
- 2 His jeans \_\_\_\_\_ ripped when he fell off his skateboard. (was/were)
- 3 Measles \_\_\_\_\_ a disease causing a high temperature. (is/are)
- 4 A pair of glasses \_\_\_\_\_ lost on the train. (was/were)
- 5 News \_\_\_\_\_ spread quickly after the accident. (was/were)
- 6 Proceeds from the raffle \_\_\_\_\_ used to buy library books. (is/are)
- 7 A pair of shears \_\_\_\_\_ to be sharpened regularly. (needs/need)
- 8 The filthy premises \_\_\_\_\_ condemned by the inspector. (was/were)
- 9 Billiards \_\_\_\_\_ a game of skill. (is/are)
- 10 Mathematics \_\_\_\_\_ the study of patterns. (include/includes)
- 11 Gymnastics \_\_\_\_\_ been a popular sport for many years. (has/have)
- 12 A pair of scissors \_\_\_\_\_ found at school. (were/was)



## Word skills

### Society under siege

alliance	carnage	abandon	rescuer	predicament
siege	warning	agitated	noticeable	devastation
fatality	security	weapons	annihilate	persecution
nuclear	explode	dilemma	terrorists	contaminate
target	tyranny	proceed	suddenly	simultaneous
victim	turmoil	distress	desperate	assassinate



### Finding list words

Match each clue with the correct word from the list.

1 I begin with *a*, meaning:

- a upset or troubled \_\_\_\_\_
- b to destroy utterly \_\_\_\_\_
- c an agreement to work together \_\_\_\_\_
- d to murder an important person \_\_\_\_\_
- e to give up completely; discontinue \_\_\_\_\_

2 I begin with *s*, meaning:

- a the state of being free from danger \_\_\_\_\_
- b occurring at the same time \_\_\_\_\_
- c quickly and unexpectedly \_\_\_\_\_
- d a military operation cutting off essential supplies \_\_\_\_\_

3 I begin with *t*, meaning:

- a a state of great disturbance and confusion \_\_\_\_\_
- b a place selected as the aim of an attack \_\_\_\_\_
- c a cruel and oppressive government \_\_\_\_\_
- d people who use violence and threats to intimidate \_\_\_\_\_

4 I begin with *p*, meaning:

- a a difficult or unpleasant situation \_\_\_\_\_
- b ill-treatment because of race, politics, religion, etc. \_\_\_\_\_
- c to move forward; begin a course of action \_\_\_\_\_

5 I begin with *d*, meaning:

- a feeling a sense of hopelessness \_\_\_\_\_
- b a difficult situation, with a choice of two alternatives \_\_\_\_\_
- c extreme anxiety, sorrow or pain \_\_\_\_\_
- d great destruction or damage \_\_\_\_\_

## Filling in the gaps

Fill the gaps with list words. The first letter of each word is given to help you.

### War against terrorism

The t \_\_\_\_\_ were threatening to a \_\_\_\_\_ the royal family with s \_\_\_\_\_ attacks across the city without giving any w \_\_\_\_\_ to the d \_\_\_\_\_ inhabitants. Army s \_\_\_\_\_ guards were summoned to prevent t \_\_\_\_\_ in the city. It was hoped an a \_\_\_\_\_ with the loyalist parties could stop the c \_\_\_\_\_.

## Word forms

Use the correct form of the word in brackets to complete each phrase.

- |                                |                                |
|--------------------------------|--------------------------------|
| 1 _____ relatives (distress)   | 6 a _____ ruler (tyranny)      |
| 2 a _____ accident (fatality)  | 7 a surgical _____ (proceed)   |
| 3 an _____ device (explode)    | 8 a nuclear _____ (explode)    |
| 4 a _____ departure (suddenly) | 9 utter _____ (annihilate)     |
| 5 the _____ swimmer (rescuer)  | 10 widespread _____ (agitated) |

## Word origins

The prefix *per-* in the word 'persecution' means 'through'. There are many words in English that begin with the prefix *per-*. Use the dictionary at the back of the book to write the meanings of the following words beginning with *per-*.

perplex: \_\_\_\_\_

percolate: \_\_\_\_\_

percussion: \_\_\_\_\_

perspire: \_\_\_\_\_

perturb: \_\_\_\_\_

permeate: \_\_\_\_\_



# Media matters

## LITERATURE

Traditional media, such as books, newspapers, magazines, films, radio and television, have always influenced our behaviour and ideas. However, new technologies in the form of the internet and social media have become increasingly influential.

The purpose of a media text is usually one or more of the following:

- to inform
- to analyse
- to evaluate
- to entertain
- to persuade

### Film review

Film reviews present a point of view or opinion about a film. The purpose of reviews is to inform, analyse and evaluate, but they are also persuasive because their positive or negative comments may influence the audience.

In this review of the film *Divergent*, the reviewer, Sandra Hall, supports her point of view by making comparisons with its successful predecessor *The Hunger Games*, and in particular its heroine Katniss.

## Standing in the shadow of Katniss

**SANDRA HALL**

Reviewer rating: ★★½

Name: *Divergent*

Genre: Sci-Fi, Action/Adventure

Director: Neil Burger

Actors: Shailene Woodley, Theo James, Kate Winslet, Jai Courtney, Zoe Kravitz, Ashley Judd, Mekhi Phifer

OFLC rating: M

Year: 2014

Here we go again. The older generations have thrown the world into disarray and it's up to the young to clean up the mess. Based on the bestseller by Veronica Roth, *Divergent* is set in a dystopian future-world not far from *The Hunger Games'* similarly oppressive neighbourhood.

continued »



But it's not nearly as much fun. There's no celebrity worship, its ruling classes have no use for glitter and spectacle and instead of favouring a wardrobe of quasi-military uniforms such as Donald Sutherland's oh-so-cool President Snow, its villain-in-chief settles for a business suit and is played by a briskly efficient Kate Winslet.

In outline, the two films have much in common. *Divergent's* heroine, Tris Prior (Shailene Woodley), is built along the same athletic lines as Jennifer Lawrence's Katniss Everdeen and she, too, has settled in for the long run. Sequels are in the works, adapted from the remaining two novels in Roth's trilogy. And in this world, the coming-of-age ritual involves more trauma.

The governing forces have hit on a novel scheme. To stamp out the pesky contradictions that help make human beings

so combative, they have divided society into five factions according to personality. Tris's family is Abnegation, the selfless faction, but when she comes of age and is given the chance to join one she likes, she opts for Dauntless, the warriors. This takes her to boot camp, designed to turn every candidate into a lethal fighting machine. Or not. Failures become social outcasts. And to increase the risk factor, Tris is harbouring a secret. She's learnt that she's actually a Divergent—unable to fit comfortably into any category.

In this world, non-conformity is a sin. No wonder publishers and film producers are in love with it. It caters to adolescent rebelliousness while offering the nerdish attractions of games, puzzles and gladiatorial contests. The conflicts inherent in old-fashioned high-school movies are accommodated,

with bullying to stir the blood and romance to set the heart thumping. But *Divergent's* assimilation of all this fails to excite.

The battered-looking Chicago, where it all takes place, has an impressive air of reality but its citizens are less convincing. The Abnegation are too good, with their baggy grey garments and their two expressions—benevolence shading into po-faced melancholy—and the hippy-dippy Amity farming faction are even more irritating. The Dauntless, in contrast, don't make a move without percussion accompaniment.

And hanging over everything is the shapely shadow of Katniss Everdeen. She always was going to be a tough act to follow and Tris, for all her gumption, just doesn't cut it.

*Sydney Morning Herald*

## Responding to the text

- 1 'Here we go again.' What is familiar about the theme of *Divergent*?  
\_\_\_\_\_  
\_\_\_\_\_
- 2 What three examples does the reviewer give to support the opinion that *Divergent* is 'not nearly as much fun' as *The Hunger Games*?  
\_\_\_\_\_  
\_\_\_\_\_
- 3 How have the governing forces organised society?  
\_\_\_\_\_
- 4 Why is Tris considered to be a Divergent?  
\_\_\_\_\_
- 5 Why are publishers and film producers in love with the world created in *Divergent*?  
\_\_\_\_\_
- 6 What is the reviewer's opinion of the Chicago setting compared with her opinion of its citizens?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 How does the reviewer make fun of the Dauntless warrior faction?  
\_\_\_\_\_

8 How does the final paragraph tie in with the headline?

## Advertising campaign

The purpose of all advertising campaigns is to persuade the audience. The Salvation Army has been running the Red Shield Appeal since 1965. Each year it raises millions of dollars to help vulnerable Australians, such as victims of domestic violence, natural disasters and homelessness. A recent campaign featured a 60-second television commercial, from which visuals were used in other promotional contexts, including print advertisements in newspapers and on the section of their own website that is dedicated to the appeal.

Here is a page from their website.

**HOPE**  
THE SALVATION ARMY  
WHERE IT'S NEEDED MOST

Red Shield Appeal  
Doorknock registrations  
Make a donation  
Appeal Newsroom  
Red Shield Appeal Videos  
Information For Schools

f t y i r

**BECAUSE NO ONE SHOULD HAVE TO GO IT ALONE**

Donate

**The Red Shield Appeal happens every year because hope isn't part of everybody's story. And we're passionate about changing that.**

Help write chapters of hope into the story of your community. Be part of something that's bigger than yourself. Bigger than fear or failure. Bigger than "you can't do it" or "you're not good enough".

Be part of a drought-breaking rain of hope that soaks the places that need it most... your postcode, your city, your neighbours, your loved ones.

Possibility and a future is something we want for everyone – no exceptions. So join our army of hope and give what you can to see our movement thrive as it continues to meet the needs of 1 million Aussies every year.

[Give a donation](#) or simply spread the word.

We can't do it without you.

 11,000+	 50,000	 1100+	 130,000+
assisted by homelessness services, by way of case-management support	meals for the hungry every week	women helped by domestic violence services	people in disaster affected situations were helped by our emergency services and disaster recovery services

from [www.salvos.org.au](http://www.salvos.org.au)

## Responding to the campaign

### The image

- 1 Describe the expression on the Salvation Army officer's face.  

---

---
- 2 What is suggested by the blanket that is wrapped around the mother and child?  

---

---
- 3 'Because no one should have to go it alone'. What reason for helping others is conveyed by these words?  

---
- 4 What action is the reader invited to take?  

---
- 5 Where is the Salvation Army logo positioned in the word 'HOPE'? What is the effect of this?  

---

---

### The body copy

- 6 What reason is given for holding the Red Shield Appeal every year?  

---
- 7 In the next paragraph, what action are we being asked to take?  

---
- 8 Hope is said to be 'a drought-breaking rain'. Why is hope compared to rain?  

---
- 9 What does the Salvation Army want for everyone?  

---
- 10 What emotional appeals are being made on this web page?  

---

---
- 11 'We can't do it without you.' What is the effect of this sentence?  

---

---
- 12 What is indicated by the statistics across the bottom of the page?  

---

---

## Emotive language

Emotive language is strong positive or negative language that is chosen to engage the audience's emotions. The purpose may be simply to add colour and life to written or spoken texts, but it is often used to persuade or manipulate the audience to agree with the writer or speaker. A prisoner, for example, could be described in a positive way as a 'remorseful offender', or more negatively as a 'hardened criminal' or even a 'vicious felon'.

This sentence about a theft is neutral and non-emotional:

*A burglar stole Mum's necklace.*

The following sentence, however, 'takes sides' emotionally:

*A heartless scoundrel stole Mum's cherished necklace.*

The audience is likely to be persuaded to condemn the burglar for being deliberately cruel and to feel sympathy for Mum because her necklace was so precious to her.



### Identifying emotive language

Here is a list of emotive word pairs that have a similar meaning to the neutral word in the left column. Decide which one of the pair is positive and expresses approval, or negative, expressing disapproval. The first one is done as an example.

Neutral words	Emotive words	Positive	Negative
short	stunted; petite	<i>petite</i>	<i>stunted</i>
dwelling	penthouse; shack		
smart	cunning; brilliant		
dog	mongrel; pooch		
large	immense; oversized		
talkative	chatty; gossipy		
elderly	out-of-date; experienced		
quiet	peaceful; boring		
conflict	brawl; competition		
interested	passionate; fanatical		
economical	miserly; thrifty		
well-known	celebrated; notorious		
thin	slender; scrawny		
walk	trudge; saunter		
smell	odour; fragrance		
inquiry	investigation; witch hunt		
smile	smirk; beam		
advise	encourage; interfere		
eat	gorge; nibble		

## Emotive newspaper headlines

Newspaper headlines often use emotive language to attract attention. The headlines below are dull and lifeless because they use neutral language. Liven up these headlines by replacing each neutral word or phrase in italics with the appropriate emotive word given in brackets. The first one is done as an example.

- 1 *Reckless* driver's *comfortable* car *taken away* (luxury, seized, hoon)

Hoon driver's luxury car seized.

---

- 2 Suburbs *full of* European wasps: pest controllers *busy* (swamped, teeming with)
- 

- 3 Tourists *complain* about *inflated* prices and *heavy* traffic (exorbitant, whinge, chaotic)
- 

- 4 *Inconsiderate* teens *damage* home of *underweight* old man (trash, frail, rampaging)
- 

- 5 *Active* baby elephant *attracts* the *affection* of zoo visitors (boisterous, hearts, captures)
- 

- 6 *Anxious* crowds *hurry* towards exits when the emergency siren *goes off* (stampede, wails, panic-stricken)
- 

- 7 *Large* croc *moves quickly* towards *unprotected* fisherman (vulnerable, monster, charges)
- 

- 8 Celebrities *find fault with* the way *unfair* photographers *follow* them (stalk, condemn, unscrupulous)
- 

- 9 *Onlookers* unite to *save* drowning man from *strong* sea (raging, everyday heroes, snatch, father-of-four)
- 

- 10 *Rise of popular* diets *worries* health *workers* (fad, professionals, explosion, shocks)
- 

- 11 Emergency rescuers *hindered* by *curious* drivers slowing down to *look* (rubbernecks, gawk, thwarted)
- 

- 12 Queenstown, New Zealand: *pleasant* for *adventurers* in a *pretty* setting (thrillseekers, spectacular, paradise)
- 
-

# English rules

## Using singular verbs

Singular adjectives *each*, *every*, *either* and *neither* are followed by nouns and verbs in the singular form.

*Every student were given new books. Incorrect*

*Every student was given new books. Correct*

When singular adjectives such as *each*, *every*, *either* and *neither* are followed by two nouns joined by *and*, the verb must still be singular.

*Every car and truck were sold. Incorrect*

*Every car and truck was sold. Correct*

A singular verb must be used when two or more singular parts of a subject are joined by *either ... or* or *neither ... nor*.

*Neither the electrician nor the carpenter have arrived. Incorrect*

*Neither the electrician nor the carpenter has arrived. Correct*

If one of the subjects is singular and one is plural, the verb agrees with the subject nearest to it.

*Neither the miners nor the manager were at the site. Incorrect*

*Neither the miners nor the manager was at the site. Correct*

If the subjects are not in the same person (first, second or third) or number, the verb must agree with the part of the subject nearest to it.

*Neither Andrew nor I is on duty. Incorrect*

*Neither Andrew nor I am on duty. Correct*



## Using correct verbs

Rewrite the following sentences correctly.

- 1 Neither the chef nor the caterer are in the kitchen.

---

- 2 Every desk and chair were auctioned.

---

- 3 Either the curator or the janitor were on duty at the museum.

---

- 4 Neither the tourist nor his wife have been seen recently.

---

- 5 Each ship in the convoy were sunk by enemy submarines.

---

- 6 Either you or your adviser are allowed to leave now.

---

## Word skills

### The ocean

galleon	aboard	dolphin	peninsula	submerge
buoy	wrecked	vessels	survivor	turbulence
channel	yacht	typhoon	capsized	swimmer
tranquil	pirates	dinghy	abalone	treacherous
dorsal	tsunami	harbour	salmon	catamaran
abyss	turtle	shore	navigate	inundated



### Using the clues

Find list words that match the following clues.

- 1 A fish beginning with *s* \_\_\_\_\_
- 2 A marine reptile with a shell \_\_\_\_\_
- 3 A boat with two hulls, starting with *c* \_\_\_\_\_
- 4 An immeasurably deep chasm \_\_\_\_\_
- 5 A mammal related to whales \_\_\_\_\_
- 6 A Spanish ship of the sixteenth century \_\_\_\_\_
- 7 A dangerous sea wave caused by an earthquake \_\_\_\_\_
- 8 A safe place for ships \_\_\_\_\_
- 9 Relating to the back of a shark \_\_\_\_\_
- 10 The adjective for 'treachery' \_\_\_\_\_
- 11 The verb for 'navigation' \_\_\_\_\_
- 12 The noun for 'turbulent' \_\_\_\_\_
- 13 The overturned boat has ... \_\_\_\_\_
- 14 This person is practising freestyle and backstroke \_\_\_\_\_
- 15 Unscramble the letters of 'parties' to form a list word \_\_\_\_\_
- 16 An anchored float used for navigation or mooring \_\_\_\_\_
- 17 A small open boat \_\_\_\_\_
- 18 Free from disturbance; calm \_\_\_\_\_
- 19 A medium-sized sailing boat \_\_\_\_\_
- 20 The land along the edge of a sea or lake \_\_\_\_\_

## Filling in the gaps

Complete the following text by filling the gaps with list words. The first letters are given to help you.

### Down to the sea in ships

In the 16th century, a large Spanish g\_\_\_\_\_ carrying precious cargo would often be attacked by p\_\_\_\_\_. When not under attack, a galleon was sometimes c\_\_\_\_\_ after being i\_\_\_\_\_ with water during a t\_\_\_\_\_. Because of the t\_\_\_\_\_ only a very strong s\_\_\_\_\_ would have had any chance of being a s\_\_\_\_\_ provided he had been able to cling to a piece of w\_\_\_\_\_ timber. Storm-damaged v\_\_\_\_\_ that managed to reach a t\_\_\_\_\_ h\_\_\_\_\_ were attached to a b\_\_\_\_\_ with rope and the sailors were rowed to s\_\_\_\_\_ in a d\_\_\_\_\_.

## Completing the words

Use the clues to complete these words from the word list.

<u>  </u> <b>a</b> <u>  </u> <u>  </u> <u>  </u>	a medium-sized sailing boat
<u>  </u> <u>  </u> <b>b</b> <u>  </u> <u>  </u> <u>  </u> <u>  </u> <u>  </u>	cause to be under water
<u>  </u> <u>  </u> <b>a</b> <u>  </u> <u>  </u> <u>  </u> <u>  </u>	a waterway
<u>  </u> <u>  </u> <b>l</b> <u>  </u> <u>  </u> <u>  </u> <u>  </u>	a small type of whale
<u>  </u> <u>  </u> <b>o</b> <u>  </u> <u>  </u> <u>  </u>	on a ship
<u>  </u> <u>  </u> <b>n</b> <u>  </u> <u>  </u> <u>  </u> <u>  </u> <u>  </u>	land nearly all surrounded by water
<u>  </u> <u>  </u> <b>e</b> <u>  </u> <u>  </u> <u>  </u> <u>  </u> <u>  </u>	ships or large boats

## Word origins

The word 'inundation' literally means 'waves coming onto'. The Latin word *unda* means 'a wave'. Here are some more words derived from *unda*. Use the dictionary at the back of the book to write their meanings.

abundance: \_\_\_\_\_

undulation: \_\_\_\_\_

redundant: \_\_\_\_\_

surround: \_\_\_\_\_

abound: \_\_\_\_\_

inundation: \_\_\_\_\_



# Animal characters

## LITERATURE

Animal characters are featured in many novels, stories and films. Sometimes, however, writers take the idea of animal characters further and create animal stories that make deliberate comparisons with human behaviour. Often these animals are able to talk, interact and reason like humans. Some writers even create an entire society of imaginary animal characters to represent a real human society or group. Readers are likely to sympathise readily with the animals and relate to the writer's message.

- An **allegory** is a story that appears to be simple but has a second layer of meaning, often relating to historical or political events. The writer is usually expressing a point of view about an issue such as corruption or injustice.
- A **fable** is similar to an allegory in that it also has two layers of meaning, but it is usually brief and focuses on particular human qualities and behaviour rather than on society in general. There is often a lesson or moral at the end.

The following extracts contain animal characters that are given human qualities, both positive and negative.

In *Animal Farm*, the farm animals rebel against their human owner, Mr Jones, and take over the farm in the belief that they will be free of suffering and treated equally. They agree that two of the pigs, Napoleon and Snowball, will be leaders because they are clever and well organised. The book is an allegory for events that occurred during the Russian Revolution of 1917 and under the Communist rule that followed. This extract focuses on the power struggle between two prominent leaders—Joseph Stalin (represented by Napoleon) and Leon Trotsky (represented by Snowball).

### Napoleon and Snowball

At last the day came when Snowball's plans were completed. At the Meeting on the following Sunday the question of whether or not to begin work on the windmill was to be put to the vote. When the animals had assembled in the big barn, Snowball stood up and, though occasionally interrupted by bleating from the sheep, set forth his reasons for advocating the building of the windmill. Then Napoleon stood up to reply. He said very quietly that the windmill was nonsense and that he advised nobody to vote for it, and promptly sat down again;



he had spoken for barely thirty seconds, and seemed almost indifferent as to the effect he produced. At this Snowball

sprang to his feet, and shouting down the sheep, who had begun bleating again, broke into a passionate appeal in favour of the windmill. Until now the animals had been about equally divided in their sympathies, but in a moment Snowball's eloquence had carried them away. In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs. His imagination had now run far beyond chaff-cutters and turnip-slicers. Electricity, he said, could operate threshing machines, ploughs, harrows, rollers, and reapers and binders, besides supplying every stall with its own electric light, hot and cold water, and an electric heater. By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar sidelong look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again,

running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back. At first no one had been able to imagine where these creatures came from, but the problem was soon solved: they were the puppies whom Napoleon had taken away from their mothers and reared privately. Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They kept close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr Jones.

Napoleon, with the dogs following him, now mounted onto the raised portion of the floor where Major had previously stood to deliver his speech. He announced that from now on the Sunday-morning Meetings would come to an end. They were unnecessary, he said, and wasted time. In future all questions relating to the working of the farm would be settled by a special committee of pigs, presided over by himself. These would meet in private and afterwards communicate their decisions to the others. The animals would still assemble on Sunday mornings to salute the flag, sing 'Beasts of England', and receive their orders for the week; but there would be no more debates.

from *Animal Farm* by George Orwell

## Responding to the text

- 1 What was the purpose of the Meeting in the barn?  
\_\_\_\_\_
- 2 What opposing points of view were presented by Snowball and Napoleon?  
\_\_\_\_\_
- 3 What arguments did Snowball put forward about the advantages of electricity?  
\_\_\_\_\_
- 4 What happened when Napoleon uttered 'a high-pitched whimper'?  
\_\_\_\_\_

5 What emotions did the animals feel as they watched the dogs chase Snowball?

---

6 How did Napoleon obtain the dogs?

---

7 After Snowball's expulsion, what changes did Napoleon make?

---

---

8 In this extract, what do you learn about Snowball's character?

---

---

---

9 What do you learn about Napoleon's character?

---

---

---

*Watership Down* tells the story of a group of rabbits who must leave their warren to search for a safer home. This extract introduces the two main characters, Hazel and his brother Fiver. Hazel is speaking.

### Hazel and Fiver's discovery

'Fiver, what's that? Look!'

A little way in front of them, the ground had been freshly disturbed. Two piles of earth lay on the grass. Heavy posts, reeking of creosote and paint, towered up as high as the holly trees in the hedge, and the board they carried threw a long shadow across the top of the field. Near one of the posts, a hammer and a few nails had been left behind.

The two rabbits went up to the board at a hopping run and crouched in a patch of nettles on the far side, wrinkling their noses at the smell of a dead cigarette end somewhere in the grass. Suddenly Fiver shivered and cowered down.

'Oh, Hazel! This is where it comes from! I know now—something very bad! Some terrible thing—coming closer and closer.'

He began to whimper with fear.

'What sort of thing—what do you mean? I thought you said there was no danger?'



'I don't know what it is,' answered Fiver wretchedly. 'There isn't any danger here, at this moment. But it's coming—it's coming. Oh, Hazel, look! The field! It's covered with blood!'

'Don't be silly, it's only the light of the sunset. Fiver, come on, don't talk like this, you're frightening me!'

Fiver sat trembling and crying among the nettles as Hazel tried to reassure him and to find out what it could be that had suddenly driven him beside himself.

continued »

If he was terrified, why did he not run for safety, as any sensible rabbit would? But Fiver could not explain and only grew more and more distressed. At last Hazel said, 'Fiver, you can't sit crying here. Anyway, it's getting dark. We'd better go back to the burrow.'

'Back to the burrow?' whimpered Fiver. 'It'll come there—don't think it won't! I tell you, the field's full of blood—'

'Now stop it,' said Hazel firmly. 'Just let me look after you for a bit. Whatever the trouble is, it's time we got back.'

He ran down the field and over the brook to the cattle wade. Here there was a delay, for Fiver—surrounded on all sides by the quiet summer evening—became helpless and almost paralysed with fear. When at last Hazel had got him back to the ditch, he refused at first to go underground and Hazel had almost to push him down the hole.

The sun set behind the opposite slope. The wind turned colder, with a scatter of rain, and in less than an hour it was dark. All colour had faded from the sky, and although the big board by the gate creaked slightly in the night wind (as though to insist that it had not disappeared in the darkness, but was still firmly where it had been put), there was no passer-by to read the sharp, hard letters that cut straight as black knives across its white surface. They said:

THIS IDEALLY SITUATED ESTATE, COMPRISING SIX ACRES OF EXCELLENT BUILDING LAND, IS TO BE DEVELOPED WITH HIGH-CLASS MODERN RESIDENCES BY SUTCH AND MARTIN, LIMITED, OF NEWBURY, BERKS.

from *Watership Down* by Richard Adams

## Responding to the text

1 In the first paragraph, what special ability has the author given to the rabbits?

---

2 In the next two paragraphs, what items do the rabbits discover in the field?

---

3 '... Fiver shivered and cowered down.' What does he foresee?

---

4 'The field! It's covered with blood!' What is Hazel's explanation for this?

---

5 How does Hazel react when Fiver becomes more and more frightened?

---

6 As the sun sets, how does the big board seem to come to life?

---

7 Identify the simile that describes the letters on the surface of the board.

---

8 From the wording on the sign, what terrible danger has Fiver foreseen?

---

## Varying sentence beginnings

If you start too many sentences in the same way, your writing is likely to be dull and monotonous. Words commonly overused to start sentences include these personal pronouns:

I   we   our   you   your   he   she   it   they   their

The following short paragraph lacks interest because all five sentences begin with the personal pronouns *we*, *our* or *he*.

*We left the house quietly. Our dog Max was lying in wait outside. He was overjoyed and ran in front of us. We saw that the gate to the chook pen was wide open. We realised that thieves had stolen all our prize-winning hens during the night.*

You can restructure each of these sentences by beginning with:

- an adverb, which is a word that adds meaning to a verb by telling how, when, where or why an action occurred

*Quietly, we left the house.*

- a present participle, which is a word ending in *-ing* that is often used to form a verb

*Lying in wait outside was our dog Max.*

- an adjective, which is a word that describes a noun or pronoun

*Overjoyed, he ran in front of us.*

- a dependent clause, which is a group of words that contains a subject and verb but cannot stand alone

*As we approached the chook pen, we saw that the gate was wide open.*

- a phrase, which is a group of words that does not contain a subject or a complete verb

*During the night, thieves had stolen all our prize-winning hens.*



### Varying the sentence structure

Vary the structure of each sentence by changing the position of the word or group of words indicated by the clue in brackets. The first word of each new sentence is given to help you.

- 1 Jessica backed away slowly from the tiger snake. (adverb)

Slowly,

---

- 2 The baby gorilla was cared for by the zookeeper until it was well enough to be with its mother. (dependent clause)

Until

---

- 3 The large crocodile lay quietly and watched the swimmers from the riverbank. (phrase)

From

---

- 4 An embarrassed Lisa apologised to the vet after her cat scratched his hand. (adjective)

*Embarrassed,*

---

- 5 I would love to go on an African safari, although I am terrified of the big cats. (dependent clause)

*Although*

---

- 6 Hundreds of exotic butterflies were fluttering around their tropical rainforest sanctuary (present participle)

*Fluttering*

---

- 7 The park ranger watched helplessly as poachers approached the herd of elephants. (adverb)

*Helplessly,*

---

- 8 The cows in the shed waited patiently to be milked. (phrase)

*In*

---

- 9 He was amazed as he watched a magnificent Humpback whale breaching. (adjective)

*Amazed,*

---

- 10 It is possible to see endangered Tasmanian Devils if you book a night tour at Cradle Mountain. (dependent clause)

*If*

---

- 11 My favourite pastime is volunteering at the local animal welfare centre. (present participle)

*Volunteering*

---

- 12 Our huge Great Dane nervously approached the tiny kitten. (adverb)

*Nervously,*

---

- 13 Ben was frightened and decided not to run with the bulls in Spain. (adjective)

*Frightened,*

---

- 14 The colourful fish in tropical waters are an amazing sight. (phrase)

*In*

---



# English rules

## Removing double negatives

Double negatives occur when two negative words are used close to each other in the same sentence. When two negatives are used like this, the meaning of the sentence becomes positive. A double negative is to be avoided because it is usually an example of poor English.

*I didn't tell them nothing. Incorrect*      *I didn't tell them anything. Correct*

## Avoiding double negatives

Complete each sentence by using one of the words listed below. Use each word once only and make sure that you avoid double negatives.

nothing	anything	nowhere	anywhere	anyone
any	nobody	no-one	never	no

- 1 They didn't see \_\_\_\_\_ sign of danger.
- 2 \_\_\_\_\_ remained for us to eat.
- 3 The stolen car could not be found \_\_\_\_\_.
- 4 \_\_\_\_\_ warning was given about the storm.
- 5 There was \_\_\_\_\_ willing to volunteer for the job.
- 6 We \_\_\_\_\_ received an explanation for her actions.
- 7 The pet dog was \_\_\_\_\_ in sight.
- 8 The car salesman never said \_\_\_\_\_ about the fault.
- 9 They could not find \_\_\_\_\_ to play goalie.
- 10 \_\_\_\_\_ believed the man after his lies were exposed.

## Correcting sentences containing double negatives

Each of the following sentences contains a double negative. Change the sentences into correct English by removing the double negative.

- 1 After her accident, she didn't want no one to see her.  
\_\_\_\_\_

- 2 He doesn't have nobody to take care of him.  
\_\_\_\_\_

- 3 They hadn't never seen a storm like it.  
\_\_\_\_\_

- 4 The bank did not mention neither the deposit nor the rate.  
\_\_\_\_\_

## Word skills

### About animals

python	poisonous	ferocious	instinct	extinction
solitary	carnivorous	captivity	tentacle	amphibian
hyena	herbivorous	antelopes	neigh	mammal
octopus	camouflage	adorable	gallop	marsupial
alligator	affectionate	caterpillar	waddle	migratory
deadly	hibernation	nocturnal	aquatic	creature



### A word for a phrase

Choose words from the word list that match the meanings of the following phrases. The first letter of each word is given to help you.

- 1 the noise made by a horse n \_\_\_\_\_
- 2 of or relating to the night n \_\_\_\_\_
- 3 feeding on plants; plant-eating h \_\_\_\_\_
- 4 an animal that lives on land and breeds in water a \_\_\_\_\_
- 5 to walk in a clumsy, swaying motion w \_\_\_\_\_
- 6 growing or living in or near water a \_\_\_\_\_
- 7 alone; being the only one s \_\_\_\_\_
- 8 a warm-blooded animal that gives birth to living young m \_\_\_\_\_
- 9 a powerful natural impulse or motivation i \_\_\_\_\_
- 10 the act of spending winter in a dormant state h \_\_\_\_\_
- 11 a mammal that has a pouch for its young m \_\_\_\_\_
- 12 feeding on flesh; flesh-eating c \_\_\_\_\_
- 13 a fast running motion of a horse g \_\_\_\_\_
- 14 a slender, flexible limb of a sea animal t \_\_\_\_\_
- 15 concealment by blending in with the surroundings c \_\_\_\_\_
- 16 the wiping out of a species e \_\_\_\_\_
- 17 the condition of being confined or restrained c \_\_\_\_\_
- 18 savagely fierce or violent f \_\_\_\_\_

## Completing animal facts

Choose words from the list to complete the following animal facts. Use the first-letter clues to help you.

- 1 The h \_\_\_\_\_ is a c \_\_\_\_\_ wild animal. It does not lead a s \_\_\_\_\_ life but hunts in packs.
- 2 A p \_\_\_\_\_ is a d \_\_\_\_\_ c \_\_\_\_\_ because it is able to kill its prey by crushing it to death.
- 3 An o \_\_\_\_\_ can c \_\_\_\_\_ itself to hide from danger. It can even lose a t \_\_\_\_\_ to escape from a predator and regrow it later.
- 4 An a \_\_\_\_\_ is not as f \_\_\_\_\_ as a crocodile. Some are bred in c \_\_\_\_\_ for production of meat and leather.
- 5 Loss of habitat is the main reason that some a \_\_\_\_\_ are faced with e \_\_\_\_\_. They are h \_\_\_\_\_ and m \_\_\_\_\_ animals.

## Word forms

Complete the sentences by using a different form of the list words in brackets.

- 1 The octopus was slowly moving its eight \_\_\_\_\_. (tentacle)
- 2 Thousands of geese are flying overhead on their annual \_\_\_\_\_. (migratory)
- 3 The rabbit \_\_\_\_\_ dived into its burrow to escape the hawk. (instinct)
- 4 The pony, \_\_\_\_\_ named Flicka, was \_\_\_\_\_ in the paddock. (affectionate, gallop)
- 5 The great white shark is well known for its \_\_\_\_\_ and \_\_\_\_\_. (ferocious, deadly)

## Word origins

The Latin word *octo* means 'eight'. The octopus is so called because it has eight tentacles. Use the dictionary at the back of the book to write the meaning of these words derived from *octo*.

octagon: \_\_\_\_\_

octogenarian: \_\_\_\_\_

octahedron: \_\_\_\_\_

octet: \_\_\_\_\_

octosyllabic: \_\_\_\_\_

October: \_\_\_\_\_



# Real-life adventure

## LITERATURE

We are all fascinated by the stories of people who show astonishing courage in dangerous and daunting adventures. Many of their exploits are inspiring tales of survival against incredible odds. These individuals have had to overcome extreme hardships such as physical exhaustion, psychological suffering, hunger, thirst and pain.

Real-life adventure stories often involve the following landscape and seascape challenges:

- arid deserts
- ocean depths
- deep caves
- the edge of space
- freezing polar regions
- torrential rivers
- tsunamis
- huge waves
- mountain summits
- wild jungles
- storms at sea
- tornadoes.

Through the years, adventurers have been involved in daring and dangerous exploits such as:

- climbing impossible mountains
- encounters with great white sharks, grizzly bears, crocodiles, etc.
- Arctic exploration
- solitary sea journeys around the world
- crossing harsh deserts
- exploring the deepest places on earth
- operating behind enemy lines during times of war
- being adrift at sea
- exploring the ocean depths
- paragliding in the Himalayas
- whitewater rafting
- surfing huge waves.

In the following description from his autobiography, *Touching the Void*, Joe Simpson describes how he and Simon Yates reached the summit of Siula Grande, a mountain 6344 metres high in the Peruvian Andes. On the harrowing descent after Joe had broken his leg, Simon had to lower him in stages to get him down from the mountain. Things went terribly wrong when Joe finished up dangling over a crevasse. To save himself from falling into the crevasse with Joe, Simon made the difficult decision to cut the rope.



## Into the crevasse

I lolled on the rope, scarcely able to hold my head up. An awful weariness washed through me, and with it a fervent hope that this endless hanging would soon be over. There was no need for the torture. I wanted with all my heart for it to finish.

The rope jolted down a few inches. How long will you be, Simon? I thought. How long before you join me? It would be soon. I could feel the rope tremble again; wire-tight, it told me the truth as well as any phone call. So! It ends here. Pity! I hope somebody finds us, and knows we climbed the West Face. I don't want to disappear without trace. They'd never know we did it.

The wind swung me in a gentle circle. I looked at the crevasse beneath me, waiting for me. It was big. Twenty feet wide at least. I guessed that I was hanging fifty feet above it. It stretched along the base of the ice cliff. Below me it was covered with a roof of snow, but to the right it opened out and a dark space yawned there. Bottomless, I thought idly. No. They're never bottomless. I wonder how deep I will go? To the bottom ... to the water at the bottom? God! I hope not.

Another jerk. Above me the rope sawed through the cliff edge, dislodging chunks of crusty ice. I stared at it stretching into the darkness above. Cold had long since won its battle. There was no feeling in my arms and legs. Everything slowed and softened. Thoughts became idle questions, never answered. I accepted that I was to die. There was no alternative. It caused me no dreadful fear. I was numb with cold and felt no pain; so senselessly cold that I craved sleep and cared nothing for the consequences. It would be a dreamless sleep. Reality had become a nightmare, and sleep beckoned insistently; a black hole calling me, pain-free, lost in time, like death.

My torch beam died. The cold had killed the batteries. I saw stars in the dark gap above me. Stars, or lights in my head. The storm was over. The stars were good to see. I was glad to see them again. Old friends come back. They seemed far away; further than I'd ever seen them before. And bright: you'd think them gemstones hanging there, floating in the air above. Some moved, little winking moves, on and off, on and off, floating the brightest sparks of light down to me.

Then, what I had waited for pounced on me. The stars went out, and I fell. Like something come alive, the rope lashed violently against my face and I fell silently, endlessly into nothingness, as if dreaming of falling. I fell fast, faster than thought, and my stomach protested at the swooping speed of it. I swept down, and from far above I saw myself falling and felt nothing. No thoughts, and all fears gone away. So this is it!

A whoomping impact on my back broke the dream, and the snow engulfed me. I felt cold wetness on my cheeks. I wasn't stopping, and for an instant blinding moment I was frightened. Now, the crevasse! Ahhh ... NO!!

The acceleration took me again, mercifully too fast for the scream which died above me ...

The whitest flashes burst in my eyes as a terrible impact whipped me into stillness.

The flashes continued, bursting electric flashes in my eyes as I heard, but never felt, the air rush from my body. Snow followed down onto me, but I registered its soft blows from far away, hearing it scrape over me in a distant disembodied way. Something in my head seemed to pulse and fade and the flashes came less frequently. The shock had stunned me so that for an immeasurable time I lay numb, hardly conscious of what had happened. As in dreams, time had slowed, and I seemed motionless in the air, unsupported, without mass. I lay still open mouth, open eyes staring into blackness, thinking they were closed, and noting every sensation, all the pulsing messages in my body and did nothing.

I couldn't breathe. I retched. Nothing. Pressure pain in my chest. Retching, and gagging, trying hard for the air. Nothing. I felt a familiar dull roaring sound of shingles on a beach, and relaxed. I shut my eyes, and gave in to grey fading shadows. My chest spasmed, then heaved out, and the roaring in my head suddenly cleared as cold air flowed in.

I was alive.

A burning, searing agony reached up from my leg. It was bent beneath me. As the burning increased, so the sense of living became fact. Heck! I couldn't be dead and feel that! It kept burning, and I laughed—Alive!

from *Touching the Void* by Joe Simpson

## Responding to the text

1 As the story begins, Joe, the narrator, is dangling on a rope over the crevasse. What words show that Joe was extremely tired from hanging over the void?

---

2 In the second paragraph, what was Joe hoping for?

---

3 'The wind swung me in a gentle circle.' What did Joe observe beneath?

---

4 What did Joe not want to happen to him after he dropped into the void?

---

5 What did Joe think would happen to Simon?

---

6 What evidence is there that shows Joe was extremely cold?

---

7 What indications did Joe have that he was falling?

---

8 'I was alive.' What physical sensation had enabled Joe to realise this?

---

9 How was Joe reminded that his leg was badly injured?

---

10 What were Joe's feelings when he realised that he was alive?

---

11 Use the dictionary at the back of the book to write the meanings of these words from the passage:

a loll: \_\_\_\_\_

b fervent: \_\_\_\_\_

c crave: \_\_\_\_\_

d searing: \_\_\_\_\_

In the next passage, world-famous naturalist, David Attenborough, describes his exciting encounter with a menacing Komodo dragon. Komodo dragons are the largest living lizards in the world, and in the wild they have been known to attack and eat humans.

## A close encounter with the Komodo dragon

There, facing me, less than four yards away, crouched the dragon.

He was enormous. From the tip of his narrow head to the end of his long keeled tail I guessed he measured about ten feet. He was so close to us that I could distinguish every beady scale in his hoary black skin, which, seemingly too large for him, hung in long horizontal folds on his flanks and was puckered and wrinkled round his powerful neck. He was standing high on his four bowed legs, his heavy body lifted clear of the ground, his head erect and menacing. The line of his savage mouth curved upwards in a fixed sardonic grin and from between his half-closed jaws an enormous yellow-pink



forked tongue slid in and out. There was nothing between us and him but a few very small seedling trees sprouting from the leaf-covered ground. I nudged Charles, who turned, saw the dragon and nudged Sabran. The three of us sat staring at the monster. He stared back.

It flashed across my mind that at least he was in no position to use his main offensive weapon, his tail. Further, if he came towards us both Sabran and I were close to trees and I was sure that I would be able to shin up mine very fast if I had to. Charles, sitting in the middle, was not so well placed.

Except for his long tongue, which he unceasingly flicked in and out, the dragon stood immobile, as though cast in gun-metal.

For almost a minute none of us moved or spoke. Then Charles laughed softly.

'You know,' he whispered, keeping his eyes fixed warily on the monster, 'he has probably been standing there for the last ten minutes watching us just as intently and quietly as we have been watching the bait.'

from *The Zoo Quest Expeditions*  
by David Attenborough

### Responding to the text

- 1 'He was enormous.' How does the narrator show this to be true?  
\_\_\_\_\_
- 2 '... his head erect and menacing. The line of his savage mouth curved upwards ...'  
Which adjectives tell us that the dragon was dangerous?  
\_\_\_\_\_
- 3 Why was the dragon's tongue particularly noticeable?  
\_\_\_\_\_
- 4 Why was this encounter with the dragon dangerous for the narrator?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 'The three of us sat staring at the monster.' How did the dragon react?  
\_\_\_\_\_
- 6 What escape plan did the narrator have?  
\_\_\_\_\_

## Prepositions

A preposition is a word placed before a noun or pronoun to show its relationship with other words in the sentence. The noun or pronoun that follows the preposition is called its object. In this example, *into* is the preposition and *the abyss* is its object:

The climber fell **into** the abyss.

### Prepositional phrases

Prepositions begin phrases. Here are some examples.

<i>into</i> the crevasse	<i>on</i> the rope	<i>beneath</i> the snow	<i>for</i> an eternity
<i>against</i> my face	<i>at</i> the bottom	<i>over</i> the ice	<i>above</i> me
<i>of</i> the darkness	<i>with</i> them	<i>during</i> the night	<i>around</i> the base

### Finding prepositional phrases

Identify the phrases beginning with a preposition in the descriptions below. Write each phrase and underline its preposition. Hint: There are 19 phrases in the first description and six in the poem extract.

#### The cruel sea

What I had seen was not a rift in the clouds but the white crest of an enormous wave. During twenty-six years' experience of the sea in all its moods I had not encountered a wave so gigantic.

---



---

It was a mighty upheaval of the ocean. White surged the foam of the sea around us. We were in a seething chaos of tortured water.

---



---

We bailed with the energy of men fighting for life, flinging the water over the sides with every receptacle that came to our hands, and after ten minutes of uncertainty we felt the boat renew her life beneath us.

from *South* by Sir Ernest Shackleton (Antarctic explorer)

---



---



## From 'Song of the cattle hunters'

While the morning light beams on the fern-matted streams,  
And the waterfalls flash in its glow,  
Down the ridges we fly, with a loud ringing cry—  
Down the ridges and gullies we go!  
And the cattle we hunt, they are racing in front.

Henry Kendall



## Using correct prepositions

Certain adjectives and verbs are followed by particular prepositions. Which preposition is used often depends on the intended meaning. Here are some examples of English usage involving prepositions.

Did he apologise *to* you *for* his behaviour?

We'll depend *on* their help.

The players disagreed *with* the umpire's decision.

## Using prepositions to complete sentences

Complete each sentence by choosing the correct preposition from the ones in brackets.

- 1 The explorers were suffering \_\_\_\_\_ exhaustion. (about, from)
- 2 Our car is superior \_\_\_\_\_ yours. (than, to)
- 3 The golfer depended \_\_\_\_\_ her coach for help. (at, on)
- 4 The criminal was ashamed \_\_\_\_\_ his past. (of, from)
- 5 The student apologised \_\_\_\_\_ the teacher. (against, to)
- 6 She attributed her success \_\_\_\_\_ hard work. (to, at)
- 7 The patient complained \_\_\_\_\_ dizziness. (at, of)
- 8 Your opinion differs \_\_\_\_\_ mine. (about, from)
- 9 Our garden is free \_\_\_\_\_ weeds. (through, from)
- 10 The girl had been inspired \_\_\_\_\_ the music. (by, along)
- 11 We were disgusted \_\_\_\_\_ his behaviour. (with, of)
- 12 The student was good \_\_\_\_\_ mathematics. (at, with)
- 13 I do not want to fail \_\_\_\_\_ English this year. (in, over)
- 14 The child was not deprived \_\_\_\_\_ his toys. (from, of)
- 15 The teenager was accompanied \_\_\_\_\_ his parents. (with, by)
- 16 The hero was equal \_\_\_\_\_ the challenge. (with, to)

# English rules

## Confusing prepositions

### between/among

The words *between* and *among* are prepositions. *Between* is usually used with reference to two things/people, and *among* (or *amongst*) with reference to three or more things/people.

He divided the money *among* his two daughters. *Incorrect*

He divided the money *between* his two daughters. *Correct*

The old cottage is hidden *between* the many trees in the forest. *Incorrect*

The old cottage is hidden *among* the many trees in the forest. *Correct*

### beside/besides

The word *beside* is a preposition. It means 'by the side of' or 'next to'. The word *besides*, on the other hand, can function as either a preposition or an adverb. It means 'in addition to' or 'apart from'. For example:

I sat *beside* her.

The boatshed *beside* the river was in need of repair.

She was *beside* herself with worry.

Nobody *besides* me knows the answer.

*Besides* winning the match, we also received prize money.

I'm able to complete the task, and a lot more *besides*.

## Completing sentences

Complete the sentences by selecting the correct word from the pairs in brackets.

- 1 \_\_\_\_\_ money, the family also inherited a farm \_\_\_\_\_ the river and the mountain. (beside/besides; between/among)
- 2 I can't play soccer next Saturday. \_\_\_\_\_, rain is predicted. (beside/besides)
- 3 The small house was nestled \_\_\_\_\_ the trees and \_\_\_\_\_ a small river. (between/among; beside/besides)
- 4 The rescuers cleared the rubble \_\_\_\_\_ the two buildings and found a small child lying \_\_\_\_\_ her bed. (between/among; beside/besides)
- 6 Walk \_\_\_\_\_ me and keep me company. (beside/besides)
- 7 I like a teacher who gives you something to think about \_\_\_\_\_ homework. (beside/besides)
- 5 \_\_\_\_\_ water, we carried oranges. (beside/besides)



## Word skills

### Challenging words

plausible	alleviate	fictitious	imperceptible	deluge
reputable	morbid	sporadic	acquiesce	prolific
diversion	divulge	arduous	superficial	docile
replenish	callous	oblivious	adversary	culprit
infallible	nurture	implore	materialistic	pallid



### What list word am I?

1 I begin with *a*, and mean:

- a to agree; to put up no opposition to \_\_\_\_\_
- b an opponent in a conflict or dispute \_\_\_\_\_
- c involving strenuous effort \_\_\_\_\_
- d to make less severe \_\_\_\_\_

2 I begin with *d*, and mean:

- a the action of turning something away from its course \_\_\_\_\_
- b to make known \_\_\_\_\_
- c submissive; quiet and easily handled \_\_\_\_\_
- d a heavy fall of rain \_\_\_\_\_

3 I begin with *i*, and mean:

- a so slight as to not be perceived \_\_\_\_\_
- b incapable of being wrong \_\_\_\_\_
- c to beg someone desperately to do something \_\_\_\_\_

4 I begin with *p*, and mean:

- a reasonable or probable \_\_\_\_\_
- b present in large quantities; plentiful \_\_\_\_\_
- c pale; lacking vigour or intensity \_\_\_\_\_

5 I begin with *c*, and mean:

- a someone guilty of an offence \_\_\_\_\_
- b insensitive; unfeeling \_\_\_\_\_

## Missing words

Complete the phrases by adding list words. The first letter is given to help you.

- 1 an a \_\_\_\_\_ journey
- 2 the guilty c \_\_\_\_\_
- 3 a m \_\_\_\_\_ fascination
- 4 a s \_\_\_\_\_ injury
- 5 a p \_\_\_\_\_ complexion
- 6 an i \_\_\_\_\_ movement
- 7 a p \_\_\_\_\_ explanation
- 8 a c \_\_\_\_\_ crime
- 9 a r \_\_\_\_\_ surgeon
- 10 a d \_\_\_\_\_ of rain
- 11 nature versus n \_\_\_\_\_
- 12 being o \_\_\_\_\_ to pain

## Completing sentences

Complete the sentences by using the list words in brackets.

- 1 In the movie, after fighting \_\_\_\_\_ battles, the hero defeated a formidable \_\_\_\_\_. (sporadic, adversary)
- 2 The \_\_\_\_\_ investor was keen to \_\_\_\_\_ his finances. (replenish, materialistic)
- 3 The students gave a \_\_\_\_\_ excuse for being late, but did not \_\_\_\_\_ the real reason. (plausible, divulge)
- 4 The \_\_\_\_\_ author had planned to write a book of \_\_\_\_\_ short stories. (fictitious, prolific)
- 5 Despite receiving a \_\_\_\_\_ injury, the cyclist continued the \_\_\_\_\_ uphill climb. (arduous, superficial)
- 6 The \_\_\_\_\_ dog was in pain so the vet tried to \_\_\_\_\_ its suffering with an analgesic. (docile, alleviate)

## Word origins

The word 'docile', meaning 'quiet and easily handled', is derived from the Latin word *doceo/doctus*, meaning 'I teach'. Centuries ago, a doctor was a teacher. There are many English words derived from *doceo*. Use the dictionary at the back of the book to write the meanings of these *doceo* words.

- doctorate: \_\_\_\_\_
- indoctrinate: \_\_\_\_\_
- document: \_\_\_\_\_
- doctrine: \_\_\_\_\_
- documentary: \_\_\_\_\_



# Crime fiction

## LITERATURE

Crime fiction emerged as a mainstream genre during the 1800s, but it really came into its own in 1887 when Arthur Conan Doyle's *Sherlock Holmes* stories first appeared. Since then, the popularity of the genre has continued to grow.

The main features of crime fiction are:

- a crime such as a murder or mysterious disappearance that seems impossible to solve
- a detective or investigator who possesses the superior skills required to solve the crime
- a range of suspects, often including a character who is wrongly accused
- danger, conflict, suspense, clues, alibis, motives and evidence
- resolution of the crime—usually the capture of the criminal and sometimes a surprising twist.

Kerry Greenwood is a Melbourne crime writer whose stylish detective, the Honourable Phryne Fisher, brings a dash of 1920s glamour and charm to the genre. In this extract, Phryne is confronted by a shocking murder at the end of a two-day dance marathon at the Green Mill dance hall.

### Death on the dance floor

It was eleven by the Green Mill's clock when the cornet player went into a muted reprise in 'Bye Bye Blackbird', and one of the marathon dancers plunged heavily and finally to the floor at Phryne Fisher's feet. She stumbled over him. His partner dropped to her knees with a wail.

The cornet player stopped mid-note. The tall Amazon with the bass gave one final, mellow plunk. Tintagel Stone stood up. The three musicians came forward as Phryne turned the man over with her foot and recoiled, dragging her escort with her. The jazz players bent over the fallen man, and a high female voice, much affected by gin,



screamed, 'The manager! Call the manager!'

'Come away, Charles,' said Phryne calmly. 'There is something seriously wrong with that man.'

'Why, you don't mean that he's ...?' began Charles, and Phryne nodded.

...

Detective Inspector Robinson sighted Phryne, sighed, and beckoned to her.

He was an unmemorable policeman, with mid-brown hair and mid-brown eyes, and

he looked worried.

'Well, well, Miss Fisher, I ought to run you in for complicity; corpses bloom like daisies wherever you go, don't they? Did you see this?'

continued »

'Hello Jack, nice to see you, too. Yes, I saw it. Well, I was next to him, but I didn't see anyone stab him. Unless you think that it was really me, in which case you'd better put the cuffs on, guv'nor.'

Jack Robinson did not smile. He did not like mysteries. He was not wild about sudden deaths either.

'Police surgeon is on his way,' he commented.

'Why?'

'To pronounce life extinct.'

'I can pronounce to you now, Jack, that life is as extinct as it can possibly get. Poor man.'

The dead man was comely, youngish, with dark wavy hair on a round, childish head; a high-bridged Roman nose; full, rather sensual lips, and a bluish chin. Phryne had noticed him sagging into his partner's embrace, his face a mask of exhaustion and pain. Now he lay on his back with his feet to the band, his hands open and lax, his face calm and empty like the faces of all human husks in which the enlivening light has been doused. The only sign of injury was the round red spot on his left shirt-front where some long blade, expertly wielded, had pierced his heart.

Phryne bit her lip. He looked different from the first time she had seen him dead, but she could not bring to the surface of her mind what fact told her this.

'Dead as a doornail,' agreed Jack Robinson. 'But it's the procedure. What killed him?'

'A thin knife, I think, unless he just died of exhaustion. These dance

marathons are a scandal. More like the good old days of the Colosseum than anything worthy of the twentieth century. I wonder that Signor Antonio hasn't brought in the lions.'

'He was in the marathon?'

'Yes, Jack, there were only two couples left. They had been dancing for two days, two days and nights. Criminal, isn't it? They were next to each other, blundering round in a circle, poor things, and then he fell. I tripped over him, the other two realised that they had won and slumped to the floor, and the manager came and proclaimed them the winners. I saw that this one was dead; he had that look, Jack, but before I could do anything sensible the partner discovered he was dead and screamed the place down. And there was something ...'

'Something?'

'Something different about him, but I can't recall what. The band came down to see what was happening, and the girl collapsed and was borne off to a sofa. She's over there, in pale blue. Then we all stood about and waited for you to arrive.'

'Who could have stabbed him?'

'Anyone, really. They had the lights down for the foxtrot and we were all moving.'

'Ah, dear, this is going to be one of those cases,' said Detective Inspector Robinson resignedly. 'They always are when you are involved, Miss Fisher.'

from *The Green Mill Murder* by Kerry Greenwood

## Responding to the text

1 What dramatic event occurs at the beginning of the extract?

---

---

2 'There is something seriously wrong with that man.' What did Phryne mean?

---

---

3 What is revealed about the appearance of Detective Inspector Jack Robinson?

---

---

4 What caused the round red spot on the victim's shirt-front?

---

---

5 According to Phryne, why could anyone have stabbed the man?

6 From the last paragraph, what can you tell about Phryne's character?

In this extract from Arthur Conan Doyle's short story, 'The speckled band', Sherlock Holmes is interviewing a new client, Helen Stoner, who is seeking his help in solving the mysterious death two years earlier of her twin sister, Julia. Their stepfather, Dr Roylott, was a suspect at the time but nothing was ever proved. The narrator is Sherlock's associate, Dr Watson.

### A mysterious death

Sherlock Holmes had been leaning back in his chair with his eyes closed and his head sunk in a cushion, but he half opened his lids now and glanced across at his visitor.

'Pray be precise as to details,' said he.

'It is easy for me to be so, for every event of that dreadful time is seared into my memory.'

...

'I could not sleep that night. A vague feeling of impending misfortune impressed me. My sister and I, you will recollect, were twins, and you know how subtle are the links which bind two souls which are so closely allied. It was a wild night. The wind was howling outside, and the rain was beating and splashing against the windows. Suddenly, amid all the hubbub of the gale, there burst forth the wild scream of a terrified woman. I knew that it was my sister's voice. I sprang from my bed, wrapped a shawl round me, and rushed into the corridor. As I opened my door I seemed to hear a low whistle, such as my sister described, and a few moments later a clanging sound, as if a mass of metal had fallen. As I ran down the passage, my sister's door was unlocked, and revolved slowly upon its hinges. I stared at it horror-stricken, not knowing what was about to issue from it. By the light of the corridor-lamp I saw my sister appear at the opening, her face blanched with terror, her hands groping for help, her whole figure swaying to and fro like that of a drunkard. I ran to her and threw my arms round her, but at that moment her knees seemed to give way and she fell to the ground. She writhed as one who is in terrible pain, and her limbs were



Image from the BBC television series *Sherlock*

dreadfully convulsed. At first I thought that she had not recognised me, but as I bent over her she suddenly shrieked out in a voice which I shall never forget, 'Oh, my God! Helen! It was the band! The speckled band!' There was something else which she would fain have said, and she stabbed with her finger into the air in the direction of the doctor's room, but a fresh convulsion seized her and choked her words. I rushed out, calling loudly for my stepfather, and I met him hastening from his room in his dressing-gown. When he reached my sister's side she was unconscious, and though he poured brandy down her throat and sent for medical aid from the village, all efforts were in vain, for she slowly sank and died without having recovered her

consciousness. Such was the dreadful end of my beloved sister.'

'One moment, said Holmes, are you sure about this whistle and metallic sound? Could you swear to it?'

'That was what the county coroner asked me at the inquiry. It is my strong impression that I heard it, and yet, among the crash of the gale and the creaking of an old house, I may possibly have been deceived.'

'Was your sister dressed?'

'No, she was in her night-dress. In her right hand was found the charred stump of a match, and in her left a match-box.'

'Showing that she had struck a light and looked about her when the alarm took place. That is important. And what conclusions did the coroner come to?'

'He investigated the case with great care, for Dr Roylott's conduct had long been notorious in the county, but he was unable to find any satisfactory cause of death. My evidence showed that the door had been fastened upon the inner side, and the windows were blocked by old-fashioned shutters with broad iron bars, which were secured every night. The walls were carefully sounded, and were shown to be quite solid all round, and the flooring was also thoroughly examined, with the same result. The chimney is wide, but is barred up by four large staples. It is certain, therefore, that my sister was quite alone when she met her end. Besides, there were no marks of any violence upon her.'

from 'The speckled band' by Arthur Conan Doyle

## Responding to the text

- 1 Why couldn't Helen sleep that night?  
\_\_\_\_\_
- 2 What is it about the weather that adds tension to this scene?  
\_\_\_\_\_
- 3 After Helen heard her sister's terrified scream, what other sounds did she hear?  
\_\_\_\_\_
- 4 After Helen's sister fell to the ground, what physical symptoms did Helen observe?  
\_\_\_\_\_
- 5 What two clues did Helen's sister give just before a convulsion 'choked her words'?  
\_\_\_\_\_
- 6 Why did Sherlock Holmes believe that the charred match and the matchbox were important clues?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 How can the reader tell that the coroner regarded Dr Roylott as a possible suspect?  
\_\_\_\_\_  
\_\_\_\_\_
- 8 What characteristics does Sherlock Holmes display in this extract that show the type of detective he is?  
\_\_\_\_\_  
\_\_\_\_\_

## Tone

The tone of a text reflects the attitude of the writer or speaker to a topic or to the audience. Their choice of words and the variations in the way they speak can communicate a positive, negative or neutral message. For example, the tone of a newspaper article about joys of bushwalking could be enthusiastic, while an article about the search for a child lost in the bush is much more likely to have an urgent tone.

Along with *enthusiastic* and *urgent*, here is a selection of words that can be used to describe tone.

hopeful	playful	critical	amused	furious	apologetic
serious	rude	courteous	surprised	wistful	sarcastic
resentful	curious	confident	uninterested	joyful	proud

### Matching tones and meanings

More tone words are listed below. Match them to their meanings. The first letter is given to help you.

pessimistic	mocking	disgruntled	jubilant	remorseful
belligerent	pompous	malicious	nostalgic	compassionate
inflammatory	insolent	callous	dejected	judgemental

- |    |  |                        |
|----|--|------------------------|
| 1  | being aggressive                           | a <u>b</u> _____ tone  |
| 2  | unkindly making fun of someone             | a <u>m</u> _____ tone  |
| 3  | expressing a feeling of triumph            | a <u>j</u> _____ tone  |
| 4  | showing sympathy for someone's suffering   | a <u>c</u> _____ tone  |
| 5  | being rude and arrogant                    | an <u>i</u> _____ tone |
| 6  | showing a sentimental longing for the past | a <u>n</u> _____ tone  |
| 7  | being cruel and spiteful                   | a <u>m</u> _____ tone  |
| 8  | expressing opinions by criticising         | a <u>j</u> _____ tone  |
| 9  | showing exaggerated self-importance        | a <u>p</u> _____ tone  |
| 10 | being annoyed or dissatisfied              | a <u>d</u> _____ tone  |
| 11 | showing regret for wrongdoing              | a <u>r</u> _____ tone  |
| 12 | believing the worst                        | a <u>p</u> _____ tone  |
| 13 | being miserable or losing hope             | a <u>d</u> _____ tone  |
| 14 | intending to provoke angry feelings        | an <u>i</u> _____ tone |
| 15 | being insensitive and indifferent          | a <u>c</u> _____ tone  |

## Identifying tone

Choose the most appropriate tone from the list for each of the following texts.

condescending    friendly    pleading    knowledgeable    disgusted    ominous

- 1 From a 'Customer Care' email:

Hello Jodie  
Good news. Your order is on its way and will reach you soon. Enjoy!  
All the best  
Your team at *Fashion Now*

Tone: \_\_\_\_\_

- 2 From *Jane Eyre* by Charlotte Brontë:

'Oh aunt! Have pity! Forgive me! I cannot endure it! Let me be punished some other way!

Tone: \_\_\_\_\_

- 3 Adult to teenager:

'Now, we need to be on our best behaviour today, don't we, dear?'

Tone: \_\_\_\_\_

- 4 From 'The tell-tale heart' by Edgar Allan Poe:

He had the eye of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Tone: \_\_\_\_\_

- 5 From a fitness advice blog:

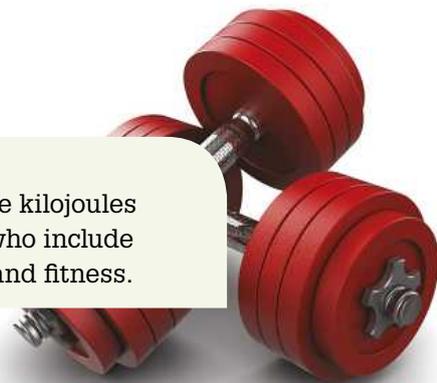
Which is better—cardio or weights?  
Answer: If your goal is weight loss, cardiovascular exercise burns more kilojoules than weight training exercise. However, evidence shows that people who include both training methods tend to have better results in both weight loss and fitness.

Tone: \_\_\_\_\_

- 6 From *The Adventures of Huckleberry Finn* by Mark Twain:

There warn't no colour in his face ...; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl—a tree-toad white, a fish-belly white ...

Tone: \_\_\_\_\_



# English rules

## Unnecessary words

We sometimes use unnecessary words as we talk or write. For example, in ‘He collected the papers together’, the word *together* is unnecessary because it repeats the meaning of the word *collected*.

### Identifying unnecessary words

Rewrite the sentences by removing the unnecessary words.

- 1 Environmental issues are important for the modern world of today.

---

- 2 Her image was reflected back in the mirror.

---

- 3 The two groups were combined together for the walk.

---

- 4 We postponed the meeting until another time.

---

- 5 They followed after the guide.

---

- 6 There are many positive benefits resulting from a sensible diet.

---

- 7 The maths student bisected the line in two.

---

- 8 I received a free gift when I bought this pair of running shoes.

---

- 9 The castaway was on a small island completely surrounded by steep rocks.

---

- 10 The troops advanced forward and captured the enemy's stronghold.

---

- 11 Make sure you return back that book.

---

- 12 Many new innovations are designed to save power.

---

- 13 The true facts of the matter are that he damaged the car.

---

- 14 Most cars depreciate in value quite rapidly.

---

## Word skills

### The world of crime

arrest	accomplice	accused	warrant	guilty
alibi	surveillance	custody	witness	officer
fraud	investigated	testify	assailant	burglar
allege	prosecute	subdue	homicide	bribery
fatal	interrogate	revolver	detective	robbery
proof	murderer	motive	verdict	forgery



### A word for a phrase

Find a word in the word list that has the same meaning as each of the following phrases. The first letter is given to help you.

- 1 a fraudulent copy or imitation f \_\_\_\_\_
- 2 a dishonest act of offering an inducement b \_\_\_\_\_
- 3 to give evidence as a witness in a court of law t \_\_\_\_\_
- 4 the act of unlawfully taking property r \_\_\_\_\_
- 5 wrongful deception intended to result in gain f \_\_\_\_\_
- 6 a reason for doing something m \_\_\_\_\_
- 7 to ask questions closely, aggressively or formally i \_\_\_\_\_
- 8 a pistol with revolving chambers r \_\_\_\_\_
- 9 a person who sees an event w \_\_\_\_\_
- 10 causing death f \_\_\_\_\_
- 11 a person who physically attacks another a \_\_\_\_\_
- 12 to claim, without proof, someone has done something illegal a \_\_\_\_\_
- 13 to overcome, quieten or bring under control s \_\_\_\_\_
- 14 a person who commits theft b \_\_\_\_\_
- 15 to conduct legal proceedings against p \_\_\_\_\_
- 16 the killing of a person by another h \_\_\_\_\_
- 17 close observation, especially of a suspected criminal or spy s \_\_\_\_\_
- 18 the plea that you were elsewhere at the time of the crime a \_\_\_\_\_
- 19 the decision made by a jury in a trial v \_\_\_\_\_

## Filling the gaps

Use appropriate list words to fill the gaps in the following story. The first letter of each missing word is given to help you.

### Solving the case

The m \_\_\_\_\_ was arrested by a h \_\_\_\_\_ d \_\_\_\_\_ who had i \_\_\_\_\_ the case for many months. The p \_\_\_\_\_ that the suspect was g \_\_\_\_\_ was confirmed when s \_\_\_\_\_ cameras were checked. A w \_\_\_\_\_ for his a \_\_\_\_\_ was issued and he and his a \_\_\_\_\_ were taken into c \_\_\_\_\_. The police o \_\_\_\_\_ refuted the men's a \_\_\_\_\_ and the judge's v \_\_\_\_\_ was that both men should be jailed for the rest of their lives.

## Forming nouns

Write the nouns formed from the following list words.

- |   |             |       |   |        |       |
|---|-------------|-------|---|--------|-------|
| 1 | interrogate | _____ | 3 | allege | _____ |
| 2 | fatal       | _____ | 4 | guilty | _____ |

## Forming verbs

Write the verbs formed from the following list words.

- |   |        |       |   |         |       |
|---|--------|-------|---|---------|-------|
| 1 | proof  | _____ | 3 | bribery | _____ |
| 2 | motive | _____ | 4 | burglar | _____ |

## Word origins

The word 'verdict' is derived from two Latin words: *verum* (the truth) and *dictum/dico* (saying). So a verdict is literally 'saying the truth'. The Latin word *dico/dictus* means 'I say'. Here are some of the many words in the English language that incorporate the word *dico/dictus*. Use the dictionary at the back of the book to write their meanings.

- dictator: \_\_\_\_\_
- contradict: \_\_\_\_\_
- edict: \_\_\_\_\_
- indicate: \_\_\_\_\_
- predicament: \_\_\_\_\_
- adjudicate: \_\_\_\_\_
- diction: \_\_\_\_\_



# Poetry—symbols

## LITERATURE

Symbols are part of our daily lives. We are constantly coming into contact with symbols—at the supermarket, on the freeway, at the airport, going to a restaurant. Many symbols, such as a red cross, a white flag, and the big ‘M’ for McDonald’s, are internationally famous.

A symbol is an object used to stand for one or more abstract ideas. The skull and crossbones symbolises evil, while the dove symbolises love and peace. In poetry, symbols are used to increase our awareness or deepen our understanding. Sometimes a poet may use a symbol as the basis for a whole poem, as in Robert Frost’s poem, ‘The road not taken’. Here making a choice between two roads becomes a symbol of life choices and the recognition that consequences result from the choices we make.

### The road not taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less travelled by,  
And that has made all the difference.

Robert Frost



## Responding to the text

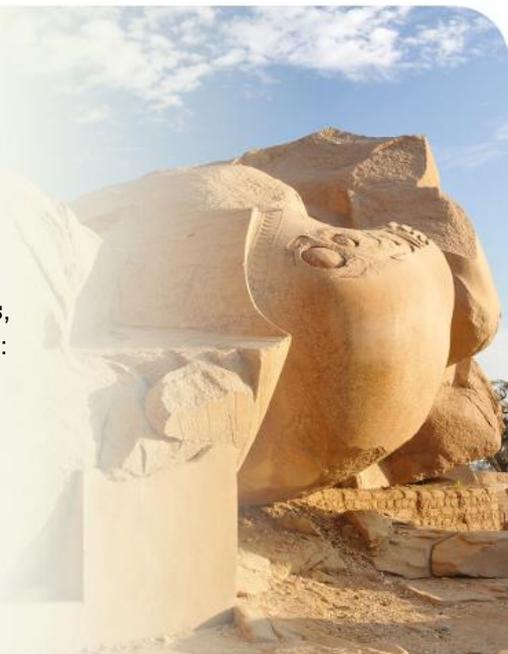
- 1 What season is suggested by the first line? Give a reason for your viewpoint.  
\_\_\_\_\_
- 2 What choice confronted the poet in this wood?  
\_\_\_\_\_
- 3 What action did the poet take to try to assess the quality of each option?  
\_\_\_\_\_
- 4 Why did the poet decide to choose the other road?  
\_\_\_\_\_
- 5 What evidence can you find that shows the poet acted in an independent way?  
\_\_\_\_\_
- 6 'Oh, I kept the first for another day!' What reassurance did the poet appear to be giving himself?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 What do you think is the poet's message in this poem?  
\_\_\_\_\_  
\_\_\_\_\_
- 8 Which words in the final stanza return us to the poem's starting place?  
\_\_\_\_\_

The poem 'Ozymandias' symbolises how a dictator's efforts to be remembered forever have been destroyed by the passage of time and the forces of nature. Ozymandias was otherwise known as the Egyptian pharaoh Rameses II.

### Ozymandias

I met a traveller from an antique land  
Who said: 'Two vast and trunkless legs of stone  
Stand in the desert ... Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed:  
And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!"  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.'

Percy Bysshe Shelley



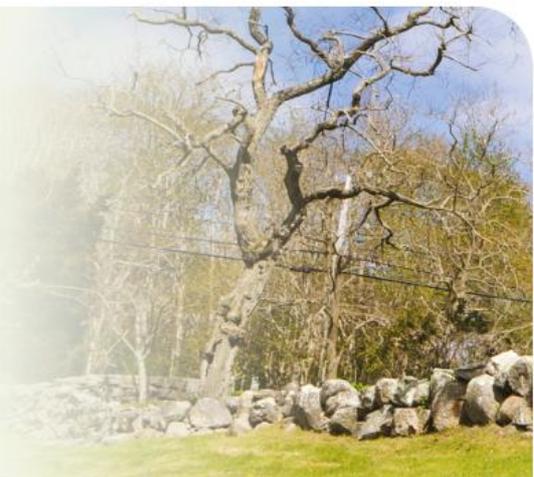
## Responding to the poem

- 1 What is the poet's purpose in writing this poem?  
\_\_\_\_\_
- 2 Which three phrases in the poem suggest that the 'antique land' could be Egypt?  
\_\_\_\_\_  
\_\_\_\_\_
- 3 Which phrase shows that the statue of Ozymandias was huge?  
\_\_\_\_\_
- 4 What effect has time had on the statue of Ozymandias?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 What do the words inscribed on the pedestal reveal about the character of Ozymandias?  
\_\_\_\_\_
- 6 How did the sculptor depict Ozymandias?  
\_\_\_\_\_
- 7 How do the final three lines relate to the poet's message?  
\_\_\_\_\_  
\_\_\_\_\_
- 8 The poem was written more than two hundred years ago. Why is it still relevant today?  
\_\_\_\_\_  
\_\_\_\_\_

In 'Mending wall', the poet Robert Frost transforms a seemingly matter-of-fact description of two farmers mending a wall into a deeply universal message about human barriers people erect between themselves and others. In the poem, Frost uses the wall and the spring season as symbols. The wall symbolises the obstacles created by selfishness and a lack of understanding, while spring symbolises the continual rebirth of love and kindness that keep trying to break down these barriers.

### Mending wall

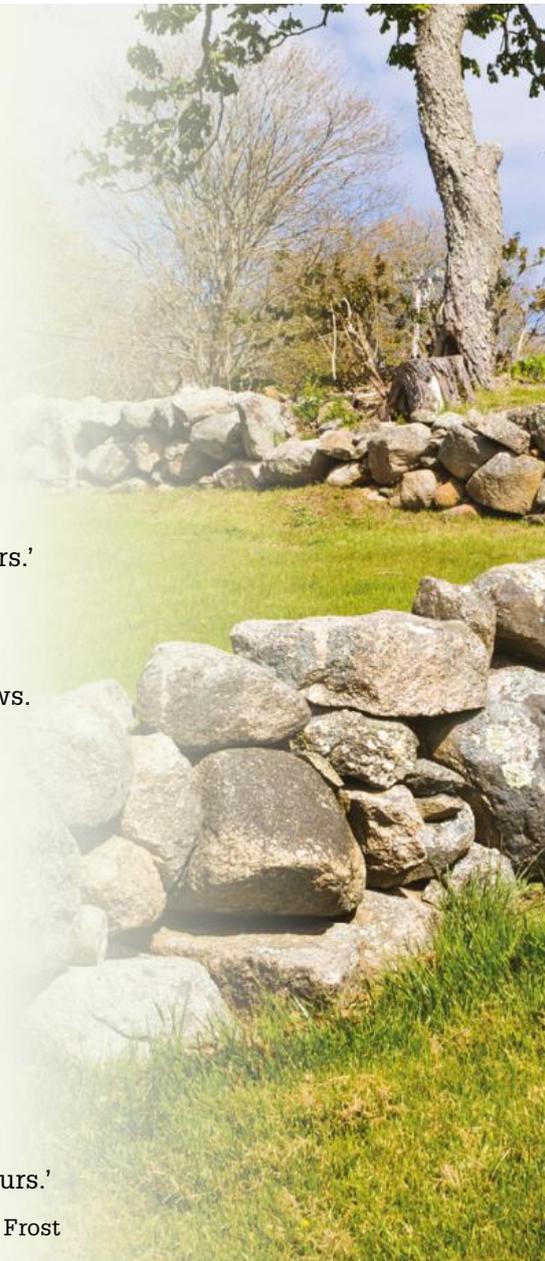
Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun;  
And makes gaps even two can pass abreast.  
The work of hunters is another thing:  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made,  
But at spring mending-time we find them there.



continued »

I let my neighbour know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go.  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
'Stay where you are until our backs are turned!'  
We wear our fingers rough with handling them.  
Oh, just another kind of outdoor game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbours.'  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
'Why do they make good neighbours? Isn't it  
Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offense.  
Something there is that doesn't love a wall,  
That wants it down.' I could say 'Elves' to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed.  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well  
He says again, 'Good fences make good neighbours.'

Robert Frost



## Responding to the poem

- 1 At the beginning of the poem, what has happened to the wall?  
\_\_\_\_\_
- 2 'We keep the wall between us as we go.' What are the poet and his neighbour doing?  
\_\_\_\_\_
- 3 Why does the poet not believe that he and his neighbour need the wall?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 What is the neighbour's argument for wanting a wall?  
\_\_\_\_\_
- 5 In the poem, of what is the wall a symbol?  
\_\_\_\_\_

# Symbols

Symbols do not only occur in literature. They also appear frequently in everyday life.

## Identifying everyday symbols

Below are symbols taken from everyday life. Think about each symbol and then write down what it stands for.

			
1 _____	2 _____	3 _____	4 _____
			
5 _____	6 _____	7 _____	8 _____
			
9 _____	10 _____	11 _____	12 _____
			
13 _____	14 _____	15 _____	16 _____
			
17 _____	18 _____	19 _____	20 _____
_____	_____	_____	_____

## Symbols in the natural world

Use the contexts in the following examples to answer the questions.

Nothing is so beautiful as spring.  
When weeds, in wheels, shoot long and lovely and lush;  
Thrush's eggs look like little low heavens ...  
from 'Spring' by Gerard Manley Hopkins

- 1 What does spring symbolise?
- 

Roll on, thou deep and dark blue Ocean, roll!  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin; his control  
Stops with the shore.  
from 'Childe Harold's pilgrimage' by Alfred Lord Tennyson

- 2 What does the ocean symbolise here?
- 

My heart leaps up when I behold  
A rainbow in the sky.  
from 'The rainbow' by William Wordsworth

- 3 Name the things a rainbow usually symbolises.
- 

Tyger! Tyger! burning bright  
In the forests of the night.  
What immortal hand or eye  
Could frame thy fearful symmetry?  
from 'The tyger' by William Blake

- 4 What does the tiger symbolise?
- 

O Rose, thou flower of flowers, thou fragrant wonder,  
Who shall describe thee in ruddy prime;  
Thou perfect fullness in the summer time?  
from 'The rose' by Christina Rossetti

- 5 What does the rose symbolise in these lines?
-

# English rules

## Similar nouns and verbs

Some nouns and verbs are often confused because their spelling is almost identical. For example, the noun *advice* is spelt with a *c*, while the verb *advise* is spelt with an *s*.

Here is some good *advice*. (noun)

I *advise* you to stay calm. (verb)

The following words are spelt correctly with a *c* when they are nouns and with an *s* when they are verbs.

Nouns	Verbs
advice	advise
practice	practise
device	devise
prophecy	prophesy
licence	license



### Choosing the noun or verb

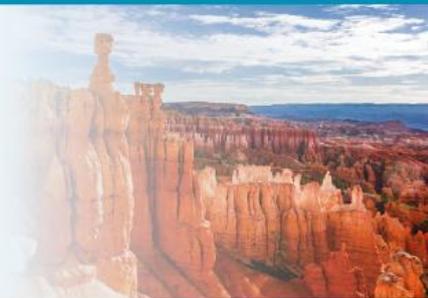
Choose the correct word from the ones in brackets to complete each sentence.

- 1 My \_\_\_\_\_ to you would be to go ahead. (advice/advise)
- 2 With \_\_\_\_\_, she will improve her dancing. (practice/practise)
- 3 Gazing into the cloudy crystal ball, she began to \_\_\_\_\_. (prophecy/prophesy)
- 4 We usually \_\_\_\_\_ a plan to win each match. (device/devise)
- 5 The golfer put in extra \_\_\_\_\_ to improve his putting. (practice/practise)
- 6 The driver opened his wallet and produced his \_\_\_\_\_. (licence/license)
- 7 We \_\_\_\_\_ hockey on Tuesday afternoons. (practice/practise)
- 8 The witch's \_\_\_\_\_ was very clear and frightening. (prophecy/prophesy)
- 9 You should seek dental \_\_\_\_\_ for your toothache. (advise/advice)
- 10 A strange \_\_\_\_\_ was fastened to the chariot wheel. (device/devise)
- 11 A decision was made by the council to \_\_\_\_\_ all street musicians. (licence/license)
- 12 What did they \_\_\_\_\_ you to do? (advise/advice)
- 13 The soccer club was granted a \_\_\_\_\_ to have a cake stall. (license/licence)
- 14 After completing her studies, her dream is to \_\_\_\_\_ medicine. (practice/practise)

## Word skills

### The natural world

yield	summit	plateau	dinosaur	abundant
canyon	prairie	scenic	whirlpool	hurricane
foliage	erosion	lagoon	waterfall	countryside
field	valley	jungle	tropical	magnificent
fossil	fertile	cavern	mountain	rainforest
volcano	serene	iceberg	ecology	avalanche



### Using meanings and clues

Write down list words using the following meanings or clues. The first letters are given to help you.

- words relating to prehistoric times d \_\_\_\_\_ f \_\_\_\_\_
- a very fierce storm h \_\_\_\_\_
- opposite to 'turbulent' s \_\_\_\_\_
- areas full of vegetation j \_\_\_\_\_ r \_\_\_\_\_
- opposite to 'barren' f \_\_\_\_\_
- found in polar regions i \_\_\_\_\_
- the highest point of a hill or mountain s \_\_\_\_\_
- Mt Vesuvius is one of these v \_\_\_\_\_
- bats are often found in one of these c \_\_\_\_\_
- the green leaves of a plant f \_\_\_\_\_
- areas of grassland in North America p \_\_\_\_\_
- a quickly rotating mass of water w \_\_\_\_\_
- low areas of land between mountains v \_\_\_\_\_ c \_\_\_\_\_
- a mass of snow moving rapidly down a hillside a \_\_\_\_\_
- relating to the tropics t \_\_\_\_\_
- relating to natural scenery s \_\_\_\_\_
- existing in large quantities; plentiful a \_\_\_\_\_
- the study of the relations between organisms and their environment e \_\_\_\_\_
- a large, flat land area of high elevation p \_\_\_\_\_

## Completing phrases

Complete the following phrases using appropriate list words. Use the first-letter clue to help you.

- |                      |                         |
|----------------------|-------------------------|
| 1 a t _____ island   | 10 a freshwater l _____ |
| 2 a m _____ peak     | 11 agricultural y _____ |
| 3 a s _____ railway  | 12 a cascading w _____  |
| 4 a v _____ erupting | 13 rural c _____        |
| 5 a _____ foliage    | 14 a grassy p _____     |
| 6 f _____ land       | 15 a green v _____      |
| 7 p _____ buffalo    | 16 an arctic i _____    |
| 8 d _____ bones      | 17 a stalactite c _____ |
| 9 j _____ animals    | 18 a violent h _____    |

## Filling the gaps

Complete the following passage by using words from the list. The first letter of each word is given to help you.

### Prehistoric times

The f \_\_\_\_\_ remains of a huge d \_\_\_\_\_ were found near a dried-out l \_\_\_\_\_. The area had once been a f \_\_\_\_\_ v \_\_\_\_\_ but the e \_\_\_\_\_ of the surrounding m \_\_\_\_\_ and the eruption of a nearby v \_\_\_\_\_ had altered the e \_\_\_\_\_ of the area. Studies showed that a lush t \_\_\_\_\_ r \_\_\_\_\_ had once covered the c \_\_\_\_\_ and a w \_\_\_\_\_ had fed the lagoon.

## Word origins

The English word 'magnificent' means 'extremely beautiful, elaborate or impressive'. It is derived from the Latin word *magnus*, meaning 'great'. Here are some more words derived from *magnus*. Use the dictionary at the back of the book to write their meanings.

- magnify: \_\_\_\_\_
- magnitude: \_\_\_\_\_
- magnate: \_\_\_\_\_
- magnanimous: \_\_\_\_\_
- magnificat: \_\_\_\_\_

# Creative writing

## Writing haiku

Haiku are short poems that aim to capture in words a delightful moment from the world of nature. Basho, a famous seventeenth-century Japanese haiku poet said a haiku should set out to 'capture a vision into the nature of the world'. A typical haiku has three lines with a total of seventeen syllables, as in the 'A flying fish' haiku below.

### A flying fish

A quick, flying fish                      5 syllables  
Leaping out of the water.              7 syllables  
Snap! Alive no more.                    5 syllables  
  
Anonymous



Here are two more examples of haiku.

### A monster kite

What a monster!  
Even the bravest eagle  
Would not dare attack!  
  
Shiki

### Dragonfly

See this dragonfly ...  
His face is practically  
Nothing else but eyes.  
  
Chisoku

Use the three haiku as models and try to write a few haiku of your own. Here are some traditional subjects of haiku, but feel free to choose subjects from your own experiences.

- Lightning
- Hawk
- School
- Spring
- Frog
- Seagull
- Friend
- Summer
- Spider
- Stars
- Cat
- Children
- Neighbours
- Sun
- Sea
- Dog
- Rain
- Winter
- Autumn
- Beach

Title: \_\_\_\_\_

---

---

---

# Let's laugh

## LITERATURE

Humour is difficult to define. We read something, we hear someone tell about something or we see something, and we laugh—it appeals to our sense of humour. But when we try to work out what it is that makes it funny, the task becomes harder. We begin to realise that not everyone sees humour in the same things. What one person sees as side-splittingly funny may only raise a smile in a second person, or deeply offend or even bore a third person.

Humour is closely related to our imagination, as well as to the image or object we are looking at or the words we are taking in. What we perceive as humorous is influenced by our personality, mood, upbringing, culture and so on. It is nevertheless clear that there is also a lot of common ground—there are features of situations, objects, behaviour or stories that strike most people as being funny.

Humour may rely on visual features or on language, or a combination of the two. Perhaps more than most kinds of communication, humour relies for its effect on the use of the 'right' words and phrases and the 'right' balancing of words, phrases and sentences. We all know how easy it is to ruin a joke by putting a word or phrase out of place. Most cartoons, humorous plays, films or TV programs illustrate this fairly readily.

Here are some forms through which humour can be expressed.

- jokes
- songs
- revues
- comic strips
- sitcoms
- poems
- speeches
- parodies
- movies
- anecdotes
- cartoons
- caricatures

We will have a closer look at the role of humour in jokes, comic strips and poetry.

### Jokes

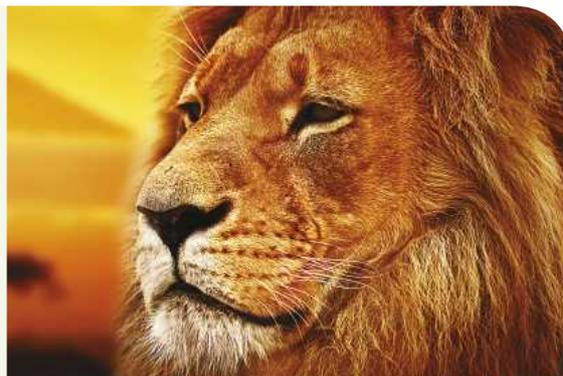
Many jokes have the features of a very short story with a surprising and funny ending (punchline). Jokes like 'King of the jungle' are narratives with a beginning, a middle and an end. Read 'King of the jungle' then answer the questions that follow.

#### King of the jungle

One morning the lion woke up in a bad mood and decided to make sure all the animals knew that he was the boss.

Walking along a path, he yelled at the first monkey he saw, 'Who is the king of the jungle?'

'Of course, you are,' replied the terrified monkey.



continued »

He then found a zebra hiding behind a clump of trees. 'Who is the king of the jungle?' roared the lion.

'You are,' replied the zebra meekly.

Strolling further along the path, he met an elephant. 'Who is the king of the

jungle?' he shouted. The elephant picked up the lion, slammed him repeatedly against a tree and stomped on his foot.

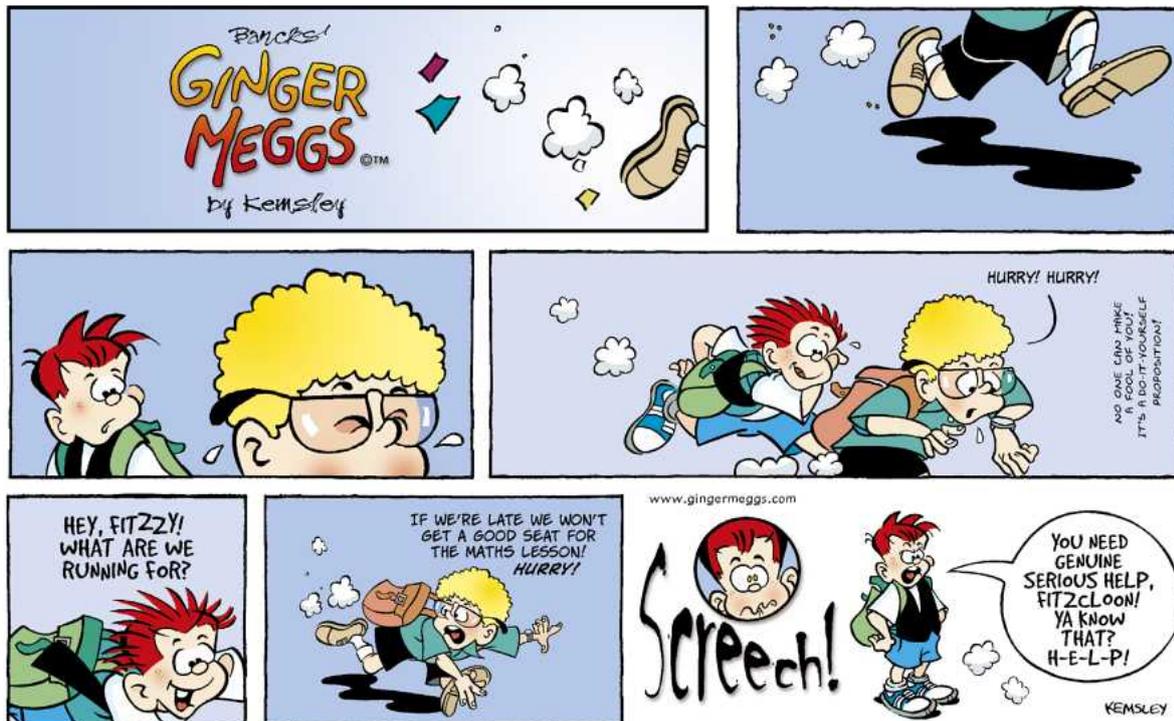
'OK, OK,' whimpered the dazed lion. 'Don't get mad just because you don't know the answer!'

## Responding to the text

- 1 The character of the lion helps to create the humour of the joke. What comments would you make about the lion?  
\_\_\_\_\_
- 2 What human characteristic is shared by all four animals?  
\_\_\_\_\_
- 3 How does the elephant react to the lion's question?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 Explain the punchline—that is, the final words that create humour.  
\_\_\_\_\_  
\_\_\_\_\_

## Comic strips

Comic strips are narratives that tell stories in pictures and words. They usually have characters, dialogue and a surprise punchline. Quite often, even when their characters are animals, they use real-life situations to create humour.



## Responding to the comic strip

- 1 How does the cartoonist show Fitzzy's haste in the first two panels?  
\_\_\_\_\_
- 2 What contrast is there in Ginger's and Fitzzy's attitude to maths?  
\_\_\_\_\_
- 3 How does the cartoonist emphasise the suddenness of Ginger stopping?  
\_\_\_\_\_
- 4 How does Ginger's facial expression change when he hears why Fitzzy is running to a maths class?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 Explain the punchline.  
\_\_\_\_\_
- 6 How has the cartoonist used exaggeration to create humour?  
\_\_\_\_\_

## Poetry

You can have a lot of fun reading humorous poems. Here is one about a student who hasn't prepared for an exam.

### Dear examiner

Thank you so much for your questions  
I've read them all carefully through  
But there isn't a single one of them  
That I know the answer to.

I've written my name as instructed  
Put the year, the month and the day  
But after I'd finished doing that  
I had nothing further to say.

So I thought I'd write you a letter  
Fairly informally  
About what's going on in the classroom  
What it's like to be me.

Mandy has written ten pages  
But it's probably frightful guff  
And Angela Smythe is copying  
The answers off her cuff.

Miss Quinlan is marking our homework  
The clock keeps ticking away  
For anyone not in this classroom  
It's just another day.



Mother's buying groceries  
Grandmother's drinking tea  
Unemployed men doing crosswords  
Or watching 'Crown Court' on TV.

The drizzle has finally stopped here  
The sun's just started to shine  
And in a back garden in Sefton Road  
A housewife hangs shirts on the line.

A class chatters by to play tennis  
The cathedral clock has just pealed  
A motor chugs steadily back and forth  
Mowing the hockey field.

continued »

Miss Quinlan's just seen what I've written  
Her face is an absolute mask  
Before she collects in the papers  
I have just one little favour to ask.

I thought your questions were lovely  
There's only myself to blame  
But couldn't you give me something  
For writing the date and my name?

Gareth Owen



## Responding to the poem

1 Where is the action of the poem taking place?

---

---

2 The humour of the poem is derived from a serious situation. What is the serious situation?

---

---

3 What does the narrator decide to write about?

---

---

4 What startling information does the narrator give about Angela Smythe?

---

---

5 What is Miss Quinlan doing while the students are completing the exam?

---

---

6 What does the narrator reveal about the activities of family members?

---

---

7 What use of onomatopoeia does the poet make in stanza eight?

---

---

8 Explain the meaning of Miss Quinlan's 'face is an absolute mask'.

---

---

9 How does the punchline at the end of the poem create humour?

---

---

10 In the poem, what does the narrator reveal about himself?

---

---

## Prefixes and suffixes

The meaning of many words in the English language can be changed by adding a prefix or a suffix.

### Prefixes

A prefix is a word part that is added at the beginning of a word to change the word's meaning or to create a new word. In the following examples the prefix is shown in italics.

*fore*tell    *inter*cept    *contra*dict    *over*flow    *super*viser    *pre*vent

### Prefixes in action

Here are some important prefixes and their meanings. Match the words containing prefixes to their meanings.

#### anti- (opposed to; against)

anticlimax      antibiotic      antidote      antisocial

- 1 a medicine taken to counteract a particular poison \_\_\_\_\_
- 2 avoiding and shunning contact with other people \_\_\_\_\_
- 3 a disappointing ending to an exciting event \_\_\_\_\_
- 4 a drug used to treat bacterial infections \_\_\_\_\_

#### micro- (small)

microbe      microphone      microscope      microchip      micrometer

- 1 an instrument for measuring minute distances \_\_\_\_\_
- 2 an instrument that makes small objects look larger \_\_\_\_\_
- 3 a tiny silicon piece in a computer that holds the memory \_\_\_\_\_
- 4 an instrument for making someone's voice louder \_\_\_\_\_
- 5 a minute organism; a germ \_\_\_\_\_

#### mis- (bad; wrong)

misguide      miscalculate      misbehaviour      misadventure      misgiving

- 1 an accident; misfortune \_\_\_\_\_
- 2 a feeling of doubt about the result of some action \_\_\_\_\_

- 3 to judge incorrectly \_\_\_\_\_
- 4 to lead in the wrong direction \_\_\_\_\_
- 5 improper conduct \_\_\_\_\_

## Suffixes

A suffix is a word part that is added at the end of a word to alter its meaning or form. In the following examples the suffix is shown in italics.

*pianist*   *boastful*   *agreement*   *enormous*   *abolish*   *inheritance*

## Suffixes and meanings

Many suffixes have their own special meanings to help us understand words. Here are some of these suffixes and their meanings. Match the words containing suffixes to their meanings.

### -ine (relating to)

alpine	lupine	feminine	canine
--------	--------	----------	--------

- 1 relating to or resembling a dog or dogs \_\_\_\_\_
- 2 relating to high mountains \_\_\_\_\_
- 3 of or relating to women or girls \_\_\_\_\_
- 4 of, like or relating to a wolf or wolves \_\_\_\_\_

### -ist (one who)

arsonist	monarchist	zoologist	pacifist
----------	------------	-----------	----------

- 1 a scientist who studies animals \_\_\_\_\_
- 2 a person who destroys property by fire \_\_\_\_\_
- 3 a person opposed to war or violence \_\_\_\_\_
- 4 one who supports having a king or queen as head of state \_\_\_\_\_

### -ate (to make)

escalate	aggravate	deviate	renovate
----------	-----------	---------	----------

- 1 to make new \_\_\_\_\_
- 2 to turn aside from a course or way \_\_\_\_\_
- 3 to make worse or more troublesome \_\_\_\_\_
- 4 to increase rapidly \_\_\_\_\_

# English rules

## Using the right word

### lend/loan

The words *lend* and *loan* are frequently confused in speech and writing. The word *lend* is a verb (an action word), while *loan* is a noun (a naming word). For example:

- I loan my books to my friend.*      *Incorrect*
- I lend my books to my friend.*      *Correct*
  
- I gave him a lend of some money.*      *Incorrect*
- I gave him a loan of some money.*      *Correct*



### taught/learned

The word *taught* is the verb to use when a person gave a lesson. The word *learned* is the verb to use when a person received a lesson. For example:

- I learned him some valuable lessons.*      *Incorrect*
- I taught him some valuable lessons.*      *Correct*
- I learned a lot of valuable lessons from her.*      *Correct*

## Choosing the correct word

- 1 Use the correct word (*lend* or *loan*) in the sentences below.
  - a She gave him a \_\_\_\_\_ of her bike.
  - b 'Did your friend \_\_\_\_\_ you her history book?'
  - c '\_\_\_\_\_ me your umbrella please. It's raining!'
  - d We sometimes \_\_\_\_\_ our car to our neighbour.
  - e The boy asked for a \_\_\_\_\_ of the skateboard.
  - f The young couple recently obtained a home \_\_\_\_\_.
  - g They agreed to \_\_\_\_\_ her the DVD.
- 2 Choose the correct verb (*taught* or *learned*) to complete each sentence below.
  - a A computer programmer \_\_\_\_\_ me all I know about computers.
  - b The new instructor \_\_\_\_\_ the drivers well.
  - c Few cashiers have \_\_\_\_\_ to work as quickly as the manager.
  - d The old farmer \_\_\_\_\_ me how to ride a horse.
  - e The young riders \_\_\_\_\_ how to care for their horses properly.
  - f The toddler was \_\_\_\_\_ the correct way to hold the spoon.

## Word skills

### Tricky pairs

vacation	accept	assent	horse	council
vocation	except	ascent	hoarse	counsel
hoard	formerly	credible	eminent	gate
horde	formally	creditable	imminent	gait
alley	incite	eligible	veracious	oral
ally	insight	illegible	voracious	aural



### Using the clues

Use the clues to help you choose the correct words from each pair.

**1** incite/insight

- a an understanding gained or given \_\_\_\_\_
- b to encourage unlawful behaviour \_\_\_\_\_

**2** eminent/imminent

- a when a person is respected and famous \_\_\_\_\_
- b when something is about to happen \_\_\_\_\_

**3** accept/except

- b not including; other than \_\_\_\_\_
- a to take or receive (something offered) \_\_\_\_\_

**4** assent/ascent

- a an upward path or slope \_\_\_\_\_
- b to express approval or agreement \_\_\_\_\_

**5** hoard/horde

- a a large group of people \_\_\_\_\_
- b a store of valuable objects \_\_\_\_\_

**6** council/counsel

- a an administrative body that meets regularly \_\_\_\_\_
- b advice given to someone \_\_\_\_\_

7 oral/aural

a relating to the ear \_\_\_\_\_

b relating to the mouth \_\_\_\_\_

8 eligible/illegible

a having the right to do or obtain something \_\_\_\_\_

b cannot be read \_\_\_\_\_

9 alley/ally

a a person or group united with another \_\_\_\_\_

b a narrow passageway between buildings \_\_\_\_\_

### Missing pairs

Complete each sentence by adding the correct words from the pair in brackets.

1 The horse's \_\_\_\_\_ increased as soon as it left the starting \_\_\_\_\_.  
(gate/gait)

2 He decided to make real estate his \_\_\_\_\_ and his job was to look after  
the company's \_\_\_\_\_ lettings. (vacation/vocation)

3 There was general \_\_\_\_\_ among the climbers that the \_\_\_\_\_  
of the mountain could be achieved. (assent/ascent)

4 They yelled themselves \_\_\_\_\_ as their \_\_\_\_\_ won the  
race. (horse/hoarse)

5 The \_\_\_\_\_ seismologist warned that a large earthquake was  
\_\_\_\_\_. (imminent/ eminent)

### Word origins

The word 'vocation' literally means one's 'calling'. It also means one's occupation or profession. The word is derived from the Latin word *voco/vocatus*, meaning 'I call'. Use the dictionary at the back of the book to write the meanings of these English words derived from *voco*.

revoke: \_\_\_\_\_

provoke: \_\_\_\_\_

vocabulary: \_\_\_\_\_

vociferous: \_\_\_\_\_

vocal: \_\_\_\_\_

evoke: \_\_\_\_\_



# Story to screenplay

## LITERATURE

Before the film of a book can be made, a screenplay or script is written to reshape the story. The screenplay simplifies, condenses and changes the events to suit the visual medium of film, and it gives instructions to the production team.

The book *Follow the Rabbit-proof Fence* and its film adaptation are based on the true story of three Aboriginal girls, Molly, Daisy and Gracie, who were seized from their family in northern Western Australia in 1931 and taken to Moore River Native Settlement in the south. The girls escaped and set off on a 1600-kilometre journey through the desert to return home.

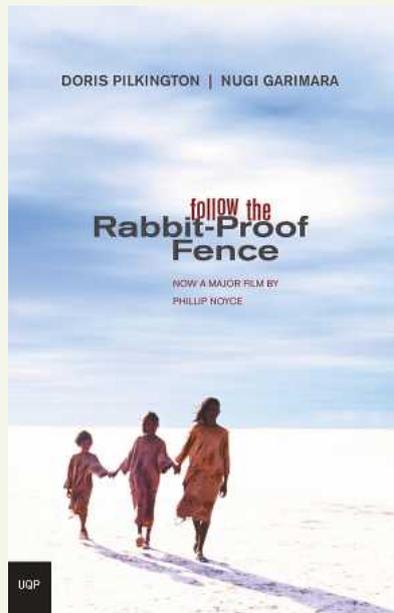
One of the most powerful scenes in both the book and the film is when the girls are forcibly taken from their parents by Constable Riggs under orders from government authorities. The first extract is from the book. The second extract shows how the same scene is handled in the screenplay of the film.

### Seizing the children

Molly and Gracie finished their breakfast and decided to take all their dirty clothes and wash them in the soak further down the river. They returned to the camp looking clean and refreshed and joined the rest of the family in the shade for lunch of tinned corned beef, damper and tea. The family had just finished eating when all the camp dogs began barking, making a terrible din.

'Shut up,' yelled their owners, throwing stones at them. The dogs whined and skulked away.

Then all eyes turned to the cause of the commotion. A tall, rugged white man stood on the bank above them. He could easily have been mistaken for a pastoralist



or a grazier with his tanned complexion except that he was wearing khaki clothing. Fear and anxiety swept over them when they realised that the fateful day they had been dreading had come at last. They always knew that it would only be a matter of time before the government would track them down. When Constable Riggs, Protector of Aborigines, finally spoke his voice was full of authority and purpose. They knew without a doubt that he was the one

that took their children in broad daylight—not like the evil spirits who came into the camps in the night.

'I've come to take Molly, Gracie and Daisy, the three half-caste girls, with me

to go to school at the Moore River Native Settlement,' he informed the family.

The old man nodded to show that he understood what Riggs was saying. The rest of the family just hung their heads refusing to face the man who was taking their daughters away from them. Silent tears welled in their eyes and trickled down their cheeks.

'Come on, you girls,' he ordered. 'Don't worry about taking anything. We'll pick up what you need later.'

When the two girls stood up, he noticed that the third girl was missing. 'Where's the other one, Daisy?' he asked anxiously.

'She's with her mummy and daddy at Murra Munda Station,' the old man informed him.

'She's not at Murra Munda or at Jimbalbar goldfields. I called into those places before I came here,' said the Constable. 'Hurry up then, I want to get started. We've got a long way to go yet. You girls can ride this horse back to the depot,' he said, handing the reins over to Molly. Riggs was annoyed that he had to go miles out of his way to find these girls.

Molly and Gracie sat silently on the horse, tears streaming down their cheeks

as Constable Riggs turned the big bay stallion and led the way back to the depot. A high-pitched wail broke out. The cries of agonised mothers and the women, and the deep sobs of grandfathers, uncles and cousins filled the air. Molly and Gracie looked back just once before they disappeared through the river gums. Behind them, those remaining in the camp found strong, sharp objects and gashed themselves and inflicted wounds to their heads and bodies as an expression of their sorrow.

The two frightened and miserable girls began to cry, silently at first, then uncontrollably; their grief made worse by the lamentations of their loved ones and the visions of them sitting on the ground in their camp letting their tears mix with the red blood that flowed from the cuts on their heads. This reaction to their children's abduction showed that the family were now in mourning. They were grieving for their abducted children and their relief would come only when the tears ceased to fall, and that will be a long time yet.

from *Follow the Rabbit-proof Fence*  
by Doris Pilkington (Nugi Garimara)

## Responding to the book

- 1 What does the first paragraph from the book show about life at the camp?  
\_\_\_\_\_
- 2 What caused the camp dogs to make such a commotion?  
\_\_\_\_\_
- 3 How did the family react to the constable's announcement that Molly, Gracie and Daisy would be taken to Moore River Native Settlement?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 In the second-last paragraph, find words and phrases that indicate the extent of the family's grief at the loss of the girls.  
\_\_\_\_\_  
\_\_\_\_\_
- 5 In the last paragraph, what emotions did the girls feel?  
\_\_\_\_\_  
\_\_\_\_\_

- 6 What does this extract show about the relationship between the Aboriginal and white people?

The following extract from the screenplay presents the same incident. Although it is based on the book, it also draws on other research about similar incidents. As you read the extract, think about how it differs from the book and the possible reasons for this. Note that Maude and Lilly are the girls' mothers and Frinda is their grandmother.

## Seizing the children

SCENE 13 EXT. JIGALONG DEPOT. DAY.

It is MOLLY who hears the car first. She turns and stands watching it as it bumps over the flat ground towards them, a blinding light flashing from the windscreen. She screws up her eyes against the glare. In the distance GRACIE and DAISY look up from where they are scrambling in the sand to get the disc. MAUDE and LILLY return. They all stand and watch, curious, as the car makes its way towards them, weaving past shrubs, flattening the spinifex.

The sun reflects off the windscreen, masking the driver. It is still some way off when there is a loud 'thunk' as the side running board collects a buried stump. The car pulls to a stop. They watch as the door opens and RIGGS steps out.

MAUDE and LILLY see the policeman, know instantly why he's come. They cry out low and urgently to the children, hurrying awkwardly towards the gate, clutching their bags to them. GRACIE and DAISY are still playing with the disc. They look up at the women. MOLLY signs for them to come, then she too runs after the women.

RIGGS is examining the running board.

GRACIE and DAISY begin to run.

RIGGS looks up. Sees the women making for the gate. He gets back in the car, revs the engine, speeds after them. GRACIE and DAISY are running after the women and the little group is spread out, exposed, the car easily overtaking them. RIGGS circles around, pulls up a little in front of them. The women are caught between the depot and the gate, trapped by the fence. They look frantically towards the camp, calling out shrilly. MOLLY steps close to MAUDE. The door opens. RIGGS, one hand on the wheel, stands there, a white man in a policeman's uniform.

RIGGS: Maude, I've come for the girls.

LILLY swings round, calling out desperately to DAISY and GRACIE. They run and huddle behind her; peering out from around her skirt. RIGGS opens the back door of the car. It swings open, cavernous. He strides over to LILLY and plucks DAISY from her skirts. LILLY swings the sack of goods at him but he fends her off, carries DAISY over to the car, puts her in the back. She sits on the edge of the seat, clutching onto the seat in front, legs dangling. Big eyes watching.



continued »

RIGGS looks towards the camp, takes two steps, tears GRACIE from LILLY, bundles her roughly in beside DAISY. Slams the door shut. They sit there, terrified, looking out the window.

I have the papers Maude. It's the law.

FRINDA arrives with the stick. RIGGS looks at her. Dismisses her.

There's nothing you can do, old lady.

MAUDE clutches MOLLY to her, eyes wide, disbelieving.

MOLLY is clinging to MAUDE. She watches as RIGGS comes over. He towers over them, stick and papers in one hand.

RIGGS: It's the law, Maude. You got no say.

His arm reaches out, takes MOLLY high on the arm, drags her around to the other side of the car. She stumbles beside him, her feet leaving deep tracks in the earth. She can see GRACIE and DAISY huddling inside the car. RIGGS pulls the door open. Shoves her roughly into the back. The door slams shut.

SCENE 14 INT./EXT. RIGGS' CAR—JIGALONG DEPOT. DAY.

MOLLY looks out at MAUDE who is peering in the window, reaching out her hands to MOLLY, shouting to her. Now the door opens and RIGGS gets in, his big face red and sweating. He revs the engine and the car begins to move, turning in a wide arc.

MOLLY watches as the desert turns. She hears the muffled sound of the women's wailing as MAUDE and LILLY begin to run after the car. GRACIE and DAISY sit in stunned silence beside her. MAUDE and LILLY's faces appear, pressed to the window, MAUDE's streaked with flour, as they run alongside the car, tearing at the doors. MOLLY looks back and sees FRINDA throw herself to the ground. She sees the women drop off, one by one, as the car picks up speed. They fall to the ground and lie there, face-down, stretched out in grief. FRINDA picks up a stone and smashes it into her head.

from *Rabbit-proof Fence*: the screenplay by Christine Olsen

## Responding to the screenplay

- 1 In the book, Constable Riggs finds the family at their camp and takes the girls back to the depot on horseback. How is the incident presented in the screenplay?

---

---

- 2 Riggs is the only character who speaks in this extract. What messages does he convey to Maude?

---

---

- 3 Riggs treats Molly roughly by dragging her and shoving her in the car. Why do you think the screenwriter may have made this change?

---

---

- 4 In most screenplays, the descriptions of the action are brief. In this extract, they are long. Why do you think the screenwriter chose to have little dialogue?

---

---

## Repetition

Repetition is a powerful device that is used by writers and speakers to emphasise an important idea or emotion. It is frequently used in prose, poetry, speeches, songs and many everyday texts. Repeating individual words or groups of words can emphasise a message, build tension, create a sense of urgency, or achieve other desired effects.

In the following extract from *Heart of Darkness* by Joseph Conrad, the repetition of the word *my* emphasises the self-centredness of the character Mr Kurtz who thinks that he owns everything around him.

You should have heard him say, '*My* ivory.' Oh, yes, I heard him. '*My* Intended, *my* ivory, *my* station, *my* river, *my*—' everything belonged to him.

from *Heart of Darkness* by Joseph Conrad

### Effect of repetition

In the following extracts, the repeated words and phrases are highlighted in italics. Explain the effect of the repetition in each extract by identifying what idea or emotion is being emphasised. The first one is done as an example.

#### The sea

*Alone, alone*, all, all *alone*,  
*Alone* on a *wide wide* sea!

from *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge

Effect: The repetition of the word 'alone' emphasises loneliness and isolation, while the repetition of 'wide' emphasises the vastness of the sea.

#### The people who shaped America

*For us, they* packed up their few worldly possessions and travelled across oceans in search of a new life.

*For us, they* toiled in sweatshops and settled the West; endured the lash of the whip and ploughed the hard earth.

*For us, they* fought and died, in places like Concord and Gettysburg; Normandy and Khe Sahn.

from Inaugural Address by President Barack Obama, 2009

Effect: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## A borrowed book

A borrowed book is like a guest in the house. ... You must see that it sustains no damage; it must not suffer while under your roof. *You cannot* leave it carelessly, *you cannot* mark it, *you cannot* turn down the pages, *you cannot* use it familiarly. And then, some day, although this is seldom done, you really ought to return it.

from *The Pleasure of Books* by William Lyon Phelps

Effect: \_\_\_\_\_

## Annabel Lee

I was a *child* and she was a *child*,  
In this kingdom by the sea;  
But we *loved* with a *love* that was more than *love*—  
I and my Annabel Lee;

from 'Annabel Lee' by Edgar Allan Poe

Effect: \_\_\_\_\_

## Fog

*Fog* everywhere. *Fog* up the river, where it flows among green aits and meadows; *fog* down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. *Fog* on the Essex marshes, *fog* on the Kentish heights. *Fog* creeping into the cabooses of collier-brigs; *fog* lying out on the yards and hovering in the rigging of great ships; *fog* drooping on the gunwales of barges and small boats. *Fog* in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; *fog* in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; *fog* cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck.

from *Bleak House* by Charles Dickens

Effect: \_\_\_\_\_

---

---

---

---

---

---



# English rules

## Overused words

When we are lazy in our speech and language, we tend to rely on words such as *good*, *nice*, *terrible*, *terrific*, *awful*, *fabulous* and *got*. We read and hear these words so often that they threaten to become meaningless. In fact, many of these words have changed their meanings over time. For example, the words *terrific* and *terrible* used to mean 'causing terror and dread', but now they often mean no more than 'very good' or 'very bad'. The word *awful* used to mean 'full of awe' and the word *fabulous* meant 'of or about fables or myths'.

By thinking before we speak or write, we can usually substitute a better word for overworked or misused words. For example, *attractive*, *charming* and *graceful* are just a few of the many words that could be substituted for the overused *nice*.

### Using better words

For each sentence below, choose a more precise or expressive word from the list to replace the overused word. Use each once only.

comfortable	riotous	stormy	stylish
clever	dramatic	contracted	gorgeous
long	delicious	received	courteous
illegible	sore	caught	indigestible

- 1 We had a **nice** meal at the local restaurant. \_\_\_\_\_
- 2 We each **got** a special present. \_\_\_\_\_
- 3 The forecast is for **terrible** weather. \_\_\_\_\_
- 4 Is that chair **nice** to sit on? \_\_\_\_\_
- 5 She **got** measles during the holidays. \_\_\_\_\_
- 6 She is **good** at working with computers. \_\_\_\_\_
- 7 The queue at the ticket office was **awful**. \_\_\_\_\_
- 8 There was a **terrible** noise coming from the classroom. \_\_\_\_\_
- 9 I bought a **fabulous** pair of jeans. \_\_\_\_\_
- 10 There's a **terrific** movie on at the local cinema. \_\_\_\_\_
- 11 Can't you be **nice** for a change? \_\_\_\_\_
- 12 You look **fabulous** in that dress. \_\_\_\_\_
- 13 I went to the doctor to see about my **bad** throat. \_\_\_\_\_
- 14 We just **got** the train to the city. \_\_\_\_\_
- 15 The exam marker said that my writing was **dreadful**. \_\_\_\_\_
- 16 That restaurant serves **terrible** food. \_\_\_\_\_

## Word skills

### Against the odds

liberty	abduct	endurance	separation	hungry
detour	locality	impetuous	manoeuvre	thorough
wearily	vigorous	mountainous	surrounding	loneliness
barren	adversity	disapprove	preferred	nuisance
thirsty	boundary	achievement	monotonous	opposite
fugitive	arid	permanent	inspiration	prohibited



### The journey

Choose a word from the list to fill each gap. The first letter is given to help you.

- Molly, Gracie and Daisy overcame a \_\_\_\_\_ as they travelled the b \_\_\_\_\_ countryside using the b \_\_\_\_\_ fence as their guide.
- Molly and Gracie were h \_\_\_\_\_ and t \_\_\_\_\_ as the horse carrying them plodded w \_\_\_\_\_ through the a \_\_\_\_\_ land.
- The two girls showed amazing e \_\_\_\_\_ when they made an i \_\_\_\_\_ escape to reclaim their l \_\_\_\_\_.

### Word forms

- Write the **nouns** derived from the following list words.

a vigorous _____	d prohibited _____
b hungry _____	e disapprove _____
c permanent _____	f abduct _____

- Write the **verbs** derived from the following list words.

a achievement _____	d opposite _____
b surrounding _____	e inspiration _____
c liberty _____	f preferred _____

- Write the **adjectives** derived from the following list words.

a locality _____	d adversity _____
b inspiration _____	e loneliness _____
c manoeuvre _____	f achievement _____

## Using the clues

Use the clues and fill in the 'thorough' word puzzle with words from the list.

___ _ _ _	<b>t</b>	___ _ _ _	dull, tedious; lacking in variety
___ _ _ _	<b>h</b>	___ _ _ _	forbidden by law
___ _ _ _	<b>o</b>	___ _ _ _	energetic and strong
___ _ _	<b>r</b>	___ _ _	unfruitful; unable to produce crops
___ _ _	<b>o</b>	___ _	an alternative route
___	<b>u</b>	___ _ _ _	something that is annoying or troublesome
___ _	<b>g</b>	___ _ _ _	a person who has escaped from captivity
___	<b>h</b>	___ _ _ _	feeling a need to drink

## A word for a phrase

Write a list word for each phrase. The first letter is given to help you.

- 1 a person who has escaped from captivity or is in hiding f \_\_\_\_\_
- 2 a roundabout route taken to avoid something d \_\_\_\_\_
- 3 acting quickly without thought or care i \_\_\_\_\_
- 4 to take someone away illegally by force or deception a \_\_\_\_\_
- 5 a state of hardship or affliction; misfortune a \_\_\_\_\_
- 6 a movement or series of moves requiring skill and care m \_\_\_\_\_
- 7 strong, healthy and full of energy v \_\_\_\_\_

## Word origins

The word 'inspiration' is derived from the Latin word *spiro*, which means 'to breathe into'. There are many English words that include the Latin meaning of *spiro*. Here are some of them. Use the dictionary at the back of the book to write their meanings.

conspire: \_\_\_\_\_

spiritual: \_\_\_\_\_

respiration: \_\_\_\_\_

transpire: \_\_\_\_\_

aspire: \_\_\_\_\_

expire: \_\_\_\_\_



# Issues

## LITERATURE

We all express our opinions freely on a wide range of topics every day. Reading the opinion sections of the newspapers and watching current affairs programs are good ways of finding out just how different these opinions can be. In this unit, you will be looking at issues, points of view and reasons that can be given to support a particular position.

- An **issue** is a controversial topic that is widely discussed and debated. That is, people will disagree on what is right or wrong and what should be done. For example, a local council's proposal to build a new public skate park could trigger a debate about whether skate parks are a community asset or a liability.
- A **point of view** is an opinion about an issue. An individual's point of view may be based on life experiences, cultural attitudes, media influence, personal values or even self-interest. Here are two opposing points of view on the issue of skate parks. A reason is given to support each point of view.

Skate parks should be banned because they become graffiti-covered eyesores and attract undesirable behaviour that affects the neighbourhood.

Skate parks provide a safe environment for skateboarders to pursue an activity that is healthy and develops athletic skills.



### Identifying issues

Keeping in mind that an issue must provoke differing or opposing opinions, decide whether the following statements are about issues or are factual. Write 'Issue' or 'Fact' next to each statement.

- 1 Mobile phones should be banned on public transport \_\_\_\_\_
- 2 Baby born in taxi on way to hospital \_\_\_\_\_
- 3 Climate change is just plain nonsense \_\_\_\_\_
- 4 The death penalty can never be justified \_\_\_\_\_
- 5 Five proven ways to reduce a mortgage \_\_\_\_\_

Here is a newspaper report about the ongoing issue of graffiti vandalism. The journalist does not directly express his own point of view, but several points of view are presented in the report.



Grffiti covers a train that languishes in the Macaulay yards. Photo: Angela Wylie

## Grffiti proliferation paints a grim picture for Metro

**ADAM CAREY**

Melbourne trains were hit by more than 1000 graffiti attacks last year, almost half of which took place while the train was in service, as vandals became more adept at stopping trains in their tracks or invading restricted railway areas.

Vandalised trains must be taken out of service promptly to be cleaned, causing disruption to passengers, although rail operator Metro will often leave a graffitied train in service in peak times.

Metro has called for tougher penalties for those caught attacking trains, including jail time for the worst offenders, but recent research suggests a 'tough on crime' approach to the problem will fail.

An Australian study of the impact of stiffer anti-graffiti penalties in Western Australia in 2004 found attacks had not reduced two years later, particularly among recidivists.

The study, published last year, has been cited in a new European Union push for a more innovative approach to

countering graffiti on public transport.

The EU project, called Graffolution, says social media have encouraged international graffiti tourists to visit foreign cities on a graffiti spree and post the results online.

Metro has locked horns in court with overseas visitors who have come to Melbourne to graffiti trains.

Last year Swedish 'spraycationer' David Christopher Isaksen Kjellman was ordered to compensate Metro almost \$4000 for his attacks on 10 carriages.

And German-Australian dual citizen Peter James Lorenzen was ordered this month to perform 56 hours of unpaid work and repay Metro \$2400 after being found guilty of spraying graffiti murals on six carriages.

In 2014, there were 1078 graffiti strikes on Metro's trains—631 were in rail sidings and 448 on trains in service. There have been 112 attacks this year and 2013 had 1600 attacks.

Some vandals have learnt how to tamper with signals to

force passenger trains to stop, or used stolen Metro uniforms to impersonate staff.

Metro chief executive Andrew Lezala said last month after a man was critically injured while train surfing that Melbourne had a pernicious subculture that celebrated invading the rail network.

'It's a terrible culture, it's something that we really need to eradicate, we need much tougher penalties,' Mr Lezala said.

But European rail operators have begun investigating a different approach, and are developing an international database of graffiti strikes on public transport.

Graffolution, launched last year, seeks to better understand the psychology of offenders, who view graffiti as self-expression, in contrast to transport operators who view it as a costly problem.

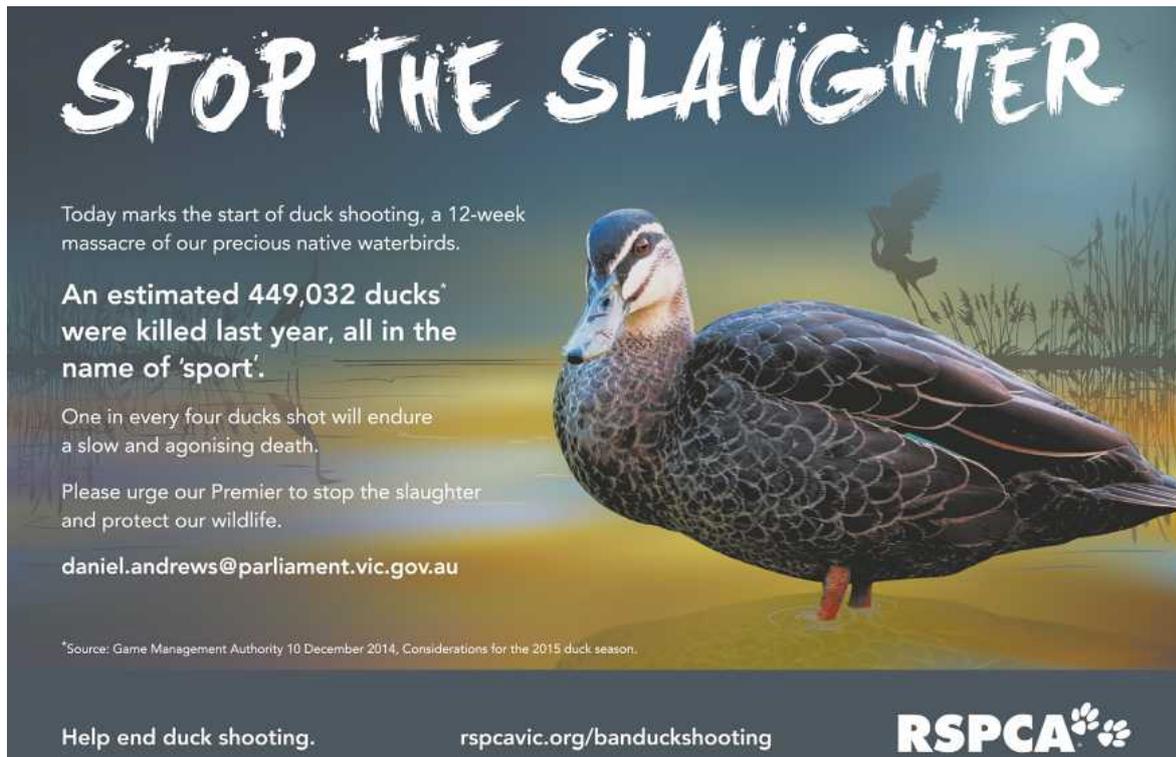
This perspective leads to 'repressive prevention strategies in contrast to legal alternatives such as "free walls"', the Graffolution site states.

from *The Age*

## Responding to the text

- 1 Why were graffiti vandals able to attack so many trains while they were in service?  
\_\_\_\_\_  
\_\_\_\_\_
- 2 Metro is the operator of Melbourne's rail service. What is Metro's point of view on the issue of graffiti vandalism of trains?  
\_\_\_\_\_  
\_\_\_\_\_
- 3 What did the Australian study reveal about 'the impact of stiffer anti-graffiti penalties' in Western Australia?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 According to the new European Union's Graffolution project, what impact have social media had on graffiti vandalism?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 What action has Metro taken against two overseas graffiti tourists, and what was the outcome?  
\_\_\_\_\_  
\_\_\_\_\_
- 6 What new word has been created by blending the word 'spray' with the word 'vacation'? Why is this an appropriate description of the Swedish tourist?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 What does Graffolution seek to do?  
\_\_\_\_\_
- 8 What opposing points of view are held by offenders and transport operators?  
\_\_\_\_\_  
\_\_\_\_\_
- 9 What legal alternative to punishment is suggested on the Graffolution website?  
\_\_\_\_\_
- 10 Use the dictionary at the back of the book to find the meanings of the following words.
  - a proliferation: \_\_\_\_\_
  - b adept: \_\_\_\_\_
  - c recidivist: \_\_\_\_\_
  - d pernicious: \_\_\_\_\_
  - e perspective: \_\_\_\_\_

The following advertisement is intended to persuade readers to agree with one point of view on the controversial issue of duck hunting. Controlled duck hunting is permitted by several state governments at a specified time of year. The RSPCA has taken a strong stand against the sport, as shown in the following advertisement.

An advertisement for the RSPCA featuring a large, detailed illustration of a duck in a pond. The background shows a sunset or sunrise over water with reeds and another duck in flight. The text is overlaid on the left side of the image.

# STOP THE SLAUGHTER

Today marks the start of duck shooting, a 12-week massacre of our precious native waterbirds.

**An estimated 449,032 ducks\* were killed last year, all in the name of 'sport'.**

One in every four ducks shot will endure a slow and agonising death.

Please urge our Premier to stop the slaughter and protect our wildlife.

[daniel.andrews@parliament.vic.gov.au](mailto:daniel.andrews@parliament.vic.gov.au)

\*Source: Game Management Authority 10 December 2014, Considerations for the 2015 duck season.

Help end duck shooting. [rspcavic.org/banduckshooting](http://rspcavic.org/banduckshooting) **RSPCA**

## Responding to the text

- 1 What point of view on the issue of duck hunting is expressed in the headline of the advertisement?  
\_\_\_\_\_
- 2 In the first paragraph, what negative word describes duck shooting and what positive word describes native waterbirds?  
\_\_\_\_\_  
\_\_\_\_\_
- 3 How many ducks were killed in the previous year? Why would this statistic be likely to shock the audience?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 What compelling evidence is given to suggest that duck hunting is cruel?  
\_\_\_\_\_
- 5 What action does the RSPCA want the public to take?  
\_\_\_\_\_  
\_\_\_\_\_
- 6 What is persuasive about the illustration of the duck?  
\_\_\_\_\_

## Rhetorical questions

A rhetorical question is a question that does not require an answer from the audience. Its purpose is usually to emphasise a point or to influence an audience. There are many types of rhetorical questions and many ways of using them effectively in writing and speaking.

- Rhetorical questions can be used to attract attention and involve the audience. For example, this headline from a shampoo advertisement aims to attract the attention of anyone who has problem hair and is not happy with their current shampoo.

*Tired of dry, frizzy or tangled hair? Your shampoo could be letting you down.*

The intended—but unstated—answer to the rhetorical question is ‘Yes’. The purpose is to persuade the audience to try a new brand.

- Rhetorical questions often invite the audience to agree with a point of view on an issue. Even though the answer is unstated, the intended answer is understood by the audience. For example, if a health expert asks the following rhetorical question, the intended answer is clear.

*Parents must immunise their children against common diseases. How many more vulnerable children should we allow to be put at risk?*

The answer is obviously that we should not allow any more children to be put at risk. Asking such a powerful question may persuade the audience to agree with the point of view that all children should be immunised.



### Identifying rhetorical questions

Identify whether each of the following questions is an ordinary question that requires an answer or a rhetorical question that already has an intended answer. Write ‘Ordinary’ or ‘Rhetorical’ next to each question.

- 1 What activities do you enjoy doing in your spare time? \_\_\_\_\_
- 2 Are you really that out of touch? \_\_\_\_\_
- 3 Can we really blame asylum seekers for wanting a better life? \_\_\_\_\_
- 4 Do you know if we’re getting any maths homework tonight? \_\_\_\_\_
- 5 How many times do I have to listen to the same old sob story? \_\_\_\_\_
- 6 So you’d like me to give your pocket money to your sister, would you?  
\_\_\_\_\_
- 7 What are the main features of a narrative? \_\_\_\_\_
- 8 How happy would you be if you didn’t know where your next meal was coming from?  
\_\_\_\_\_

## Analysing rhetorical questions

For each rhetorical question below, write down its unstated but intended answer and then the purpose of asking it. The first one is done as an example.

- 1 As busy working mums, you never get a break. Don't you think you deserve some special 'me time'?

Intended answer: Yes, I do deserve special 'me time'.

Purpose: To convince working mums that they should make time for themselves.

- 2 Coach to team: We've lost every game so far this season. What are you guys doing out there?

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 3 The government wants everyone to work after the age of 65. But where are the jobs for older workers?

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 4 Drink driving caused seven fatalities on the roads over Easter. Why does anyone still drink and drive?

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 5 Want to win a 10-day luxury holiday to New York? Subscribe now to *Around the World* magazine for your chance to win the trip of a lifetime.

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 6 Why do otherwise sensible people stand in the hot sun for hours just to watch screaming cars flash by? Motor racing has to be the world's most boring sport.

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 7 First the council proposed a community arts hub for the site. Then they wanted a shopping centre. And now they say it should be a multi-storey car park. What will they think of next?

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

- 8 Yesterday the government announced that it would not slash unemployment benefits. Could this dramatic change of policy have something to do with the upcoming election?

Intended answer: \_\_\_\_\_

Purpose: \_\_\_\_\_

# English rules

## Unusual parts of speech

In traditional grammar, there are eight main parts of speech: noun, pronoun, adjective, adverb, preposition, conjunction and interjection. Many words belong to more than one part of speech. For example:

The *church* was dilapidated. (*noun*)      The *church* bells were ringing. (*adjective*)

### past/passed

- The word *past* can be a noun, adjective, adverb or preposition.  
As a **noun**, it has the meaning 'the time gone by'. For example:  
*Dinosaurs lived in the distant past.*  
As an **adjective**, it means 'gone by; elapsed in time'. For example:  
*Past attempts had failed to rescue the elephants.*  
As an **adverb**, it means 'so as to pass by; beyond; by'. For example:  
*The troops marched past.*  
As a **preposition**, it means 'beyond in time; later than; after'. For example:  
*It was now past noon.*
- The word *passed* is a **verb** or action word in the past tense and means 'went by'. For example:  
*The bus passed the school on its way to the airport.*



### lose/loose

- The word *lose* is a **verb** that means 'to part with by accident or carelessness and be unable to find what has been lost'. For example:  
*You will lose your watch if the strap breaks.*
- The word *loose* is an **adjective** that means 'slack, not tight'. For example:  
*That knot is too loose and needs to be tightened.*

## Choosing the correct word

- Choose the correct word (*past* or *passed*) to complete each sentence.
  - For the \_\_\_\_\_ three summers the weather has been hot.
  - We all \_\_\_\_\_ the English exam.
  - The taxi drove \_\_\_\_\_ the airport.
  - He stayed up \_\_\_\_\_ midnight.
- Choose the correct word (*lose* or *loose*) to complete each sentence.
  - 'Try not to \_\_\_\_\_ your money on the way home.'
  - The mechanic found that a \_\_\_\_\_ battery connection caused the car's starting problems.
  - The builder found a \_\_\_\_\_ panel, which had to be replaced.
  - You will \_\_\_\_\_ marks if you make spelling mistakes.

## Word skills

### About people

contemptible	gesture	patience	dissatisfied	hindrance
inconvenience	frivolous	associate	confidential	recognise
acknowledge	sincerely	ascertain	occasionally	reprimand
domineering	ordinary	obstinate	frustration	negligent
unscrupulous	reconcile	necessity	conspicuous	gratitude



### A word for a phrase

Choose words from the list to solve the clues. The first letter of each word is given to help you.

- I am the opposite of careful n \_\_\_\_\_
- I have a similar meaning to *thankfulness* g \_\_\_\_\_
- I am the adverb of *occasional* o \_\_\_\_\_
- I have a similar meaning to *impediment* h \_\_\_\_\_
- I am dishonest and scheming u \_\_\_\_\_
- I am the noun for *patient* p \_\_\_\_\_
- I am the verb for *recognition* r \_\_\_\_\_
- I am common and not special in any way o \_\_\_\_\_
- I am overbearing and bossy d \_\_\_\_\_
- I am a nuisance and troublesome i \_\_\_\_\_

### Famous quotes

Use a list word to complete each famous quote. The first letter is given to help you.

- A \_\_\_\_\_ with the noblest people you can find. (Thomas Davidson)
- N \_\_\_\_\_ is the mother of invention. (Plato)
- Whenever you are s \_\_\_\_\_ pleased, you are nourished.  
(Ralph Waldo Emerson)
- In every g \_\_\_\_\_ he found dignity and love. (from *Paradise Lost* by John Milton)
- With love and p \_\_\_\_\_ nothing is impossible. (Daisaku Ikeda)

- 6 If you can't get people to listen to you any other way, tell them it's c \_\_\_\_\_ .  
(Proverb)
- 7 Laughter and tears are both responses to f \_\_\_\_\_ and exhaustion.  
(Kurt Vonnegut Jr)
- 8 The most c \_\_\_\_\_ form of praise is that which first speaks well of a person and then qualifies it with a 'but'. (Henry Ward Beecher)

## Rearranging syllables

Rearrange the jumbled syllables to form list words.

- |                     |                        |
|---------------------|------------------------|
| 1 re cile con _____ | 6 ac ledge know _____  |
| 2 cer as tain _____ | 7 or ary din _____     |
| 3 li neg gent _____ | 8 ate ob stin _____    |
| 4 ous ol friv _____ | 9 ible tempt con _____ |
| 5 sin ly cere _____ | 10 pri mand re _____   |

## Words within words

Use the short-word clues below to insert the complete list words.

- |                    |                     |
|--------------------|---------------------|
| 1 _____ man _____  | 6 _____ din _____   |
| 2 _____ sat _____  | 7 _____ ring _____  |
| 3 _____ rat _____  | 8 _____ tempt _____ |
| 4 _____ dent _____ | 9 _____ ran _____   |
| 5 _____ ally _____ | 10 _____ now _____  |

## Word origins

The word 'obstinate' literally means 'to stand in the way of'. It is made up of the Latin prefix *ob-*, meaning 'against', and the Latin verb *sto*, meaning 'I stand'. The Latin prefix *ob-* begins many English words. Here are some of them. Use the dictionary at the back of the book to write their meanings.

- objection: \_\_\_\_\_
- obscure: \_\_\_\_\_
- obnoxious: \_\_\_\_\_
- obliterate: \_\_\_\_\_
- obstacle: \_\_\_\_\_
- obstruct: \_\_\_\_\_



# Genre—horror

## LITERATURE

Horror as a genre is characterised by terror, gloom, mystery, violence, revulsion and the supernatural. Horror stories are often set in deserted and sinister places. Popular settings, typical characters, and common themes and ideas found in horror stories are listed here.

### Settings

cemeteries  
creepy hotels  
dark woods  
dungeons  
castles  
ghost towns  
ancient tombs  
waxworks  
attics

### Characters

monsters  
heroes  
fiends and evil spirits  
vampires and werewolves  
villains  
mad scientists  
corpses and victims  
psychopaths  
skeletons

### Themes and ideas

good vs. evil  
ancient curses  
religion  
revenge  
justice  
insanity  
human folly  
beyond the grave  
transformation

The plot of the horror story is in the form of a narrative:

- Orientation: a character or group of characters in a perilous situation
- Complication: danger, and conflict from evil characters and forces
- Resolution: the hero achieves or fails to achieve a solution.

The following two texts are examples of classic tales in the horror genre. Read the texts then answer the questions.

### Meeting Count Dracula

I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about



A still from the classic film *Dracula*, 1931

him anywhere. He held in his hand an antique silver lamp, in which the flame burned without a chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation:—

'Welcome to my house! Enter freely and of your own free will!' He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I had stepped over the threshold, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed cold as ice, more like the hand of a dead than a living man.

...

He bowed in a courtly way and said, 'I am Dracula, and I bid you welcome, Mr Harker, to my house. Come in, the night air is chill, and you must need to rest. You are my guest. It is late, and my people are not available. Let me see to your comfort myself.'

*[Later that night, after supper ...]*

I had now an opportunity of observing him ... His face was a strong—a very strong—aquiline, with high bridge of the thin nose

and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor.

Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine. But seeing them now close to me, I could not but notice that they were rather coarse, broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not repress a shudder. It may have been that his breath was rank, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal.

abridged from *Dracula* by Bram Stoker

## Responding to the text

1 In the first paragraph, what sound words indicate the opening of the door in Dracula's castle?

---

2 What was unusual about Dracula's clothing?

---

3 Identify the two similes the narrator uses to describe Dracula's handshake.

---

4 Why was the narrator's bedroom in the castle very pleasant?

---

5 In the description of Dracula, what was noticeable about his teeth?

---

6 What was unusual about Dracula's nails?

7 How did the narrator react when Dracula touched him and came close?

## The horrifying horseman of Sleepy Hollow

In the dark shadow of the grove, on the margin of the brook, Ichabod beheld something huge, misshapen, black, and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveller.

The hair of Ichabod rose upon his head. What was to be done? To turn and fly was now too late; and besides, what chance was there of escaping this sinister creature which could ride upon the wings of the wind. Summoning up a show of courage, he demanded in stammering accents, 'Who are you?' He received no reply. He repeated his demand in a still more agitated voice. Still there was no answer. Just then the shadowy menace put itself in motion and, with a scramble and a bound, stood at once in the middle of the road. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame. He kept aloof on one side of the road, jogging along on the blind side of Ichabod's horse, old Gunpowder.

Ichabod quickened his steed, in hopes of leaving this strange, midnight companion behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk, thinking to lag behind—the other did the same. His heart began to sink within him. There was something in the stranger's moody silence that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow traveller in relief against the sky, gigantic in height, and muffled in a cloak, Ichabod was horror struck on perceiving that he was headless! But his horror was still more increased on observing that the stranger's head was carried before him on the pommel of the saddle!

Ichabod's terror rose to desperation; he rained a shower of kicks and blows upon Gunpowder, hoping to give his companion



A still from the film *Sleepy Hollow*, 1999

the slip, but the spectre started full jump with him. Away, then, they dashed through thick and thin; stones flying, and sparks flashing, at every bound. Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body away over his horse's head in the eagerness of his flight.

They had now reached that stretch of the road which turns off to Sleepy Hollow, but Gunpowder, who seemed possessed by a demon, instead of keeping to it, made an opposite turn, and plunged headlong downhill to the left. The road led through a sandy hollow shaded by trees for about a quarter of a mile, where it crossed the bridge and just before the green knoll on which stood the whitewashed church.

As yet Gunpowder's panic had given his unskilful rider an apparent advantage in the chase; but just as he had got halfway through the hollow, the girths of the saddle gave way, and Ichabod felt it slipping from under him. He seized it by the pommel, and tried to hold firm, but in vain. He had just time to save himself by clasping old Gunpowder round the neck when the saddle fell to the earth, and he heard it trampled underfoot by his pursuer. He had much ado to maintain his seat, sometimes slipping on one side, sometimes

on another, and sometimes jolted on the high ridge of his horse's backbone, with a violence that he feared would cleave him asunder.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. He saw the whitewashed walls of the church dimly glaring under the trees beyond. 'If I can get over that bridge,' thought Ichabod, 'I am safe.' Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish in a flash of fire and brimstone according to the legend. Just then he saw the headless rider rising in his stirrups, in the very act of hurling his head at him. Ichabod endeavoured to dodge the horrible missile, but too late. It encountered his cranium

with a tremendous crash. He was tumbled headlong into the dust, and Gunpowder, the black steed, and the sinister rider passed by like a whirlwind.

The next morning old Gunpowder was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. Ichabod did not make his appearance at breakfast; dinner hour came, but no Ichabod. An inquiry was held, and after diligent investigation they came upon the saddle trampled in the dirt. The tracks of horses' hoofs deeply dented in the road, and evidently at a furious pace, were traced to the bridge, beyond which, on the bank of a broad part of the brook, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

The brook was searched, but the body of Ichabod the schoolmaster was not to be discovered.

abridged from *The Legend of Sleepy Hollow*  
by Washington Irving

## Responding to the text

- 1 What caused Ichabod's hair to stand on end?  
\_\_\_\_\_
- 2 What did the stranger do when Ichabod 'quicken'd his speed'?  
\_\_\_\_\_
- 3 Why was Ichabod deeply shocked when he saw his fellow traveller 'in relief against the sky'?  
\_\_\_\_\_
- 4 '... he had got halfway through the hollow ...' What unlucky accident happened to Ichabod here?  
\_\_\_\_\_
- 5 How did Ichabod save himself when the saddle fell to earth?  
\_\_\_\_\_
- 6 Why did the sight of the church bridge gladden Ichabod?  
\_\_\_\_\_
- 7 What did Ichabod hope would happen to the pursuer once he and old Gunpowder had crossed the bridge?  
\_\_\_\_\_
- 8 How was Ichabod knocked from his horse?  
\_\_\_\_\_

## Formal and informal language

- **Formal language** is primarily used in situations that are professional, academic or official. It appears in business emails and letters, public presentations, political speeches or academic essays. It is serious, sophisticated and thoughtful language that follows Standard Australian English.
- **Informal language** (also called colloquial language) is more casual, relaxed and friendly. It is the everyday language used in conversations, text messages and other personal communications. It is also a feature of popular magazines, television shows and some novels.

The language that you choose depends on your purpose, the situation or context, and how you want your audience to respond. Most written and spoken communication falls somewhere between formal and informal language.

Here are some of the features that help distinguish formal from informal language.

Formal	Informal
Complete words or phrases (not contractions): <i>you will, cannot, I am, might not</i>	Contractions: <i>you'll, can't, I'm, mightn't</i>
Complete words (not abbreviations): <i>television, renovation, football</i>	Abbreviations: <i>TV, reno, footy</i>
Polite, sophisticated language choices: <i>Quiet, please. The speaker is ready to commence.</i> <i>How wonderful.</i>	Colloquial, everyday language: <i>Can we please have some shoosh in the room?</i>  <i>Awesome.</i>
Varied, well-constructed sentences that tend to be longer and more complex	Short, simple sentences

The classic novel *Pride and Prejudice* by Jane Austen was first published in 1813 at a time when formal language was a feature of polite society and marriage proposals were taken very seriously. Read the extract from the novel and compare it with the cartoon by Cathy Wilcox, then answer the questions that follow.

### Mr Darcy proposes to Miss Bennet

After a silence of several minutes, he came towards her in an agitated manner, and thus began:

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent.

from *Pride and Prejudice* by Jane Austen



## Responding to the language

- 1 In the first sentence of the extract, which formal words convey that Mr Darcy was extremely nervous.  
\_\_\_\_\_
- 2 Which sentence could be replaced by the informal sentence, 'I've fought unsuccessfully.'?  
\_\_\_\_\_
- 3 Which sentence could be replaced by the informal sentence, 'Elizabeth was gobsmacked.'?  
\_\_\_\_\_
- 4 From the verbs in the last sentence, what emotions do you think Elizabeth experienced when she realised that Mr Darcy was proposing to her?  
\_\_\_\_\_
- 5 In the cartoon by Cathy Wilcox, how have the novels of Jane Austen been 'made easy'?  
\_\_\_\_\_
- 6 What humorous comment does the cartoon make about informal language?  
\_\_\_\_\_  
\_\_\_\_\_

## Matching formal and informal language

Rewrite each sentence, replacing the informal expression shown in bold with the matching formal expression from the list.

examine	assumed	granted permission
surpassed	security guard	constantly bitten by mosquitoes

- 1 The Australian hurdler Sally Pearson **smashed** her previous best time.  
\_\_\_\_\_
- 2 Sam **took it for granted** that he could move back home at any time.  
\_\_\_\_\_
- 3 During the rainy season, we were **eaten alive by mozzies**.  
\_\_\_\_\_
- 4 The role of a **bouncer** at a nightclub is to maintain order.  
\_\_\_\_\_
- 5 Would you like to **take a look at** the crime scene?  
\_\_\_\_\_
- 6 The developers were **given the green light** to demolish the old building.  
\_\_\_\_\_

# English rules

## Common usage

### less/fewer

- The word *fewer* always refers to numbers that can be counted. It should therefore be used with people and things in plural. For example:  
*Fewer students are studying languages. This year the library bought fewer books.*
- The word *less* is always used for quantity. It refers to something that can't be counted such as time, money, water, soil, cement or grain. For example:  
*We drank less milk this week. Lately they spent less time playing sport.*

### Adjectives without comparisons

Not all adjectives are able to have a comparative or superlative form. Adjectives such as the following do not have comparative forms.

unique   square   equal   perfect   chief   favourite  
ideal   circular   full   right   empty   preferable

- It was a most unique opportunity to visit Hawaii.   Incorrect*  
*It was a unique opportunity to visit Hawaii.   Correct*  
*His surfing technique was more preferable to hers.   Incorrect*  
*His surfing technique was preferable to hers.   Correct*



### Correcting sentences

Rewrite the following sentences in correct English.

- 1 Although it was a most perfect day, there were less swimmers in the surf.  
\_\_\_\_\_
- 2 The park had a very circular lake, but it held less water than the nearby reservoir which was more square.  
\_\_\_\_\_  
\_\_\_\_\_
- 3 Because there were less cars, the parking area seemed to be emptier.  
\_\_\_\_\_
- 4 Because of the drought less vegetables were grown, but barley was still the most favourite crop.  
\_\_\_\_\_  
\_\_\_\_\_
- 5 These days Sudoku puzzles seem to be more preferable to crosswords, which in the past were considered to be a most ideal pastime.  
\_\_\_\_\_  
\_\_\_\_\_

## Word skills

### Spills and thrills

malevolent	eerie	scream	gloomy	vengeance
transform	ghoul	sinister	haunted	dilapidated
phantom	coffin	terrified	skeleton	cemetery
apparition	villain	invincible	repulsive	mournful
treachery	rattle	vampire	ghostly	superstition
hysterical	awful	distress	shudder	aggression



### Matching words and meanings

Write the list word that matches each definition.

- These list words begin with *s*, and mean:
  - giving the impression that something awful will occur \_\_\_\_\_
  - a body's rigid framework of bones \_\_\_\_\_
  - to tremble convulsively as a result of fear or revulsion \_\_\_\_\_
  - an irrational belief in supernatural influences \_\_\_\_\_
- These list words begin with *g*, and mean:
  - dark or poorly lit so as to appear depressing \_\_\_\_\_
  - an evil spirit or phantom \_\_\_\_\_
  - eerie and unnatural \_\_\_\_\_
- These list words begin with *a*, and mean:
  - very bad or unpleasant \_\_\_\_\_
  - feelings of anger resulting in hostile behaviour \_\_\_\_\_
  - a ghost-like image of a person \_\_\_\_\_
- These list words begin with *v*, and mean:
  - a corpse that leaves the grave at night to feed on blood \_\_\_\_\_
  - punishment inflicted to repay an injury or wrong \_\_\_\_\_
  - an evil or harmful person \_\_\_\_\_
- These list words begin with *t*, and mean:
  - to make a marked change in appearance \_\_\_\_\_
  - suffering from extreme fear \_\_\_\_\_

- c betrayal of trust; deception \_\_\_\_\_
- 5 These list words begin with *d*, and mean:
- a fallen into ruin or disrepair \_\_\_\_\_
- b extreme anxiety, sorrow or pain \_\_\_\_\_
- 5 These list words begin with *h*, and mean:
- a affected by wildly uncontrolled emotion \_\_\_\_\_
- b (of a place) frequented by a ghost \_\_\_\_\_

## Completing phrases

Complete the phrases using appropriate list words. The first letter of each word is given to help you.

- |                             |                                   |
|-----------------------------|-----------------------------------|
| 1 <i>d</i> _____ buildings  | 11 a war <i>c</i> _____           |
| 2 a child in <i>d</i> _____ | 12 a wooden <i>c</i> _____        |
| 3 a <i>m</i> _____ witch    | 13 a haunting <i>p</i> _____      |
| 4 <i>m</i> _____ music      | 14 an evil <i>g</i> _____         |
| 5 <i>h</i> _____ fans       | 15 a blood-sucking <i>v</i> _____ |
| 6 a <i>r</i> _____ smell    | 16 to wreak <i>v</i> _____        |
| 7 a <i>s</i> _____ motive   | 17 a human <i>s</i> _____         |
| 8 an <i>i</i> _____ army    | 18 a ghost-like <i>a</i> _____    |
| 9 a <i>g</i> _____ dungeon  | 19 the chain's <i>r</i> _____     |
| 10 an <i>e</i> _____ glow   | 20 a convulsive <i>s</i> _____    |

## Word origins

The word 'transform' means 'to change the shape or appearance'. It is made up of two Latin words: *trans*, meaning 'across', and *forma*, meaning 'the shape'. There are many English words derived from *forma*. Here is a selection of them. Use the dictionary at the back of the book to write their meanings.

- conform: \_\_\_\_\_
- format: \_\_\_\_\_
- formal: \_\_\_\_\_
- formula: \_\_\_\_\_
- misinform: \_\_\_\_\_
- uniformity: \_\_\_\_\_



# Cultural perspectives

## LITERATURE

The word 'culture' refers to the ideas, customs and beliefs that distinguish different communities or countries from each other. A particular culture can often be recognised by shared knowledge and behaviour such as language, traditional stories, art, music, food, clothing, religion and values. In literature, the cultural background of the characters often helps to shape their behaviour, the way they see the world, and their relationships with other people.

In *Parvana's Promise* by Deborah Ellis, the main character, 15-year-old Parvana, is determined to fight for the new freedoms for women and girls that were introduced after the defeat of the Taliban. In this extract, Parvana is walking back to her mother's school when she is challenged by the men in the local village.

### A lucky escape

She headed down the hill and back through the village. She was deep into a daydream where she was pointing out all the design flaws in the Eiffel Tower when a man stepped in front of her and started to yell.

'Cover your head!'

Parvana stopped.

'What?'

She pulled her brain out of Paris and back into Afghanistan.

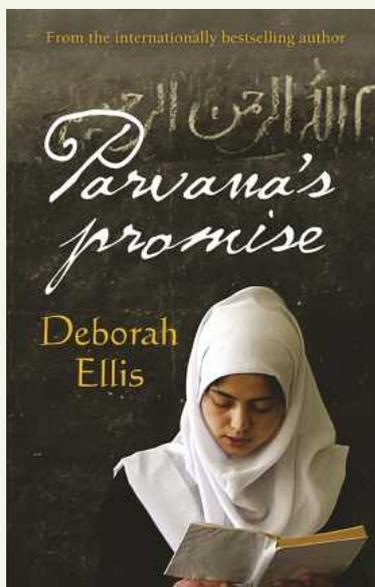
'Cover your head!'

Parvana had let her chador fall into a shawl around her shoulders. She liked the feeling of air around her head and ears.

'The law says I don't have to,' she said.

'The foreigners say you don't have to. We say you do!' His shouts drew the attention of other men.

'She's from that school,' another man said. 'All those women together. Up to no good.'



'You can't just walk through our village like that,' a third man yelled. 'Cover up and get out.'

In a matter of moments, Parvana was surrounded by men. Shouting, cursing, angry men.

'She's come from seeing her boyfriend,' one of them said. 'Brings her dishonour right into our village.'

Parvana tried to move through them. They closed ranks. The circle of men was three, then four deep. All she could see when she looked down were sandals

on big dusty feet. All she could see when she looked up were angry mouths and eyes.

Someone thumped her in the back. More thumps landed on her shoulders and arms.

They weren't full on hitting her yet, but they were certainly warming up to it.

She started to realise that she needed to be afraid.

continued »

But before she became afraid, she decided to get angry.

She took a deep breath, got herself ready, then yelled out, as loud as she could, 'Get out of my way!'

In the moment of shock that followed, Parvana saw a gap in the mob and pushed through it. Then she ran.

They ran after her.

Maybe if she had walked, they would have been shamed into leaving her alone. But she had too much adrenaline rushing through her body to be able to walk away with dignity. And that adrenaline pushed her through the village. She ran like the gazelles that used to dash across Afghanistan's plains.

She ran through the market, past the goat heads and past the tents of the refugee camp. She ran out along the open dirt road towards the school.

The men chased after her.

But she outran them. They were angry but so was she, and she was young and

used to moving fast.

The men threw rocks. Some of them hit her back and bounced off into the dirt. Parvana just laughed.

She turned around to show them she was laughing at them.

'You are all living in the past!' she called out, almost at the school, waving her chador in her hand and feeling her hair tangle and toss in the wind. 'I am the future! And I am leaving you far behind!'

She laughed again as the men's stones failed to hit her. Then she ran the rest of the way home.

She ran right into her mother, who had been watching the spectacle from outside the gate.

'Get inside.'

Parvana waited until they were behind the school walls before saying to her mother, 'I'm not a child'.

'That's exactly what you are,' Mother said. 'You have just proved it.'

from *Parvana's Promise* by Deborah Ellis

## Responding to the text

1 What was Parvana daydreaming about?

---

---

2 A chador is a cloth wrapped around the head and shoulders, leaving the face visible. Why did the man yell at Parvana?

---

---

3 Why had Parvana let her chador fall onto her shoulders?

---

---

4 'The law says I don't have to.' How did the man respond to Parvana's reason for not wearing a chador?

---

---

5 Why did the second man refer to the school run by Parvana's mother as 'that school'?

---

---

6 A man falsely accused Parvana of seeing her boyfriend. Why did this anger him?

---

---

7 As the men crowded around Parvana, what were the only things she could see?

---

---

8 What violent action led Parvana to realise that she should be afraid of the men?

9 What did she do to escape from the men?

10 As she was running, Parvana compared herself to the gazelles that used to dash across the plains. What did the gazelles represent to her?

11 Why did Parvana think the men were all living in the past?

12 'Get inside.' Why did Parvana's mother order her inside the school?

In this extract, the main character, nicknamed Lengy, is a Thai-Australian teenager whose parents run a restaurant called 'Thai-riffic!'. Balancing his Thai heritage with his life in Australia can be tricky at times.

### Life's Thai-riffic!

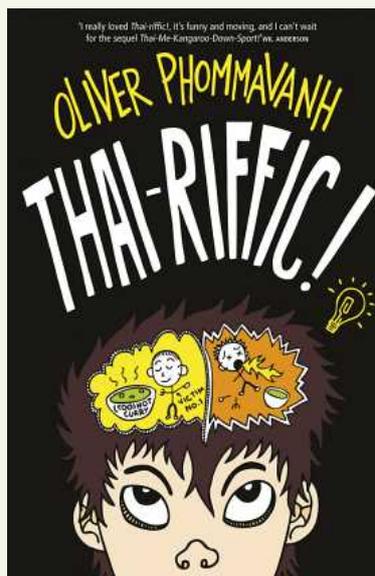
Mum rolls up her sleeve and glances at her watch. 'Come on, time to get ready.' She steps back inside. 'Tables, boys. Knives, forks and ...'

'Menus, I know,' I wail behind her. Mum and Dad have us trained like sheepdogs. We live above the restaurant so they can just holler from downstairs for help. We have to serve and clean up when times are really busy. Luckily, it never gets packed nowadays.

Dad taps me on the shoulder. 'Don't forget to use our new menus.'

'Yeah, yeah.' The new menus are in their box, beside Grandad's shrine on the counter. Mum says he's blessed them for good luck. The menus are thicker than ten of our old ones. Each one is covered in smooth, soft leather with 'Life's Thai-riffic!' emblazoned across it in gold writing. Dad's really splashed out for these. The first two pages are a history of Thai-riffic!

I let out a massive yawn. People are here to eat, not to read a story. I skip the



text and peer at a large photo at the bottom of the page. I've never seen this one before. It's a picture of Thai-riffic! with our own 'grand opening' banner hanging off the sign. Dad's goofy grin hasn't changed. Mum looks younger when her hair's not tied up, showing more of her shiny, platter face. Sandwiched between my parents is a little kid bowing in his nappies. His buggy eyes almost pop out like it's 3D.

Oh my Buddha. It's me!

I squirm around with

embarrassment. The photo belongs in a box marked UFO (Unbelievable Family Objects), DO NOT OPEN. Maybe no one will realise.

'Ha-ha! You look so funny,' Kitchai says. 'I can't believe Dad made you do that.'

'I couldn't speak back then. I would have said no.' I run and slide into the kitchen, clutching the menu. 'Muuuuuummmmm.' She's near the freezer, labelling plastic containers.

'Why am I in the menu?' I say.

continued »

'Because you're special,' Mum says. 'Tonight's special, served with tropical fried rice.' She swallows her laugh, scribbling some Thai on a container. 'That's a cute idea.'

Dad's standing in front of the sink and lets the water run over a wok. 'Thai-riffic! is more than a restaurant, it's a story.'

'It's a horror movie,' I say. 'You have to get rid of these menus.'

'But you'll be famous! Your friends will love it.'

'I won't have any if they see this,' I say.

Dad switches on the CD player and Thai music blasts from the speakers. He waves his hand around as he preheats the stove. Mum starts tapping with the drum beat as a knife bounces around on the table. I'm surprised there haven't been any accidents. Are Mum and Dad training for Dancing with Their Scars? They're a

cooking and dancing disaster waiting to happen.

Dad turns the volume down. 'Better get dressed,' he says to Mum. They swap roles every night. It's her turn to play waitress tonight.

Mum brushes spices from her apron and takes it off. 'There's a better photo of you on the flyer,' she whispers.

'The flyer?!' I escape the kitchen and run to the counter. There's a stack of flyers next to the toothpicks. I'm older in this photo. It's from last year's Harmony Day celebrations at school. I'm bowing in my traditional Thai costume. Underneath my blue jacket is a 'Life's Thai-riffic!' T-shirt.

I'll be handing out these flyers, with my face and address on them. They're a permission note to tease me for life.

Why can't I be the same as everyone else?

from *Thai-riffic!* by Oliver Phommavanh

## Responding to the text

- 1 What support do Lengy's parents expect of their children in the restaurant?  
\_\_\_\_\_  
\_\_\_\_\_
- 2 How is Grandad remembered and how does he continue to help the family?  
\_\_\_\_\_  
\_\_\_\_\_
- 3 What embarrassing discovery does Lengy make as he skims through the new menu?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 What is his mother's attitude towards the photo?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 'There's a better photo of you on the flyer.' Why does Lengy object to this photo?  
\_\_\_\_\_  
\_\_\_\_\_
- 6 What positive qualities of Lengy's family are revealed in this extract?  
\_\_\_\_\_  
\_\_\_\_\_
- 7 What dilemma does Lengy face as he tries to fit in with Australian culture?  
\_\_\_\_\_  
\_\_\_\_\_

## Slang and jargon

Slang and jargon both have features that set them apart from other types of informal language.

### Slang

Slang is relaxed, informal language that is associated with particular social and friendship groups. It is the vibrant, lively and ever-changing language of younger generations. Slang expressions tend to be 'in' one minute and 'out' the next, although some last for decades and become widely accepted. The word 'cool', for example, has lasted, whereas the word 'groovy' has long gone. Often you have to belong to a social group before you can understand the meaning of their language.

Slang is created in numerous ways. For example:

- adapting an existing word to describe a new trend  
*selfie*—a photo you take of yourself for uploading onto social media
- combining or blending two existing words to create a new word  
*smartphone*—a phone that has additional computer features (smart + phone)  
*frenemy*—a friend who is hostile (friend + enemy)
- giving a new or opposite meaning to an existing word  
*wicked*—changed from a negative meaning (evil, bad) to a positive meaning (extremely good)
- abbreviating words by using acronyms (initial letters)  
*ASAP* (as soon as possible)    *LOL* (laugh out loud)



### Matching slang words with their meanings

The sentences below contain slang words (shown in bold)—some recent and some historical. Choose the meaning for each slang word from the list.

expert  
empty  
lazy person  
go to bed  
temporary  
memory loss  
relax  
dangerous  
overloaded  
lost his temper  
change the rules

- 1 I have to **crash** now. \_\_\_\_\_
- 2 He is a **hoon** driver. \_\_\_\_\_
- 3 She is a film **buff**. \_\_\_\_\_
- 4 Don't **move the goalposts**. \_\_\_\_\_
- 5 You're such a **bludger**. \_\_\_\_\_
- 6 I'm **swamped** with work. \_\_\_\_\_
- 7 It's time to **veg out**. \_\_\_\_\_
- 8 Dad **went ballistic**. \_\_\_\_\_
- 9 It's now a **ghost** town. \_\_\_\_\_
- 10 She had a **senior moment**. \_\_\_\_\_

## Jargon

Jargon is specialised or technical language that is developed and used by a specific profession or occupation, or by people who share the same general interest. Sometimes jargon associated with an interest such as home renovation or music may be widely understood, especially if popularised by television shows or other media. However, jargon associated with areas such as the law may be difficult to understand. Almost every profession, occupation or interest has its own jargon.

### Recognising jargon

Each group of sentences below contains jargon from a specific profession or area of interest. Fill the gaps by choosing the appropriate word or expression from the list.

**1 Social media:** posted / tweeted / unfriended / viral / online

The bride's cousin \_\_\_\_\_ that the wedding cake was amazing. Soon after, she videoed the groom tripping over and falling onto the cake. The hilarious video went \_\_\_\_\_ as soon as she \_\_\_\_\_ it \_\_\_\_\_.

The bride \_\_\_\_\_ her cousin the next day.

**2 Cricket:** bouncer / hook / shot / duck / middle order / crease

The team's best \_\_\_\_\_ batsman headed for the \_\_\_\_\_.

The fast bowler delivered his first \_\_\_\_\_ of the day.

The batsman retaliated with a \_\_\_\_\_, but unfortunately he was caught out for a \_\_\_\_\_.

**3 Real estate:** auction / settlement / private sale / vendors / valuation

The \_\_\_\_\_, who had owned the house for thirty years, asked the agent for a \_\_\_\_\_ of their property. They said they preferred to sell at an \_\_\_\_\_ rather than by \_\_\_\_\_ and they wanted the \_\_\_\_\_ date to be before Christmas.

**4 Eating out:** sautéed / caramelised / tiramisu / menu / consommé

After looking carefully at the restaurant's \_\_\_\_\_, I chose the chicken \_\_\_\_\_ followed by steak with \_\_\_\_\_ vegetables for main course. I decided on \_\_\_\_\_ rather than \_\_\_\_\_ pears for dessert.

**5 Business:** touch base / market forces / downsizing / electronic / clients

Many businesses are \_\_\_\_\_ because of unfavourable \_\_\_\_\_.

These days, rather than relying only on \_\_\_\_\_ communication, employees are expected to \_\_\_\_\_ with \_\_\_\_\_ in person.

# English rules

## Improving sentences

- In your writing, you should avoid using the expression *the reason why* with the word *because*. Look at the following example:

*The reason why we won was because we were the better team.*

The words *the reason why* and *because* both convey the same idea. It is therefore better and simpler to say:

*We won because we were the better team.*

- Avoid using *hardly* and *scarcely* with negatives.

*They are so exhausted that they cannot hardly walk. Incorrect*

*They are so exhausted that they can hardly walk. Correct*

- When using first, second or third person pronouns, you should use the following order: third, second, first.

*You, I and James are the leaders. Incorrect*

*James, you and I are the leaders. Correct*

## Improving sentences

Rewrite each sentence correctly.

- 1 The reason why they were late was because the school bus broke down.

---

- 2 Jonathon and me were in the tennis doubles final.

---

- 3 This dog is so mischievous that it cannot hardly be trained.

---

- 4 The reason why I went to Austria was because my grandparents were living there.

---

- 5 I and you are going fishing.

---

- 6 The reason why they failed was because they were lazy.

---

- 7 You, I and she should catch the train to the city.

---

- 8 The audience shouted so loudly that we could hardly not hear the singer.

---



## Word skills

### Extending your vocabulary—1

#### -our

odour labour armour  
vigour rumour clamour  
valour tumour dishonour  
devour glamour splendour  
vapour fervour demeanour

#### -eous

piteous miscellaneous  
nauseous spontaneous  
hideous extraneous  
erroneous simultaneous  
aqueous advantageous



### Identifying list words

1 Write the list word beginning with *s*, and meaning:

- a occurring at the same time \_\_\_\_\_
- b magnificent and splendid appearance \_\_\_\_\_
- c occurring naturally and often; unexpectedly \_\_\_\_\_

2 Write the list word beginning with *a*, and meaning:

- a metal protective clothing that knights wore \_\_\_\_\_
- b of or containing water; like water \_\_\_\_\_
- c involving or creating favourable circumstances \_\_\_\_\_

3 Write the list word beginning with *d*, and meaning:

- a to eat hungrily or quickly \_\_\_\_\_
- b shame or disgrace; lack of respect \_\_\_\_\_
- c a person's conduct, behaviour or bearing \_\_\_\_\_

4 Write the list word beginning with *v*, and meaning:

- a a gaseous substance such as mist \_\_\_\_\_
- b great courage in the face of danger \_\_\_\_\_
- c physical strength and good health \_\_\_\_\_

5 Write the list word beginning with *e*, and meaning:

- a not relevant or essential \_\_\_\_\_
- b wrong; incorrect \_\_\_\_\_

## Forming adjectives

Write the adjectives formed from the following list words.

- |           |       |             |       |
|-----------|-------|-------------|-------|
| 1 glamour | _____ | 4 labour    | _____ |
| 2 clamour | _____ | 5 dishonour | _____ |
| 3 vigour  | _____ | 6 valour    | _____ |

## Forming nouns

Write the nouns formed from the following list words.

- |                 |       |               |       |
|-----------------|-------|---------------|-------|
| 1 advantageous  | _____ | 4 nauseous    | _____ |
| 2 erroneous     | _____ | 5 piteous     | _____ |
| 3 miscellaneous | _____ | 6 spontaneous | _____ |

## Unscrambling letters

Unscramble the following letters to form list words. The first letter of each word is in bold.

- |                |       |                  |       |
|----------------|-------|------------------|-------|
| 1 ourmut       | _____ | 7 dousehi        | _____ |
| 2 roodu        | _____ | 8 ourval         | _____ |
| 3 soxtearune   | _____ | 9 ourmeaned      | _____ |
| 4 morruu       | _____ | 10 rapovu        | _____ |
| 5 messlironauu | _____ | 11 uuaeonss      | _____ |
| 6 ferrovu      | _____ | 12 cellmisseonua | _____ |

## Word origins

As with the word 'aqueous', the following words are all derived from the Latin word *aqua*, meaning 'water'. Use the dictionary at the back of the book to write their meanings.

- aquatic: \_\_\_\_\_
- aquarium: \_\_\_\_\_
- aqueduct: \_\_\_\_\_
- aquanaut: \_\_\_\_\_
- aquamarine: \_\_\_\_\_



# The short story

## LITERATURE

Short stories are narratives that contain all the elements found in novels and plays, such as character, setting, theme and plot. However, because short stories are brief, usually only one of these elements can be brought into focus.

Short stories should be able to be read at a single sitting, which means that there is no room for lengthy descriptions or lots of detail. Usually there is only a brief introduction, although sometimes there is no introduction at all and the reader is plunged straight into the action. The climax of the story is usually towards the end.

Characters are described only to the extent that the story requires, and the number of characters is kept to a minimum to keep the action moving. Quite often, in fact, a short story may have just one character experiencing some kind of conflict.

Here are the important features of a short story. Think about the following questions when you read ‘The smart dog’ by Dal Stevens.

- **Title:** How does the title relate to the story?
- **Theme:** What is the main underlying idea?
- **Plot:** How are the events of the story arranged? Are they interesting or exciting?
- **Setting:** Where and when does the action take place? Does the setting have an important bearing on the action?
- **Narrator:** Who is telling the story? Is it a character in the story, an observer or the author?
- **Characters:** Who are the characters? Are they true to life? Why are they important?
- **Conflict:** What struggle or problems occur between the characters, or what inner conflict does the main character need to resolve?
- **Suspense:** How is the tension or uncertainty built up in the story?
- **Climax:** What is the most exciting point in the story?
- **Orientation:** How does the beginning of the story arouse your interest?
- **Complication:** What are the problems that hinder the main characters from achieving their goal?
- **Resolution:** Is the ending of the story a surprise? Are the problems solved?

‘The smart dog’ by Dal Stevens is written in the form of a tall story. A tall story is presented as though it is reliable and really happened, but it is actually wildly exaggerated and unbelievable. Tall stories are humorous and often include a character that has impossible skills and talents.

## The smart dog

There was once a dog who discovered that he could talk, but he didn't lose his head. It happened when he was gnawing a bone on the dining-room carpet. His master saw this and began complaining: 'How many times have I got to tell you not to eat on the carpet?'

'Ah, pull your head in,' said the dog. 'It's about time you got rid of this old carpet.'

When he realised that he had spoken the dog turned tail and bolted.

'Don't you answer me back!' snapped his master after the dog.

The dog came back hastily.

'Excuse me, but I forgot this,' he said, snaffling the bone and bolting outside again.

As soon as he was outside the dog was very worried. He thought: That's torn it! As soon as that mug inside wakes up and realises that I can talk, he'll lead me a man's life. I can kiss my old carefree life good-bye. Every evening and two afternoons a week they'll have me performing. The only thing to do is to get out of here!

So he did, just in time, because the 'mug' came rushing out with his eyes as big as oranges, and calling after the dog: 'Hey, stop! I want to talk to you!'

'Not on your life!' said the dog, and kept on going. His master hailed a cab and after a few minutes he drew level with the dog.

'Stop and talk this over,' he pleaded. 'We can make a fortune.'

The dog galloped a little faster, and then replied over his shoulder: 'And I spend all my life working as hard as a film star? I'm happy as I am.'

The cabby was so shocked at hearing a dog speak he ran his cab up on the footpath, and after the cabby and the dog's master had smoothed out three old ladies, the dog was half a mile ahead. When they drew level again the master said: 'One performance a week. I promise!'

'I know all about your promises,' panted the dog.

The man tried another approach.

'Towser! Come to heel! Come to heel!'

'I'm finished with that stuff!' said the dog, and doubled up a lane where the



cab couldn't follow. He'd gone about two hundred yards when a bag was flung over him, and when he was released he found himself with a dozen other dogs in a yard with a high fence. His new owner was a trainer in a circus.

'Just my luck!' said the dog. 'If this man discovers I can talk, I'm done for, I'll play dumb.'

And he did. He played so dumb that every day the trainer beat him because he wouldn't learn the simplest tricks. After a week of this the dog lost his temper.

'You hit me again and I'll bite you!' he snapped at the trainer.

The trainer dropped his stick.

'A miracle!' he shouted. 'My fortune is made. A talking dog at last, though I always thought I was on the verge of achieving it.'

He rushed in to embrace the dog, which was still angry and shouted back: 'Keep your smelly hands off me, you big ape!'

'Smelly, are they?' cried the trainer. 'Ah, well, I'll let it pass. What else do you think about me?'

'I could go on for five minutes,' said the dog, and began. But at the end of three minutes he realised he had fallen into a trap, and suddenly shut up and wouldn't say more.

The trainer fell to beating him again after a time, but the dog remained silent under all the blows, and in the end the trainer gave it up and went away.

'I ought to kick myself,' said the dog. 'I'm a goner unless I can think of something.'

Next morning the trainer was all smiles and love when he returned.

'I'm sorry I lost my temper, but the shock, you know, at hearing you speak—'

'Forget it,' said the dog.

'If there's anything I can do,' said the trainer. 'Just anything.'

'I don't think there is anything,' said the dog. 'Unless—'

'Yes?' said the trainer eagerly.

'It's nothing much, but I wonder if I might be moved near the lions?' said the dog. 'It may sound odd, but I have always wanted to make a study of the king of beasts.'

It was done immediately, and for the rest of the day, apart from amiable conversation with the trainer, the dog gazed contemplatively at a very large and bad-tempered lion.

The next morning the trainer was again all love and smiles, but the dog refused to speak. After half an hour of futile arguments he would again have beaten the dog if his hand hadn't been

stayed by hearing a voice from the lion's cage, saying: 'Why the devil do you want to waste your time on a talking dog? There's nothing very remarkable about it. Everyone says dogs almost talk, so I ask you!'

'You, too?' he gasped.

'Why not?'

The trainer went over to the lion's cage, and the lion began growling.

'Don't take any notice of my growls. Sometimes I get confused with my two voices, but I'll improve.'

'Well, I'll be—'

'Come closer,' said the lion, 'so that I can whisper. I don't want the dog to hear this.'

The trainer did so, and the lion killed him with a fearful smack of his huge paw.

Soon afterwards the little dog escaped. But never again did he speak. And as for telling anybody that he was a ventriloquist—well, who'd believe him?

Dal Stivens

## Responding to the short story

- 1 What caused the smart dog to start abusing his master?  
\_\_\_\_\_
- 2 'The only thing to do is to scram!' Why did the smart dog decide to leave?  
\_\_\_\_\_
- 3 Why was the smart dog's master so keen to keep him?  
\_\_\_\_\_
- 4 What comments would you make about the character of the circus trainer?  
\_\_\_\_\_
- 5 What reason did the smart dog give for wanting to be placed near the lions?  
\_\_\_\_\_
- 6 How did the circus trainer react to hearing the lion speaking?  
\_\_\_\_\_
- 7 Why is the title of this story most suitable?  
\_\_\_\_\_
- 8 Why is the ending of the story unexpected?  
\_\_\_\_\_  
\_\_\_\_\_

## Shades of meaning

The English language has many words that are similar in meaning yet do not mean exactly the same thing. Each of the following exercises has groups of words that share shades of meaning.

### Choosing appropriate words

Fill each gap with the most appropriate word from the list. Use each word once.

ancient	obsolete	antique	senile
---------	----------	---------	--------

- The \_\_\_\_\_ Egyptians designed their own alphabet.
- The Spitfire fighter plane of World War II is now \_\_\_\_\_.
- Their grandfather is now so \_\_\_\_\_ that he needs someone to look after him permanently.
- \_\_\_\_\_ furniture is often very valuable.

friend	ally	companion	associate
--------	------	-----------	-----------

- Her mother was her travelling \_\_\_\_\_.
- Italy had been an \_\_\_\_\_ of Germany in World War II.
- He proved himself a true \_\_\_\_\_ by helping me when I was in need.
- The executive received financial assistance from a business \_\_\_\_\_.

evil	naughty	injurious	corrupt
------	---------	-----------	---------

- Smoking can be \_\_\_\_\_ to one's health.
- The child was extremely \_\_\_\_\_.
- Hitler was an \_\_\_\_\_ man.
- The police officer who took a bribe was \_\_\_\_\_.

hijacker	kidnapper	counterfeiter	burglar
----------	-----------	---------------	---------

- The \_\_\_\_\_ was caught robbing the luxury home.
- The child was held for ransom by the \_\_\_\_\_.
- The \_\_\_\_\_ was distributing fake money throughout the city.
- The \_\_\_\_\_ of the plane forced the pilot to land.

# English rules

## Apostrophes and abbreviation

The following word groups often cause confusion because one of the words in each group contains an apostrophe. In each case, the apostrophe is used to indicate that a word has been abbreviated.

### its/it's

- *Its* is the possessive form of *it*.  
An emu sits on *its* eggs for eight weeks.
- *It's* is the abbreviated form of *it is* or *it has*.  
*It's* the largest Australian native bird.  
*It's* been known to attack humans.

### their/they're/there

- *Their* is the possessive form of *they*.  
Ghost crabs can camouflage *their* bodies.
- *They're* is the abbreviated form of *they are*.  
*They're* able to run sideways.
- *There* means 'in or at that place'.  
Look at that crab hiding under the rock over *there*.

### your/you're

- *Your* is the possessive form of *you*.  
How many birds are in *your* aviary?
- *You're* is the abbreviated form of *you are*.  
Is it true that *you're* buying more birds?

### whose/who's

- *Whose* is the possessive form of *who*.  
*Whose* aquarium has the most tadpoles?
- *Who's* is the abbreviated form of *who is* or *who has*.  
*My friend is a university student who's* studying cane toads.  
*Who's* been involved in protecting wild life?

## Using apostrophes correctly

Choose the correct words from the list to complete the sentences.

its/it's

your/you're

their/they're/there

whose/who's

- 1 Cobras are snakes \_\_\_\_\_ venom is lethal. \_\_\_\_\_ length can reach 6 metres.
- 2 \_\_\_\_\_ been to the Antarctic? I believe \_\_\_\_\_ an exciting place where \_\_\_\_\_ likely to see emperor penguins.
- 3 \_\_\_\_\_ are approximately 70 species of the chameleon. They can change \_\_\_\_\_ colour when \_\_\_\_\_ afraid.
- 4 A death adder is extremely poisonous. \_\_\_\_\_ found in arid country. The grey and brown scales provide \_\_\_\_\_ camouflage. Make sure \_\_\_\_\_ journey does not take you into \_\_\_\_\_ territory.
- 5 Trees will encourage birds into \_\_\_\_\_ garden. \_\_\_\_\_ are many varieties of birds and \_\_\_\_\_ songs will delight you.

## Word skills

### Extending your vocabulary—2

#### -ial

jovial      torrential  
aerial      convivial  
celestial    impartial  
financial    remedial  
crucial     commercial

#### -ary

contrary    adversary    customary  
auxiliary    summary     exemplary  
obituary    incendiary    hereditary  
voluntary    primary      cautionary  
monetary    visionary     commentary



### Finding the meanings

Underline the word or phrase nearest in meaning to each list word in bold.

- 1 **celestial** bodies      a heavenly      b celebratory      c celluloid
- 2 an **impartial** judge      a angry      b inexperienced      c unbiased
- 3 an **incendiary** bomb      a noisy      b fire-producing      c dangerous
- 4 **exemplary** behaviour      a unworthy      b outstanding      c satisfactory
- 5 a **convivial** party      a convenient      b dull      c friendly
- 6 a dangerous **adversary**      a opponent      b partner      c asset
- 7 a newspaper **obituary**      a headline      b death notice      c article
- 8 an **auxiliary** engine      a automotive      b support      c faulty
- 9 a **primary** symptom      a main      b minor      c young
- 10 a **crucial** decision      a sad      b easy      c very important
- 11 **contradictory** advice      a reliable      b opposite      c sensible
- 12 **hereditary** right      a doubtful      b confidential      c inherited

### Word forms

Use the correct form of the list word in brackets to complete each sentence.

- 1 We experienced \_\_\_\_\_ weather conditions. (adversary)
- 2 Exercise extreme \_\_\_\_\_ in wet weather. (cautionary)
- 3 You need to \_\_\_\_\_ your notes. (summary)
- 4 I helped to count the \_\_\_\_\_ made at the school fair. (monetary)
- 5 The best \_\_\_\_\_ for exhaustion is rest. (remedial)

- 6 Banks are an important source of \_\_\_\_\_. (financial)
- 7 \_\_\_\_\_ is an essential part of our economy. (commercial)
- 8 Bush regeneration is being carried out by \_\_\_\_\_. (voluntary)
- 9 It's my \_\_\_\_\_ to exercise every day. (customary)
- 10 She had \_\_\_\_\_ of becoming a great movie star. (visionary)
- 11 The stream became a raging \_\_\_\_\_. (torrential)
- 12 The sports \_\_\_\_\_ is famous for his anecdotes. (commentary)

## Completing phrases

- 1 Complete these phrases using *-ial* words from the list. Use the first-letter clue to help you.

- |                          |                        |
|--------------------------|------------------------|
| a in a j _____ mood      | e r _____ treatment    |
| b an a _____ bombardment | f f _____ institutions |
| c an i _____ decision    | g a c _____ atmosphere |
| d t _____ rain           | g c _____ buildings    |

- 2 Complete these phrases using *-ary* words from the list. Use the first-letter clue to help you.

- |                     |                      |
|---------------------|----------------------|
| a a c _____ lesson  | f an h _____ title   |
| b an i _____ device | g on the c _____     |
| c the a _____ staff | h e _____ behaviour  |
| d brief s _____     | i v _____ retirement |
| e sports c _____    | j strong a _____     |

## Word origins

The word 'contrary' is derived from the Latin word *contra*, which means 'against'. There are many English words beginning with the Latin prefix *contra-*. Here are some of them. Use the dictionary at the back of the book to write their meanings.

contraband: \_\_\_\_\_

contradict: \_\_\_\_\_

contravene: \_\_\_\_\_

controversy: \_\_\_\_\_

contrast: \_\_\_\_\_



# Being different

## LITERATURE

A common theme in literature—and in real life—is the idea of ‘being different’. Most of us want to be accepted by others and have a sense of belonging, but this also needs to be balanced with being true to ourselves and expressing our individuality. Sometimes being different is seen as admirable or courageous; at other times it is met with hostility or prejudice. Whatever the situation or context, everyone has at some point in time experienced at least one of the following:

- thinking or behaving differently from other people—not ‘fitting in’
- being physically different from other people, perhaps because of race, height, weight or a disability
- choosing to go against the expectations of parents or other authority figures.

This cartoon by Mark Lynch takes a humorous look at the idea of being different.

### Responding to the text

- 1 What do you notice about the appearance of the four birds sitting together on the branch?

---



---



---



---

- 2 The bird refers to the proverb ‘Birds of a feather flock together’, which means ‘Similar people spend their time together’. What is the intention behind the bird’s words to the penguin?

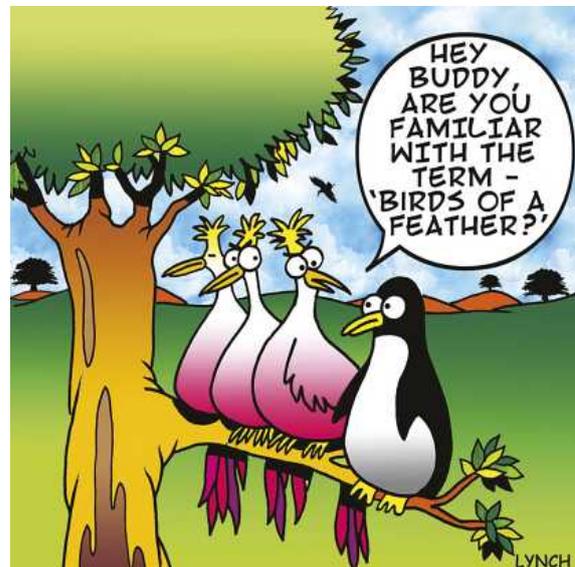
---



---



---



In the novel *Does My Head Look Big in This?*, Amal Abdel-Hakim is a 16-year-old Australian-Palestinian Muslim girl who decides one day that she is ready to wear the hijab as a ‘full-timer’—that is, permanently in public. In this extract, she is wearing it to school for the first time. After a difficult conversation with her disapproving principal, she arrives late to face her English class.

### Choosing to be different

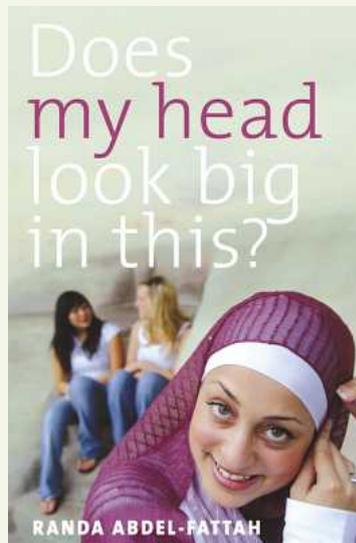
I end up entering English with everybody already comfortably seated. Exactly the kind of thing to happen when you’re determined to stay as inconspicuous as possible. I close the door behind me and am confronted by an instantly silent classroom, lines of faces staring up at me from their desks.

Mr Pearse is standing at the front of the class. I can tell my hijab has taken him by surprise. I wait, holding my breath, for his response.

Tell me off for being late. Give me a detention. Scream, yell, be normal.

‘*Ahem!* First day of school, Amal. I hope you have a note.’ His eyebrows are raised and his hands folded across his chest; he taps his fingers against his arms impatiently.

He is inaugurated into my hall of fame of all-time favourite teachers.



‘Here you go, Mr Pearse.’

He scans it and then smiles at me, nodding at me to take a seat. My friends, Simone and Eileen, are grinning proudly at me. Everybody else is staring like I’ve dyed my hair green or showed up to school wrapped in toilet paper. Tia Tamos, Claire Foster and Rita Mason look at me and then snigger amongst themselves. Predictable. After all, they were top of my right-hand columns in my To Wear or Not to Wear

List. As I walk past the desks my eyes meet Adam’s and he looks taken aback. He wriggles in his seat and is suddenly fascinated by the corner of the desk. I feel like somebody has got a stapler and started punching holes all over my guts.

from *Does My Head Look Big in This?*  
by Randa Abdel-Fattah

### Responding to the text

- 1 How do Amal’s classmates react when they see her wearing her hijab?  
\_\_\_\_\_
- 2 How does her English teacher, Mr Pearse, help her out of the situation?  
\_\_\_\_\_
- 3 As she takes a seat, how do her friends Simone and Eileen react to her appearance?  
\_\_\_\_\_
- 4 How does Amal interpret the stares of the rest of the class?  
\_\_\_\_\_
- 5 How do Tia, Claire and Rita behave?  
\_\_\_\_\_
- 6 Amal has a crush on Adam. How does she feel when Adam looks away from her?  
\_\_\_\_\_

The autobiography *I Can Jump Puddles* was written by Alan Marshall who was crippled by polio when he was six years old. Rather than feeling sorry for himself, he was determined to overcome his disability. After hearing about a man who had no legs but 'could swim like a fish', he taught himself to swim. In this extract, he challenges himself by swimming in dangerously deep water.

### Overcoming fear

It was the loneliness that frightened me. No trees grew around this lake. It lay open to the sky and there was always a still silence above it. Sometimes a swan called out but it was a mournful cry and only accentuated the lake's isolation.

After a while I crawled into the water and continued on, keeping erect by moving my arms in a swimming stroke on the surface, till I reached the end of the drop into the dark blue and the cold. I stood there moving my arms and looking down onto the clear water where I could see the long, pale stems of weeds swaying like snakes as they stretched out from the steep side of the submerged terrace.

I looked up at the sky and it was immense above me, an empty dome of sky with a floor of blue water. I was alone in the world and I was afraid.

I stood there a little while then drew a breath and struck out over the drop. As I moved forward a cold tendril of leaves

clung for a moment to my trailing legs then slipped away and I was swimming in water that I felt went down beneath me forever.

I wanted to turn back but I kept on, moving my arms with a slow rhythm while I kept repeating over and over in my mind, 'Don't be frightened now; don't be frightened now.'

I turned gradually and when I was facing the shore again and saw how far away it seemed to be I panicked for a moment and churned up the water with my arms, but the voice within me kept on and I recovered myself and swam slowly again.

I crawled out onto the shore as if I were an explorer returning home from a long journey of danger and privation. The lakeside was now no longer a lonely place of fear but a very lovely place of sunshine and grass and I whistled as I dressed.

I could swim!

from *I Can Jump Puddles* by Alan Marshall

### Responding to the text

- 1 How did the sound of the swan's call add to Alan's feelings about the lake?  
\_\_\_\_\_
- 2 The stems of the weeds were 'swaying like snakes' in the deep water. What is the purpose of this simile?  
\_\_\_\_\_
- 3 'I wanted to turn back ...' How did Alan overcome his fear?  
\_\_\_\_\_  
\_\_\_\_\_
- 4 When he reached the shore, how did his perception of the lake change? Why?  
\_\_\_\_\_  
\_\_\_\_\_
- 5 What does this extract tell you about Alan's character?  
\_\_\_\_\_  
\_\_\_\_\_

## Adding meaning with phrases

A phrase is a group of words that does not make complete sense by itself.

*from the fierce storm    among the trees    in the stables*

Phrases are often used to add detail and colour to sentences. Look at the difference in meaning when two of the above phrases are added to the sentence ‘The horses were protected.’

*In the stables, the horses were protected from the fierce storm.*

### Phrases in sentences

For each of the following sentences, what meaning is suggested by the addition of the phrase shown in italics? The first is done as an example.

- 1 The dragon dived earthward.

The dragon *with jaws aflame* dived earthward.

*The phrase indicates that the dragon was breathing fire.*

---

- 2 The boys pretended to be vampires.

*For the fun of it,* the boys pretended to be vampires.

---

- 3 The young man entered the luxurious restaurant.

The young man *wearing a battered overcoat* entered the luxurious restaurant.

---

- 4 Eventually, the lost hiker was found.

Eventually, the lost hiker was found *in a snake-infested jungle.*

---

- 5 The customer complained that her new shoes were falling apart.

*With great annoyance,* the customer complained that her new shoes were falling apart.

---

- 6 The prisoners were kept in chains.

*In the icy cold dungeons below,* the prisoners were kept in chains.

---

- 7 A swarm of locusts invaded the countryside.

A swarm of locusts invaded the countryside *with devastating consequences.*

---



# English rules

## Revision

### Writing sentences correctly

Using your knowledge of English rules, correctly rewrite each sentence.

1 Never had he sung more joyful.

---

2 Do every social worker need to have a medical test?

---

3 Outside the palace the sound of trumpets and drums were heard.

---

4 Write careful and spell the words correct.

---

5 Are anyone here a member of a karate club?

---

6 Has the vegetables and fruit been delivered yet?

---

7 Neither Shakespeare nor Dickens have been forgotten.

---

8 Between you and I, this is no secret.

---

10 Seldom did he speak so harsh.

---

11 Neither of the volunteer firefighters have been given a uniform.

---

12 She don't like any of the new action movies.

---

13 The sale of antiques and old books have begun.

---

14 A surgeon must act very quick during an emergency.

---

15 She spoke more courteous than her companions.

---

16 Were every book as expensive as this one?

---

## Word skills

### Extending your vocabulary—3

#### -ous

continuous    chivalrous    ominous  
gluttonous    deciduous    ravenous  
posthumous    enormous    luminous  
autonomous    villainous    virtuous  
boisterous    onerous    numerous

#### -ible

sensible    gullible  
irresistible    reducible  
inflexible    edible  
combustible    audible  
compatible    fallible



### Matching the meanings

1 From the list on the right, select the correct meaning for each *-ible* word.

- |                |       |                         |
|----------------|-------|-------------------------|
| a inflexible:  | _____ | likely to make mistakes |
| b gullible:    | _____ | able to be eaten        |
| c combustible: | _____ | well-suited             |
| d fallible:    | _____ | able to be reduced      |
| e audible:     | _____ | unwilling to change     |
| f reducible:   | _____ | able to burn easily     |
| g edible:      | _____ | able to be heard        |
| h sensible:    | _____ | easily deceived         |
| i compatible:  | _____ | showing good sense      |

2 From the list on the right, select the correct meaning for each *-ous* word.

- |               |       |                          |
|---------------|-------|--------------------------|
| a chivalrous: | _____ | excessively greedy       |
| b ominous:    | _____ | needing much effort      |
| c luminous:   | _____ | independent of others    |
| d onerous:    | _____ | courteous to women       |
| e autonomous: | _____ | evil and cruel           |
| f posthumous: | _____ | threatening evil         |
| g gluttonous: | _____ | giving off light         |
| h deciduous:  | _____ | without interruption     |
| i villainous: | _____ | shedding leaves annually |
| j continuous: | _____ | occurring after death    |

## Forming nouns

Form nouns from the following list words.

- |              |       |                |       |
|--------------|-------|----------------|-------|
| 1 virtuous   | _____ | 7 sensible     | _____ |
| 2 villainous | _____ | 8 fallible     | _____ |
| 3 chivalrous | _____ | 9 gluttonous   | _____ |
| 4 compatible | _____ | 10 enormous    | _____ |
| 5 continuous | _____ | 11 autonomous  | _____ |
| 6 reducible  | _____ | 12 combustible | _____ |

## Using the clues

Use the clues to form list words and complete the **virtuous** puzzle.

___ _ v	_____	extremely hungry
___ _ i	_____	fit to be eaten
___ _ r	_____	great in number
___ _ t	_____	noisy and energetic
___ _ u	_____	very bright and glowing
___ _ o	_____	extremely large
___ _ u	_____	able to be heard
___ _ s	_____	impossible to refuse or avoid

## Word origins

The Latin prefix *post-* means 'after'. Here is a selection of English words beginning with the prefix *post-*. Use the dictionary at the back of the book to write their meanings.

- postpone: \_\_\_\_\_
- post-mortem: \_\_\_\_\_
- postscript (PS): \_\_\_\_\_
- posterity: \_\_\_\_\_
- postnatal: \_\_\_\_\_
- post meridiem (p.m.): \_\_\_\_\_



# Dialogue

## LITERATURE

A dialogue is a conversation between two or more characters. Dialogue helps to bring characters to life by allowing the audience to read or hear the actual words they speak, which gives a deeper insight into their emotions, beliefs and attitudes. Written or spoken dialogue is found in novels, short stories, plays, films and some poems.

Dialogue makes characters realistic and convincing by showing:

- conflict—verbal or physical
- judgements made by characters about other characters
- the build-up of tension and suspense
- relationships between various characters
- personality, attitudes and feelings of characters
- accents and speech patterns.

As you read the following extracts, think about what makes the dialogue effective.

### Conflict

In *Lord of the Flies*, a group of schoolboys who are stranded on a tropical island struggle to survive. Gradually, under the leadership of Jack, most of the boys reject civilisation and turn into a tribe of savages. In this extract, Ralph and Piggy are fighting for order and reason, which is symbolised by the conch shell.

#### The fight

Jack shouted above the noise.

'You go away, Ralph. You keep to your end. This is my end and my tribe. You leave me alone.'

The jeering died away.

'You pinched Piggy's specs,' said Ralph, breathlessly. 'You've got to give them back.'

'Got to? Who says?'

Ralph's temper blazed out.

'I say! You voted for me for chief. Didn't you hear the conch? You played a dirty trick—we'd have given you fire if you'd asked for it—'

The blood was flowing in his cheeks and the bunged-up eye throbbed.



'You could have had fire whenever you wanted. But you didn't. You came sneaking up like a thief and stole Piggy's glasses!'

'Say that again!'

'Thief! Thief!'

Piggy screamed.

continued »

'Ralph! Mind me!'

Jack made a rush and stabbed at Ralph's chest with his spear. Ralph sensed the position of the weapon from the glimpse he caught of Jack's arm and put the thrust aside with his own butt. Then he brought the end round and caught Jack a stinger across the ear. They were chest

to chest, breathing fiercely, pushing and glaring.

'Who's a thief?'

'You are!'

Jack wrenched free and swung at Ralph with his spear.

from *Lord of the Flies* by William Golding

## Responding to the dialogue

1 In the second paragraph, Jack's sentences are short commands. What was he trying to achieve?

---

---

2 'You played a dirty trick ...' What did Jack do to make Ralph angry?

---

---

3 How did Jack respond when Ralph accused him of being a thief?

---

---

4 What does the dialogue reveal about the character of Ralph?

---

---

## Making judgements

*The Great Gatsby* is set in America in the 1920s. The wealthy Jay Gatsby is famous for the lavish parties he holds at his spectacular mansion. This extract begins with Lucille talking about the last Gatsby party she attended, and soon it seems that everyone has a tale to tell about their mysterious host. The narrator is Gatsby's nextdoor neighbour, Nick.

### Party gossip

'When I was here last I tore my gown on a chair, and he asked me my name and address—inside of a week I got a package from Croirier's with a new evening gown in it.'

'Did you keep it?' asked Jordan.

'Sure I did. I was going to wear it tonight, but it was too big in the bust and had to be altered. It was gas blue with lavender beads. Two hundred and sixty-five dollars.'

'There's something funny about a fellow that'll do a thing like that,' said the other girl eagerly. 'He doesn't want any trouble with ANYbody.'



'Who doesn't?' I inquired.  
'Gatsby. Somebody told me—'  
The two girls and Jordan leaned together confidentially.

'Somebody told me they thought he killed a man once.'

A thrill passed over all of us. The three Mr Mumbles bent forward and listened eagerly.

'I don't think it's so much THAT,' argued Lucille skeptically; 'it's more that he was a German spy during the war.'

One of the men nodded in confirmation.

'I heard that from a man who knew all about him, grew up with him in Germany,' he assured us positively.

'Oh, no,' said the first girl, 'it couldn't be that, because he was in the American army during the war.' As our credulity switched back to her she leaned forward with enthusiasm. 'You look at him sometimes when he thinks nobody's looking at him. I'll bet he killed a man.'

She narrowed her eyes and shivered. Lucille shivered. We all turned and looked around for Gatsby. It was testimony to the romantic speculation he inspired that there were whispers about him from those who found little that it was necessary to whisper about in this world.

from *The Great Gatsby* by F Scott Fitzgerald

## Responding to the dialogue

- 1 What unusual action did Gatsby take after Lucille tore her gown at his last party?

---

---

- 2 How did the 'other girl' interpret Gatsby's generosity?

---

---

- 3 The girl revealed that Gatsby may once have killed someone. How reliable is this information?

---

---

- 4 'A thrill passed over all of us.' What does this reaction show about the party goers?

---

---

- 5 What is the evidence for and against the accusation that Gatsby was a German spy during the war?

For: \_\_\_\_\_

Against: \_\_\_\_\_

- 6 'I'll bet he killed a man.' On what flimsy evidence did the girl base her judgement?

---

---

- 7 What does the last sentence reveal about why these characters loved to gossip about Gatsby?

---

---

## More word families

Many words in English share a base word but change their form to create different parts of speech. These groups of words are called word families. For example, the word family of the verb 'agree' includes:

agreement    agreed    disagree    disagreeable    agreeably

### Word families in action

Choose the appropriate words from the word family lists to complete the sentences.

fury      furious      furiously      infuriating      infuriated

- The champion's constant smirk \_\_\_\_\_ his opponents.
- Our neighbours were \_\_\_\_\_ when we hit a ball through their window.
- You are the most \_\_\_\_\_ person I have ever met.
- Joel's initial amusement was replaced by \_\_\_\_\_ when he realised he had been tricked.
- Chloe reacted \_\_\_\_\_ when her friends went to the movies without her.

defend      defendant      defensive      defenceless      indefensible      defender

- Residents were \_\_\_\_\_ against the rising flood waters.
- In court, the \_\_\_\_\_ denied that he had committed the crime.
- Unprovoked road-rage attacks are utterly \_\_\_\_\_.
- I will \_\_\_\_\_ myself against this accusation.
- Maddie became \_\_\_\_\_ when the store manager criticised her work.
- A role of the United Nations is to be a \_\_\_\_\_ of human rights.

courage      courageous      courageously      discouraged      encouragingly

- Never be \_\_\_\_\_ by failure.
- Always have the \_\_\_\_\_ of your convictions.
- The \_\_\_\_\_ lifesaver rescued the drowning man.
- Auntie Jo smiled \_\_\_\_\_ at her nephew as he went on stage.
- The devastated parents spoke \_\_\_\_\_ about the dangers of drink-driving.

# English rules

## Revision

### Writing sentences correctly

Using your knowledge of English rules, correctly rewrite each sentence.

1 She is someone whose always late.

---

2 Neither the kangaroo or the emu are capable of walking backwards.

---

3 Their are no active volcanoes in Australia.

---

4 A whale can hold it's breath for a long time before surfacing for air.

---

5 Every person have a unique fingerprint.

---

6 Has the vegetables and fruit been delivered yet?

---

7 I will only loan you my computer if you are careful with it.

---

8 The pair of scissors were far too blunt to cut the material.

---

9 The first explorers crossed over the Blue Mountains.

---

10 The gift was for he and she.

---

11 My parents will decide as to whether I can go on the school excursion.

---

12 Before you enter the tournament you will need to practice more.

---

13 The lawyer distributed the inheritance between the three heirs.

---

14 Stone Age people found that fire is essential for cooking.

---

15 What advise would you give to the trainee coach?

---

## Word skills

### Extending your vocabulary—4

lucid	retrieve	eloquent	proficient	exasperate
trite	illusion	proclaim	unanimous	contemporary
sordid	zealous	inflexible	anonymous	superfluous
vicinity	impede	lethargy	repugnant	digression
vestige	placate	taciturn	perpetual	precarious



### A word for a phrase

- Write the list word beginning with *p*, and meaning:
  - to announce officially or publicly \_\_\_\_\_
  - competent or skilled in doing something \_\_\_\_\_
  - dangerously likely to fall or collapse \_\_\_\_\_
  - never ending or changing \_\_\_\_\_
  - to make someone less angry or hostile \_\_\_\_\_
- Write the list word beginning with *i*, and meaning:
  - a deceiving and false idea or impression \_\_\_\_\_
  - not able to be bent; unwilling to change \_\_\_\_\_
  - to delay or obstruct the progress of \_\_\_\_\_
- Write the list word beginning with *v*, and meaning:
  - a trace or remnant of something \_\_\_\_\_
  - the area near a particular place \_\_\_\_\_
- Write the list word beginning with *e*, and meaning:
  - irritate intensely; infuriate \_\_\_\_\_
  - fluent or persuasive in speaking or writing \_\_\_\_\_

### Identifying synonyms

Choose the correct meaning of each list word from the three possible answers. Underline the answer.

- lethargy**    a poison            b sluggishness            c joy
- lucid**        a clear                        b legal                        c limp

- |                        |                      |                      |                          |
|------------------------|----------------------|----------------------|--------------------------|
| <b>3 perpetual</b>     | <b>a</b> criminal    | <b>b</b> immoral     | <b>c</b> ceaseless       |
| <b>4 zealous</b>       | <b>a</b> zoological  | <b>b</b> passionate  | <b>c</b> overdue         |
| <b>5 taciturn</b>      | <b>a</b> thankful    | <b>b</b> tactical    | <b>c</b> uncommunicative |
| <b>6 anonymous</b>     | <b>a</b> nameless    | <b>b</b> deceptive   | <b>c</b> unlucky         |
| <b>7 retrieve</b>      | <b>a</b> withdraw    | <b>b</b> return      | <b>c</b> get back        |
| <b>8 superfluous</b>   | <b>a</b> supervisory | <b>b</b> unnecessary | <b>c</b> interrupting    |
| <b>9 sordid</b>        | <b>a</b> squalid     | <b>b</b> crowded     | <b>c</b> wooden          |
| <b>10 vicinity</b>     | <b>a</b> victory     | <b>b</b> proximity   | <b>c</b> imagination     |
| <b>11 repugnant</b>    | <b>a</b> prohibited  | <b>b</b> repulsive   | <b>c</b> forgettable     |
| <b>12 contemporary</b> | <b>a</b> despicable  | <b>b</b> limited     | <b>c</b> present-day     |

## Word forms

Use the correct form of the list word in brackets to complete the phrases.

- 1 He was a speaker of great \_\_\_\_\_. (eloquent)
- 2 She demonstrated her \_\_\_\_\_. (proficient)
- 3 The \_\_\_\_\_ of the wreckage took many days. (retrieve)
- 4 King Charles I issued a \_\_\_\_\_ to dissolve parliament. (proclaim)
- 5 The speaker did not \_\_\_\_\_ from her purpose. (digression)
- 6 The teacher showed his \_\_\_\_\_ with the students' poor results. (exasperate)
- 7 The woman was very \_\_\_\_\_ after her illness. (lethargy)

## Word origins

The word 'superfluous' means 'excessive'. It is derived from the combination of two Latin words: *super*, meaning 'above' or 'over', and *fluo*, meaning 'I flow'. Hence 'superfluous' literally means 'overflowing'. Use the dictionary at the back of the book to write the meanings of these words derived from *fluo*.

- fluent: \_\_\_\_\_
- confluence: \_\_\_\_\_
- affluent: \_\_\_\_\_
- effluence: \_\_\_\_\_
- fluctuate: \_\_\_\_\_
- influx: \_\_\_\_\_



# Acknowledgements

The authors and publisher are grateful to the following for permission to reproduce copyright material:

## PHOTOGRAPHS

Alamy /AF Archive, **51, 103, 153**, /John G Blair, **21**, /Moviestore collection Ltd, **133**, /Photos 12, **67**, /Pictorial Press Ltd, **151**; Corbis/Rex Features, **71**; Fairfax/Angela Wylie, **142**; iStockphoto/3drenderings, **58**, /alkir, **148**, /AlterYourReality, **194**, /BerndC, **108**, /bo1982, **138**, /Simon Bradfield, **55**, /Joel Carillet, **68**, /Casarsa, **136**, /Lya\_Cattel, **57**, /Cimmerian, **60**, /Steve Debenport, **65**, /Craig Dingle, **35**, /dwpphotos, **192**, /ene, **77**, /franckreporter, **95**, /Lise Gagne, **141**, /Guenter Guni, **43**, /iamyayha, **140**, /jcrosemann, **158**, /KatarinaGondova, **91**, /Herbert Kratky, **188**, /Jacob Ammentorp Lund, **141**, /mediaphotos, **96**, /Pleio, **93**, /quisp65, **160**, /raphspam, **176**, /Alejandro Rivera, **88**, /AlexSava, **118**, /scanrail, **93**, /Stockphoto4u, **70**, /sturti, **78**, /swedishmonica, **157**, /Ron Thomas, **110**, /timstarkey, **7**, /vlalexander, **150**, /wayra, **37**, /Tadej Zupančič, **172**; Newspix/Sam Ruttyn, **3**; 'Stop the slaughter' advertisement reproduced with permission from the RSPCA, **144**; Salvation Army Red Shield Appeal, **73**; Shutterstock/a katz, **40**, /Natalia Aggiato, **75**, /alice-photo, **83**, /ALMAGAMI, **15**, /Aaron Amat, **90**, /Anson0618, **98**, /Azaze11o, **112**, /BlueSkyImage, **80**, /bondgrunge, **130**, /Buchan, **21**, /ChameleonsEye, **120**, /Neale Cousland, **85, 86**, /Digital Storm, **50**, /Razvan Ionut Dragomirescu, **44**, /Eky Studio, **182**, /FMStox, **26**, /fotohunter, **38**, /georgemphoto, **28**, /g-stockstudio, **41**, /Hitdelight, **25**, /Eric Isselee, **30**, /JeninVA, **97**, /Leah Kennedy, **145**, /Sebastian Knight, **25**, /legenda, **117**, /Lonely, **184**, /Makkuro GL, **111**, /Oleksiy Mark, **168**, /martan, **42**, /Masson, **178**, /Mmaxer, **10**, /mongione, **113**, /mountainpix, **128**, /musicman, **12**, /Aksenova Natalya, **9**, /NaturesDisplay, **92**, /Don Pablo, **100**, /padu\_foto, **30**, /Paggi Eleanor, **95**, /Thomas Pajot, **186**, /PEPPERSMINT, **6**, /David Pereiras, **17**, /Anton Petrus, **114**, /PHOTOCREO Michal Bednarek, **124**, **167**, /pryzmat, **10**, /Raulin, **123**, /J Reineke, **147**, /Prasit Rodphan, **45**, /Miguel Angel Salinas Salinas, **18**, /scyther5, **8**, /Solis Images, **57**, /stockyimages, **59**, /Romolo Tavani, **127**, /taviphoto, **165**, /Trybex, **70**, /tzara, **115**, /Sergey Uryadnikov, **170**, /VERSUSstudio, **63**, /Nantpipat Vutthisak, **121**, /Kenneth Wiedemann, **187**, /Marcos Mesa Sam Wordley, **23**, /Shi Yali, **20**.

## OTHER MATERIAL

Extract from 'Graffiti proliferation paints a grim picture for Metro' by Adam Carey, *The Age*, 20 March 2015, **142**; Cover and extract from *Parvana's Promise* by Deborah Ellis, Allen & Unwin, 2012, **161**; Cover and extract from *The Green Mill Murder* by Kerry Greenwood, Allen & Unwin, 1993, **101**; Extract from *By the River* by Steven Herrick (a verse novel), Allen & Unwin, 2004, **1**; 'Australian beach pattern' by Charles Meere, 1940, Art Gallery of New South Wales. © Charles Meere Estate/Licensed by Viscopy, Sydney, **1**; Extract from *Watership Down* by Richard Adams, Rex Collings, 1972, **83**; Extract from *Rabbit-proof Fence: The screenplay* by Christine Olsen, Currency Press, 2002, **133**; Short story 'The smart dog' by Dal Stivens, Curtis Brown, **172**; Poem 'Tich Miller' from *Making Cocoa for Kingsley Amis* by Wendy Cope, Faber and Faber. Reproduced by permission of United Agents, **44**; Cover and extract from *So Much to Tell You* by John Marsden, Hachette Australia (Lothian Books), 2012, **53**; Extract from 'This is the country I love' by Jonathan Moran and Samantha Landy, *Herald Sun*, January 25 2015, **3**; Extract from 'Attack of the angry bees' by Kathryn Powley, *Herald Sun*, 6 December 2014, **21**; Cartoon 'Birds of a feather', Mark Lynch, www.cartoons-a-plenty.com, **179**; Extract from *The Secret Diary of Adrian Mole Aged 13¾* by Sue Townsend, Methuen, 1982. Reproduced by permission of Curtis Brown Ltd, **51**; 'The car salesman' by Colin Thiele, New Holland Publishers, **41**; Extract from *Jaws* by Peter Benchley, Pan Macmillan, 2012, **14**; Cover and extract from *Does My Head Look Big in This?* by Randa Abdel-Fattah, Pan Macmillan Australia, 2005, Text copyright © Randa Abdel-Fattah, 2006. Reproduced with the permission of Scholastic Ltd. All rights reserved, reprinted by Permissions of Pan Macmillan Australia Pty Ltd, **180**; Cover and extract from *Just Doomed!* by Andy Griffiths, Pan Macmillan Australia, 2012, illustrated by Terry Denton, **13**; Cover and extract from *Plain Rude* by Linda Aronson, Penguin Books Australia (Puffin), 2004, **34**; Cover and extract from *The Power of One* by Bryce Courtney, Penguin Books Australia, 2010, **11**; Cover and extract from *Thai-riffic!* by Oliver Phommavanh, Penguin Books Australia, 2010, **163**; Poem 'Dragon fly' by Chisoku from *Cherry Blossoms: Japanese Haiku series III*, Peter Pauper Press, 2013, **120**; Poem 'Monster kite' by Shiki from *Cherry Blossoms: Japanese Haiku series III*, Peter Pauper Press, 2013, **120**; Extract from *I Can Jump Puddles* by Alan Marshall, Puffin Books Australia, 1955, **181**; Cover and extract from *The Curious*

*Incident of the Dog in the Night-time* by Mark Haddon, Random House, 2005, **31**; Cover and extract from *Z for Zachariah* by Robert C O'Brien, Simon & Schuster, 2015, **61**; Extract from 'Standing in the shadow of Katniss' by Sandra Hall, from *The Sydney Morning Herald*, 6 April 2014, **71**; Extract from 'Selfie sticks: They're not such a bad thing' by Ben Groundwater, Traveller.com.au, 25 February 2015, **23**; Cartoon Ginger Meggs, Universal Uclick, **122**; Cover and extract from *Follow the Rabbit-proof Fence* by Doris Pilkington, University of Queensland Press, 1996, **131**; Cartoon 'Jane Austen made easy' by Cathy Wilcox, **155**; Cover and extract from *The Rugmaker of Mazar-e-Sharif* by Najaf Mazari and Robert Hillman, Wild Dingo Press, 2014, **32**.

The authors and publisher would like to acknowledge the following:

Poem 'Dear examiner' from *Salford Road and Other Poems* by Gareth Owen, Collins, 1988. RCW Literary Agency, **123**; Poem 'Grannie' by Vernon Scannell, Curtis Brown, **43**; Extract from *Lord of the Flies* by William Golding, Faber and Faber, 1954, **187**; Poem 'Mending wall' by Robert Frost, **113**, Poem 'The Road not taken' by Robert Frost, **111**; Extract from *The Zoo Quest Expeditions* by David Attenborough, Lutterworth Press, 1980, **93**; Extract from *Brother in the Land* by Robert Swindells, Oxford University Press, 1984, **64**; Extract from *The Day of the Jackal* by Frederick Forsyth, Viking Press, 1971, **31**; Extract from *Touching the Void* by Joe Simpson, Vintage, 1988, **92**.

While every care has been taken to trace and acknowledge copyright, the publisher tenders their apologies for any accidental infringement where copyright has proved untraceable. They would be pleased to come to a suitable arrangement with the rightful owner in each case.

# Dictionary

## a

<b>abound</b>	<i>verb</i> exist in large numbers or amounts
<b>abundance</b>	<i>noun</i> a large quantity of something
<b>accoutrement</b>	<i>noun</i> an additional item of equipment used for an activity
<b>accurate</b>	<i>adjective</i> correct in all details; free from error
<b>adept</b>	<i>adjective</i> skilful or accomplished
<b>adjudicate</b>	<i>verb</i> to make a formal judgement on a disputed matter
<b>affluent</b>	<i>adjective</i> having an abundance of wealth
<b>aquamarine</b>	<i>noun</i> a light bluish-green colour; bluish-green gemstone
<b>aquanaut</b>	<i>noun</i> a person who swims under water using an aqualung
<b>aquarium</b>	<i>noun</i> a glass tank in which fish and other water creatures live
<b>aquatic</b>	<i>adjective</i> relating to water; growing or living in or near water
<b>aqueduct</b>	<i>noun</i> a bridge or viaduct carrying a waterway over a valley
<b>aspire</b>	<i>verb</i> to aim eagerly to achieve something
<b>assimilation</b>	<i>noun</i> integration (of components)

## b

<b>bombardment</b>	<i>noun</i> continuous attack with bombs, shells or missiles
--------------------	--

## c

<b>compatriot</b>	<i>noun</i> a person from the same country as someone else
<b>confide</b>	<i>verb</i> to impart secrets trustfully
<b>confidential</b>	<i>adjective</i> intended to be kept secret
<b>confluence</b>	<i>noun</i> a flowing or merging together, especially of rivers
<b>conform</b>	<i>verb</i> to comply with rules or laws
<b>consign</b>	<i>verb</i> to hand over formally
<b>conspire</b>	<i>verb</i> to plan secretly together
<b>contraband</b>	<i>noun</i> goods prohibited by law from being imported or exported
<b>contradict</b>	<i>verb</i> to deny or to say the opposite of what someone else has said
<b>contrast</b>	<i>verb</i> to set in opposition to show or emphasise differences; <i>noun</i> the state of being contrasted
<b>contravene</b>	<i>verb</i> to do something that a law or rule does not allow
<b>controversy</b>	<i>noun</i> prolonged public disagreement or heated discussion
<b>crave</b>	<i>verb</i> to feel a powerful desire for (something)
<b>curio</b>	<i>noun</i> a rare, unusual or intriguing object
<b>curious</b>	<i>adjective</i> eager to know or learn something

## d

<b>defiance</b>	<i>noun</i> open resistance; bold disobedience
<b>designate</b>	<i>verb</i> to mark or point out clearly
<b>dictator</b>	<i>noun</i> a ruler with total power over a country's people
<b>diction</b>	<i>noun</i> the choice of words and phrases in speech or writing
<b>diffident</b>	<i>adjective</i> lacking self-confidence
<b>disinherit</b>	<i>verb</i> to exclude someone from an inheritance
<b>doctorate</b>	<i>noun</i> the highest degree awarded by a university faculty
<b>doctrine</b>	<i>noun</i> a belief or set of beliefs that is taught
<b>document</b>	<i>noun</i> a written statement giving information or proof
<b>documentary</b>	<i>noun</i> a film or radio program about real events
<b>dystopian</b>	<i>adjective</i> as miserable and oppressive as possible

**e**

<b>edict</b>	<i>noun</i> an official order or command
<b>effete</b>	<i>adjective</i> no longer capable of effective action; worn out
<b>effluence</b>	<i>noun</i> a substance that flows out of something; liquid waste
<b>evoke</b>	<i>verb</i> to call to mind; give rise to; produce
<b>expatriate</b>	<i>noun</i> a person who lives outside their native country
<b>expire</b>	<i>verb</i> to come to an end

**f**

<b>fervent</b>	<i>adjective</i> passionate; very sincere
<b>fidelity</b>	<i>noun</i> faithfulness to a person, cause or belief
<b>fluctuate</b>	<i>verb</i> to change continually; shift back and forth
<b>fluent</b>	<i>adjective</i> flowing easily; able to use language easily and capably
<b>formal</b>	<i>adjective</i> following accepted conventions; not casual or relaxed
<b>format</b>	<i>noun</i> the appearance of a book, newspaper, etc.; a plan; an arrangement
<b>formula</b>	<i>noun</i> an established procedure; a rule to be followed

**g**

<b>gumption</b>	<i>noun</i> courage and resourcefulness
-----------------	---

**h**

<b>heir</b>	<i>noun</i> a person who inherits a deceased person's money, property or title
<b>heiress</b>	<i>noun</i> a female heir, especially to vast wealth
<b>heirloom</b>	<i>noun</i> a family possession passed down from generation to generation
<b>heredity</b>	<i>noun</i> the passing on of characteristics from parents to their offspring
<b>horoscope</b>	<i>noun</i> a forecast of a person's future using the stars
<b>hypocrisy</b>	<i>noun</i> the pretence of having higher standards than is the case

**i**

<b>indicate</b>	<i>verb</i> to point out; show
<b>indoctrinate</b>	<i>verb</i> to teach a person to uncritically accept certain beliefs
<b>infidelity</b>	<i>noun</i> unfaithfulness in marriage
<b>influx</b>	<i>noun</i> an arrival of a large number of people or things at the same time
<b>insecurity</b>	<i>noun</i> uncertainty or anxiety about oneself; lack of confidence
<b>insignia</b>	<i>noun</i> the distinguishing badges or marks of office or honour
<b>insignificant</b>	<i>adjective</i> too small or unimportant to be worth consideration
<b>inundation</b>	<i>noun</i> a flood, overflow, deluge

**l**

<b>loll</b>	<i>verb</i> to hang down in an uncontrolled way; to hang loosely
-------------	--

**m**

<b>magnanimous</b>	<i>adjective</i> great-hearted; generous
<b>magnate</b>	<i>noun</i> a person of great wealth
<b>magnificat</b>	<i>noun</i> a song of praise
<b>magnify</b>	<i>verb</i> to make larger or greater
<b>magnitude</b>	<i>noun</i> greatness of size or extent; importance
<b>malfunction</b>	<i>noun</i> a failure to function normally
<b>microscope</b>	<i>noun</i> an instrument for looking at small objects
<b>minces</b>	<i>verb</i> walks with short quick steps in a dainty manner
<b>misinform</b>	<i>verb</i> to give false or inaccurate information

**n**

<b>narcissism</b>	<i>noun</i> extreme and excessive admiration of one's own appearance
-------------------	--

**O**

<b>objection</b>	<i>noun</i> an expression or feeling of disapproval or opposition
<b>obliterate</b>	<i>verb</i> to destroy utterly; wipe out
<b>obnoxious</b>	<i>adjective</i> extremely unpleasant
<b>obscure</b>	<i>adjective</i> not clear and difficult to understand or see
<b>obsequious</b>	<i>adjective</i> attentive to an excessive degree
<b>obsolescent</b>	<i>adjective</i> going out of use
<b>obstacle</b>	<i>noun</i> a thing that blocks one's way or hinders progress
<b>obstruct</b>	<i>verb</i> to block with an obstacle; to get in the way of
<b>obtrusive</b>	<i>adjective</i> overly noticeable in an unwelcome way
<b>octagon</b>	<i>noun</i> a closed plane figure with eight sides and eight corners
<b>octahedron</b>	<i>noun</i> a solid figure with eight faces
<b>octet</b>	<i>noun</i> a group of eight performers; the first eight lines of a sonnet
<b>October</b>	<i>noun</i> the tenth month, originally the eighth month in the Roman calendar
<b>octogenarian</b>	<i>noun</i> a person who is between 80 and 89 years old
<b>octosyllabic</b>	<i>adjective</i> relating to a line of verse containing eight syllables

**P**

<b>pall</b>	<i>noun</i> a dark cloud of smoke or dust
<b>patriot</b>	<i>noun</i> a person who loves and serves their country
<b>percolate</b>	<i>verb</i> to drip through; filter
<b>percussion</b>	<i>noun</i> the hitting of one thing against another
<b>periscope</b>	<i>noun</i> an instrument for seeing around obstacles
<b>permeate</b>	<i>verb</i> to pass or spread through
<b>pernicious</b>	<i>adjective</i> having a harmful or damaging effect over time
<b>perplex</b>	<i>verb</i> to make (someone) feel completely baffled
<b>perspective</b>	<i>noun</i> a point of view or way of regarding something
<b>perspire</b>	<i>verb</i> to give out sweat through the pores of the skin
<b>perturb</b>	<i>verb</i> to disturb or worry greatly
<b>posterity</b>	<i>noun</i> all future generations of people
<b>post meridiem (p.m.)</b>	<i>adverb/adjective</i> after noon
<b>post-mortem</b>	<i>noun</i> a medical examination of a dead body
<b>postnatal</b>	<i>adjective</i> relating to the period after childbirth
<b>postpone</b>	<i>verb</i> to delay; set the date back
<b>postscript (PS)</b>	<i>noun</i> a message added at the end of a letter after the signature
<b>predicament</b>	<i>noun</i> a difficult, unpleasant or embarrassing situation
<b>procure</b>	<i>verb</i> to obtain something with care or effort
<b>proliferation</b>	<i>noun</i> a large or rapid increase in the number or amount of something
<b>provoke</b>	<i>verb</i> to stir or stimulate to action

**Q**

**quasi-** *prefix* almost but not completely the same

**R**

<b>recidivist</b>	<i>noun</i> a person who repeatedly commits the same crime
<b>redundant</b>	<i>adjective</i> no longer needed or useful
<b>rent</b>	<i>verb</i> tore (past tense of rend—to tear)
<b>repatriation</b>	<i>noun</i> the act of being sent back to your own country
<b>resign</b>	<i>verb</i> to step down; quit; give notice
<b>respiration</b>	<i>noun</i> the action of breathing
<b>revoke</b>	<i>verb</i> to withdraw, cancel or repeal

**S**

<b>scope</b>	<i>noun</i> the opportunity to use one's abilities; range or reach
<b>searing</b>	<i>adjective</i> extremely hot or intense
<b>secure</b>	<i>adjective</i> safe; free from danger or anxiety
<b>sequel</b>	<i>noun</i> a published work that continues a story
<b>signature</b>	<i>noun</i> a person's name signed by himself/herself
<b>signet</b>	<i>noun</i> a small seal used to indicate authority
<b>spiritual</b>	<i>adjective</i> relating to the soul rather than the physical body
<b>subterranean</b>	<i>adjective</i> beneath the earth's surface
<b>surround</b>	<i>verb</i> to be or go completely around (someone or something)

**T**

<b>tarmac</b>	<i>noun</i> asphalt road or airport runway
<b>telescope</b>	<i>noun</i> a device for seeing distant objects
<b>traduce</b>	<i>verb</i> to slander or speak maliciously of
<b>transpire</b>	<i>verb</i> to become known

**U**

<b>undulation</b>	<i>noun</i> a wavelike motion; a wavy form or outline
<b>uniformity</b>	<i>noun</i> the quality or stage of being the same
<b>unpatriotic</b>	<i>adjective</i> not enthusiastically supporting one's country and its ways of life

**V**

<b>vocabulary</b>	<i>noun</i> the body of words used in a particular language
<b>vocal</b>	<i>adjective</i> of or having to do with the voice
<b>vociferous</b>	<i>adjective</i> expressing feelings or opinions in a very loud or forceful way

**Focus on English 9** is a practical workbook that develops essential skills required for the Language, Literature and Literacy strands of the Australian Curriculum. Each of the twenty units focuses on an important feature of English that provides students with a meaningful context, such as a particular text type, literary technique, writing skill, genre or theme. Designed to support any English program, this workbook is ideal for both classwork and homework.

**Each unit contains:**

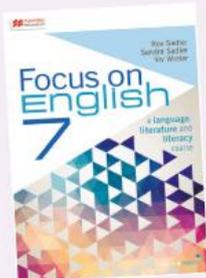
- an overview of skills or key terms related to the unit
- a diverse selection of literary, non-literary and multimodal texts for comprehension and analysis
- comprehensive coverage of the rules and conventions of grammar and punctuation
- carefully sequenced sets of language, punctuation and vocabulary exercises
- a creative writing task in every unit
- a highly visual and student-friendly approach that encourages interest and engagement.

The student workbook includes access to the interactive ebook with functionality to complete the exercises digitally.

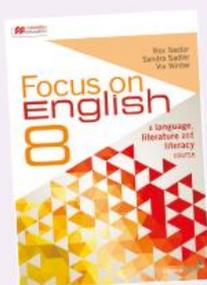
The teacher book contains the answers to all exercises in the student workbook.

# Focus on English 9

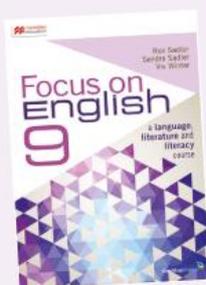
## Series titles



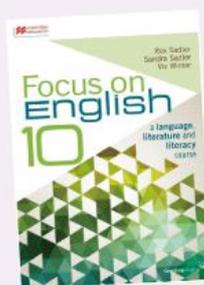
**Focus on English 7**  
978 1 4586 5041 2  
**Focus on English 7 digital-only version**  
978 1 4586 5043 6  
**Focus on English 7 Teacher Book**  
978 1 4586 5042 9



**Focus on English 8**  
978 1 4586 5049 8  
**Focus on English 8 digital-only version**  
978 1 4586 5055 9  
**Focus on English 8 Teacher Book**  
978 1 4586 5052 8



**Focus on English 9**  
978 1 4586 5050 4  
**Focus on English 9 digital-only version**  
978 1 4586 5056 6  
**Focus on English 9 Teacher Book**  
978 1 4586 5053 5



**Focus on English 10**  
978 1 4586 5051 1  
**Focus on English 10 digital-only version**  
978 1 4586 5057 3  
**Focus on English 10 Teacher Book**  
978 1 4586 5054 2



The **OneStop** solution for the future of digital learning

- interactive ebooks
- interactive activities
- teacher support



[www.onestopdigital.com.au](http://www.onestopdigital.com.au)

[www.macmillan.com.au](http://www.macmillan.com.au)

ISBN 978-1-4586-5050-4



9 781458 650504