

OXFORD

# MyEnglish

QUEENSLAND

9

Rachel Williams  
Michael Horne

OXFORD



OXFORD

MyEnglish

QUEENSLAND

9

Rachel Williams  
Michael Horne

OXFORD

**OXFORD**  
UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford.

It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trademark of Oxford University Press in the UK and in certain other countries.

Published in Australia by  
Oxford University Press  
253 Normanby Road, South Melbourne, Victoria 3205, Australia

© Rachel Williams and Michael Horne 2016

The moral rights of the author have been asserted.

First published 2016  
1st Edition

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by licence, or under terms agreed with the appropriate reprographics rights organisation. Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above. You must not circulate this work in any other form and you must impose this same condition on any acquirer.

ISBN 978 019 0306762

### **Reproduction and communication for educational purposes**

The Australian *Copyright Act 1968* (the Act) allows a maximum of one chapter or 10% of the pages of this work, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

For details of the CAL licence for educational institutions 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

Edited by Kylie Cockle and Sandra Balonyi  
Cover and internal illustrations by Kev Gahan  
Typeset by Newgen KnowledgeWorks Pvt. Ltd, Chennai, India  
Proofread by Helen Koehne  
Printed in China by Leo Paper Products Ltd

### **Disclaimer**

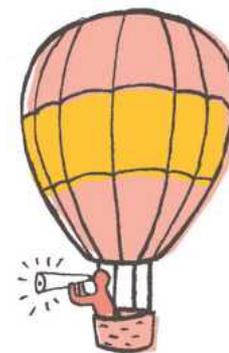
Indigenous Australians and Torres Strait Islanders are advised that this publication may include images or names of people now deceased.

*Links to third party websites are provided by Oxford in good faith and for information only.*

*Oxford disclaims any responsibility for the materials contained in any third party website referenced in this work.*



# CONTENTS



Using *Oxford MyEnglish*..... iv  
Acknowledgements ..... vi

## PART A USING WORDS 1

<b>Unit 1</b> Nouns and noun phrases..... 2	}  UPSKILL 1/2 NOUNS
<b>Unit 2</b> Nouns and nominalisation ..... 6	
<b>Unit 3</b> Verbs and tenses..... 10	}  UPSKILL 3/4 VERBS
<b>Unit 4</b> Active and passive voice ..... 14	
<b>Unit 5</b> Adverbs of manner ..... 18	}  UPSKILL 5/6 ADVERBS
<b>Unit 6</b> Adverbs of time and place ..... 22	
<b>Unit 7</b> How adjectives work..... 26	}  UPSKILL 7/8 ADJECTIVES
<b>Unit 8</b> Types of adjectives..... 30	
<b>Unit 9</b> What prepositions do..... 34	}  UPSKILL 9/10 PREPOSITIONS AND CONJUNCTIONS
<b>Unit 10</b> How conjunctions work..... 38	
Glossary recap..... 42	

## PART B ORGANISING WORDS AND IDEAS 43

<b>Unit 11</b> Punctuation review..... 44	}  UPSKILL 11/12 PUNCTUATION
<b>Unit 12</b> Quotation marks and direct speech ..... 48	
<b>Unit 13</b> Phrases and clauses ..... 52	}  UPSKILL 13/14 PHRASES AND CLAUSES
<b>Unit 14</b> Types of clauses..... 56	
<b>Unit 15</b> Subjects, objects and predicates ..... 60	}  UPSKILL 15/16 SENTENCES
<b>Unit 16</b> Errors in sentence construction ..... 64	
Glossary recap..... 68	

## PART C EXPRESSING AND SHARING IDEAS 69

<b>Unit 17</b> Paragraphs ..... 70	}  UPSKILL 17/18 TEXT COHESION
<b>Unit 18</b> Cohesive writing ..... 74	
<b>Unit 19</b> Symbolism and imagery ..... 78	}  UPSKILL 19/20 LITERARY DEVICES
<b>Unit 20</b> Analysing literary devices ..... 82	
Glossary recap..... 86	
Answers ..... 87	

## Managing mixed-ability classrooms can be challenging. You want all your students to succeed. We can help you make a difference.

*Oxford MyEnglish Queensland* is an integrated print and digital solution for students of Australian Curriculum English. Specifically developed to cater to mixed-ability classrooms, *Oxford MyEnglish* offers an engaging and accessible approach to English grammar and skills.

### It enables you to:

- access all *Oxford MyEnglish* content and resources across years 7–9 in one place
- utilise the additional content, which provides support down to year 5 and up to year 10
- select content and resources appropriate for each student in your class
- assign work and assessment and monitor student and class progress.

Workbook content is delivered in 20 highly structured units.

**UNIT 11A: PUNCTUATING SENTENCES** IN FOCUS

Punctuation marks give structure and meaning to your writing and allow readers to understand it more easily.

- A **full stop** (.) is used at the end of a sentence.
  - I'm going to the shopping centre after school.
- A **comma** (,) indicates a pause or a break in a sentence. It is also used when a new idea is introduced in a sentence.
  - My sister, who has just bought a car, is going to pick me up later.
- A comma can introduce speech and show direct speech in a sentence.
  - "I'll see you at eight o'clock tonight," said Ellen.
- Commas are also used to separate items in a list.
  - We will need to stop at the supermarket, the library and the petrol station.
- Without commas, sentences are unclear and confusing. Imagine these sentences without commas!
  - Let's eat, Grandma! I love cooking, my family and pets.
- A **question mark** (?) is used to end a sentence when a question is being asked.
  - Would you like to see a movie?
- An **exclamation mark** (!) is used at the end of a sentence to add emphasis and express a strong emotion.
  - Sounds great! I'd love to!

**YOUR TURN 11.1**

Punctuate each sentence with either a full stop, a question mark or an exclamation mark.

- 1 Can you tell me where the nearest police station is \_\_\_\_\_
- 2 There will always be next year \_\_\_\_\_
- 3 You've won a brand new car \_\_\_\_\_
- 4 The majority of the children were bored \_\_\_\_\_

44 PART B: ORGANISING WORDS AND IDEAS - PUNCTUATION UNIT 11A: PUNCTUATING SENTENCES 45

Appropriately levelled content enables students to progress with ease.

Grammar is explored in the context of topical text extracts.

**UNIT 11B: PUNCTUATING SENTENCES** IN CONTEXT

**The Hobbit**  
**J.R.R. Tolkien**

Somebody had heard a scream. It came a shiver down his back. Gollum was crouching and waiting away in the gloom, not very far off by the sound of it. He was on his island, scurrying here and there searching and seeking in vain.

"Where is it? What has it??" Bilbo heard him crying. "Lost it is, my precious, lost! Curse and crush us, my precious is lost!"

"What's the matter?" Bilbo called. "What have you lost?"

"It mustn't ask us," shrieked Gollum. "Not to business, no. Gollum! It's lost! Gollum, gollum, gollum!"

"Well so am I," cried Bilbo, "and I want to get out. And I won the game, and you promised. So come along! Come and let the out, and then go on with your looking!"

"Utterly miserable as Gollum sounded, Bilbo could not find much pity in his heart, and he had a feeling that anything Gollum wanted so much could hardly be something good."

(From *The Hobbit*, 1937, pp. 75–76)

**YOUR TURN 11.4**

Comprehension

- 1 What has Gollum lost?
- 2 Describe Gollum's emotional response to this loss. How is he feeling?
- 3 What does Bilbo want from Gollum?
- 4 What is Bilbo's opinion of the object that Gollum has lost?

46 PART B: ORGANISING WORDS AND IDEAS - PUNCTUATION UNIT 11B: PUNCTUATING SENTENCES 47

Upskill digital modules provide extra support and consolidation as necessary, including detailed video tutorials.

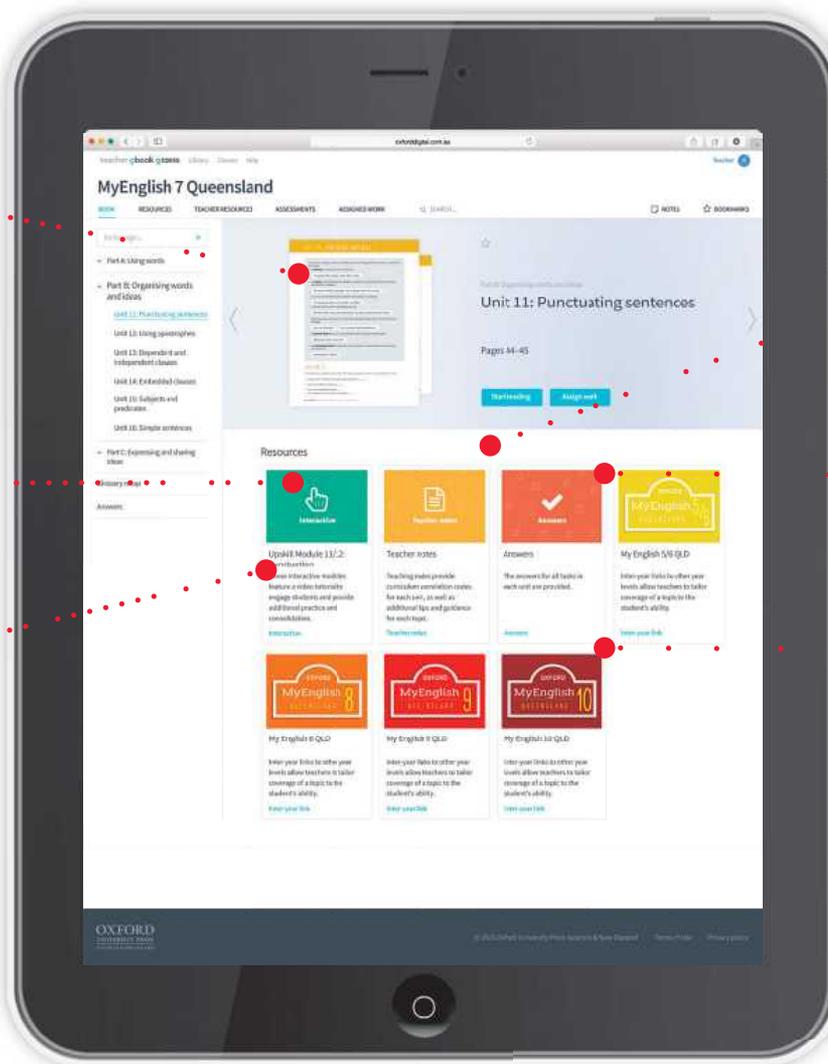
# DIFFERENTIATION SOLUTION

*Oxford MyEnglish* gives teachers and students access to an unprecedented amount of digital content, all in one place.

Comprehensive grammar and skills coverage in an accessible workbook format, as well as in a digital eBook

Interactive digital Upskill modules help students build confidence in understanding key skills.

Upskill modules include video tutorials to engage students.



Australian Curriculum codes, teaching notes and tips are provided for each unit.

Answers are provided for each unit.

Access all material for years 5–10 in the same place, with ease.



# ACKNOWLEDGEMENTS

The author and the publisher wish to thank the following copyright holders for reproduction of their material.

Alamy/Collection Christophel, 32; Extract from *The Happiest Refugee* by Anh Do, Allen & Unwin, 2010, 4, 8; Reproduced by permission of Richard Baines, 54, 58; Excerpt(s) from *The curious incident of the dog in the night-time: a novel* by Mark Haddon, © Mark Haddon, 2003, used by permission of Doubleday, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC, all rights reserved, 62, 66; Poem: 'Caged Bird' by Maya Angelou from *And Still I Rise*, Little Brown Book Group, 1986, 80; *Animal Farm* by George Orwell © George Orwell, 1945, reprinted by permission of Bill Hamilton as the Literary Executor of the Estate of the Late Sonia Bronwell Orwell, 12, 16; Extract from *The Book Thief* by Markus Zusak reprinted by permission of Pan Macmillan Australia Pty Ltd., © Markus Zusak, 2005, 36, 40; Extract from *The Fault in Our Stars* by John Green, Penguin, 2012, reprinted by permission of Penguin Australia, 20, 24; Shutterstock, 36, 72.

Every effort has been made to trace the original source of copyright material contained in this book. The publisher will be pleased to hear from copyright holders to rectify any errors or omissions.



# PART A

## USING WORDS

- Nouns
- Verbs
- Adverbs
- Adjectives
- Prepositions and conjunctions



# UNIT 1A: NOUNS AND NOUN PHRASES

Nouns are words that name things. There are **common** and **proper nouns**, and **concrete** and **abstract nouns**. When a noun is combined with other words, a **noun phrase** is formed. A noun phrase consists of a noun plus one or both of these:

- a **determiner**, which is an **article**, a personal or possessive **pronoun**, or a number that modifies the noun and gives information about ownership, number or type of noun.

an, a, the (articles)

this, that, her, their (personal/possessive pronouns)

one, two, six (numbers)

- a **modifier**, which is an **adjective**, adjectival phrase or prepositional phrase that gives more specific information about the noun.

old wardrobe, grassy pitch, easy puzzle, the girl who moved away

determiner	noun	modifier
	football	
the	football	
the	football	that I kicked

Sometimes an embedded phrase is added to a noun phrase to give extra information about the noun phrase. Such an embedded phrase is usually placed before the modifier. An embedded phrase is simply any phrase that is *embedded* in the middle of another clause or sentence.

the football that I kicked

the football, with the red stitching, that I kicked

## YOUR TURN 1.1

- 1 Identify whether each of the noun phrases (in bold) is either a noun (N), a determiner (D), a modifier (M) or an embedded phrase (E).

- a the wardrobe, which was left open, **in the bedroom** N/D/M/E
- b a grassy **pitch**, even with cracks, in the middle N/D/M/E
- c **two** easy puzzles, from the top shelf, with missing pieces N/D/M/E
- d the girl, **with the curly hair**, who moved away N/D/M/E
- e our chair, the blue one, **with the torn cover** N/D/M/E
- f his soft drink, **the red one**, with fizzy bubbles N/D/M/E

- 2 Write a different embedded phrase to include in each phrase from Your Turn 1.1, question 1. Remember, it must make sense!

- a the wardrobe, \_\_\_\_\_, in the bedroom

- b** a grassy pitch, \_\_\_\_\_, in the middle
- c** two easy puzzles, \_\_\_\_\_, with missing pieces
- d** the girl, \_\_\_\_\_, who moved away
- e** our chair, \_\_\_\_\_, with the torn cover
- f** his soft drink, \_\_\_\_\_, with fizzy bubbles

## YOUR TURN 1.2

Highlight the noun in each of the noun phrases and decide whether it is a common noun (C) or a proper noun (P). If it is a proper noun, correct it using the appropriate punctuation.

- 1** the city that I love C/P \_\_\_\_\_
- 2** the perth that I love C/P \_\_\_\_\_
- 3** an old man C/P \_\_\_\_\_
- 4** old mr macdonald C/P \_\_\_\_\_
- 5** two small birds that flew past C/P \_\_\_\_\_
- 6** two small finches that flew past C/P \_\_\_\_\_

## YOUR TURN 1.3

Highlight the determiner and underline the modifier in each of these noun phrases. An example has been done for you.

the mighty Yarra River → **the** mighty Yarra River

- 1** a boy with a good attitude
- 2** three things you should never do
- 3** an uncommon problem
- 4** the man with the toupee
- 5** a final chance

## YOUR TURN 1.4

- 1** Insert an embedded phrase into each of the noun phrases in this paragraph.

Dancing across the floor were the partners. The first pair, \_\_\_\_\_, moved as though sailing through water. The second couple in the competition, \_\_\_\_\_, were clearly the best dancers. They moved like they were a single person. The last pair, \_\_\_\_\_, aimed to impress with originality rather than grace.

- 2** Now, highlight the three noun phrases from the paragraph, with their determiner, noun, modifier and the embedded phrase that you added.

## The Happiest Refugee

### Anh Do

I played basketball for a while at school. The best way to describe my teammates was by their shoes: three Reebok Pumps, four Air Jordans, and a Nike Max Lite. My shoes were called 'Kind Lion'—someone at the Chinese factory must have stuffed up the translation. My mother bought them from an Asian grocery store in Bankstown for \$15. They featured a lion running across the sides and were made of plastic and vinyl.

The vinyl didn't breathe and the shoes made my feet smell like three-day-old road kill that had been hit while eating parmesan cheese. However, I soon learned that if you played well enough, the other kids would lay off your badly named shoes, and so I decided to practise every day.

We bought a second-hand basketball ring and I bolted it onto the side of the house and shot hoops with Khoa. I'd never put so much practice into a sport, but I had a very good incentive. The school had an endorsement deal with the local sports shop: if any kid reached thirty points in a game, they won a new pair of shoes.

Throughout a whole season there might be only two or three kids who got there. At our level, the whole team together would usually reach only thirty or forty points in total. I was an A's player in the under-13s, playing with hotshots who were really good. While I was scoring the occasional basket, I was never going to get anywhere near thirty. So at the start of the under 14s I deliberately played as bad as possible, skipped training sessions, ate pizza just before games, shot poorly and played lazy in defence. Within a couple of weeks, I had successfully been promoted (at least in my mind) into the Ds.

(Allen and Unwin, 2010, p. 86)

## YOUR TURN 1.5

### Comprehension

1 What brand were Do's basketball shoes?

---

2 How much did they cost Do's mother?

---

3 How many players wore Air Jordans?

---

4 Why did Do decide to practise basketball?

---

5 What was the prize for any player who reached thirty points in a game?

---

6 Why did Do try to get demoted to the D team?

---



---

## Context

7 Highlight all of the proper nouns in the extract in one colour and all of the common nouns in another colour.

8 Highlight the determiner and underline the modifier in each of these noun phrases from the extract.

a a lion running across the sides

b three-day-old road kill that had been hit while eating parmesan cheese

c your badly named shoes

d a new pair of shoes

9 Why are the types of shoes worn by Do's teammates capitalised?

---



---

10 What does Do's strategy of trying to get demoted into the D team tell you about his character?

---



---



---

11 Choose two other nouns that could replace the nouns in these noun phrases. Try to keep the meaning of the extract the same.

a an Asian grocery store \_\_\_\_\_

b a very good incentive \_\_\_\_\_

c the local sports shop \_\_\_\_\_

d an endorsement deal \_\_\_\_\_

# NOUNS



# UNIT 2A: NOUNS AND NOMINALISATION

Concrete nouns name physical things that you can see, touch, smell or taste. They are quite simple to identify and use. Abstract nouns are more complex because they name qualities, feelings or ideas. Use them to discuss ideas, concepts and qualities. Some nouns can be either abstract or concrete, depending on the context.

This is the product of my work. (abstract)

Here is my work. (concrete)

In the first example, 'work' is a synonym for effort or attempt. In the second, it is a concrete thing that is the *product* of that effort.

The process of turning verbs, adjectives or **adverbs** into abstract nouns and noun phrases is called **nominalisation**. It helps to make your writing tighter and allows you to avoid using unnecessary words.

I presented my research at the conference, and everyone was pleased.

The presentation of my research at the conference pleased everyone.

In the examples, 'presented' is a verb, something the subject did. When nominalised, it becomes 'presentation'.

## YOUR TURN 2.1

- 1 Highlight the concrete noun: dismay, euphoria, decision, border.
- 2 Highlight the abstract noun: dessert, capital, cleverness, jury
- 3 Is the bold word an abstract (A) or a concrete noun (C)? Highlight your answer.
  - a Today I did a lot of **work**. A/C
  - b 'Show me your **work**, please,' said Mrs Singh. A/C
  - c The sound of **laughter** filled the room. A/C
  - d He was filled with **laughter**. A/C
  - e We were pleased with the **result**. A/C
  - f The tower collapsed as a **result**. A/C

## YOUR TURN 2.2

- 1 Decide whether each of these is a verb (V) or an adjective (A), and then change each one into an abstract noun by nominalising it.
  - a humorous V/A \_\_\_\_\_
  - b distant V/A \_\_\_\_\_
  - c believe V/A \_\_\_\_\_
  - d determined V/A \_\_\_\_\_

- e** proud V/A \_\_\_\_\_ **g** free V/A \_\_\_\_\_  
**f** intelligent V/A \_\_\_\_\_

**2** Highlight the noun in each of the sentences and then note whether it is abstract (A) or concrete (C).

- a** Can you believe that woman's bravery? \_\_\_\_\_  
**b** I was in awe of the devastation. \_\_\_\_\_  
**c** The rubble was everywhere. \_\_\_\_\_  
**d** Trapped and tied, they were deprived of liberty. \_\_\_\_\_  
**e** Their escape was ingenious. \_\_\_\_\_  
**f** All together there were eight builders. \_\_\_\_\_

## YOUR TURN 2.3

Write two sentences containing each word in the list. Use each one once as an abstract noun and once as a concrete noun:

art heart jump

---

---

---

---

---

---

---

---

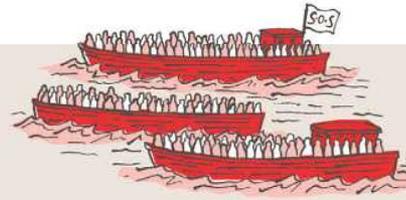
## YOUR TURN 2.4

Synonyms are words that share a similar meaning. Write down two synonyms for each of these abstract nouns and then use one of your choices in a sentence.

- 1** joy \_\_\_\_\_  
 \_\_\_\_\_
- 2** severity \_\_\_\_\_  
 \_\_\_\_\_
- 3** relief \_\_\_\_\_  
 \_\_\_\_\_

## The Happiest Refugee

Anh Do



All through my primary school years I had a thick Vietnamese accent: 'Fifteen minat twell equal tree'. Even though my English was getting better year by year, it was still definitely not as good as an Aussie kid's. It didn't seem to matter too much as I did well enough academically and socially, becoming a candidate for school captain at the end of Year 5.

There were four class captains in the running to become the big head honcho school captain. It was a very big deal, and the four of us were to make a speech in front of the whole school at the next assembly, to tell everyone why we were the best candidate for the job. The teacher pulled us aside and told us that it was okay to get help from our parents to write this speech, as it was such a big deal. I went home and said to Mum and Dad, 'You have to help me write a speech to become school captain'.

'Six! Anh needs your help to write his speech.'

Uncle Six had done a couple of years of school in Australia, and at the time he was the best at English in our whole household, but this didn't mean he was any good. Together we wrote my speech and on the day of the assembly I was ready to wow the school armed with a migrant's second-year English speech.

That morning I was first to speak.

'Hello School Peoples! 'I am Anh.'

I could hear a few snickers from the other classes, but I was determined to go on.

(Allen and Unwin, 2010, p. 45)

## YOUR TURN 2.5

### Comprehension

1 To whom does Do compare his English skills?

---

2 At the end of Year 5, what position does Do become a candidate for?

---

3 How many other students are also in the running?

---

4 Why does the teacher pull the candidates aside?

---

5 Why do Do's parents ask Uncle Six to help Do write his speech?

---



---

## Context

6 Highlight all of the abstract nouns in the extract in one colour. Highlight all of the concrete nouns in a different colour.

7 What does Do mean when he writes that he had a 'thick Vietnamese accent'?

---



---

8 What does the example that Do gives of his accent actually tell us?

---



---

9 Is 'accent' an abstract noun or a concrete noun?

---

10 Do uses the nouns 'candidate', 'captains' and 'head honcho' in the extract. What do these suggest about his progress at primary school?

---



---

11 How does the noun 'snickers' indicate what the other students think of Do's speech?

---



---



---

12 What does the fact that it is only 'the other classes' that snicker tell the reader?

---



---



---

13 Nominalise the phrase 'I was determined to go on', turning the adjective 'determined' into an abstract noun.

---



# UNIT 3A: VERBS AND TENSES

Verbs show action or states of being. The **tense** of a verb shows whether the action or state of being:

- takes place in the past, present or future (simple tense)
- takes place before another action (perfect tense)
- was, is, or will be continuing (continuous tense).

## Helping verbs and participles

The perfect and continuous tenses are formed with a helping (auxiliary) verb and a present or past participle. A **participle** cannot be used on its own. It must be used with a **helping verb**.

- The perfect tense uses a form of 'have' as its helping verb plus a past participle.
- The continuous tense uses a form of 'be' plus a present participle of the verb.

A regular present participle has an -ing ending; and a regular past participle has an -ed ending. Irregular past participles have varied spellings.

<b>Simple past</b> I <u>walked</u> the dog.	<b>Simple present</b> I <u>walk</u> the dog.	<b>Simple future</b> I <u>will walk</u> the dog.
<b>Past perfect</b> I <u>had walked</u> the dog. 'had' is the helping verb; 'walked' is the past participle	<b>Present perfect</b> I <u>have walked</u> the dog. 'have' is the helping verb; 'walked' is the past participle	<b>Future perfect</b> I <u>will have walked</u> . 'will' and 'have' are the helping verbs; 'walked' is the past participle
<b>Past continuous</b> I <u>was walking</u> the dog. 'was' is the helping verb; 'walking' is the present participle	<b>Present continuous</b> I <u>am walking</u> the dog. 'am' is the helping verb; 'walking' is the present participle	<b>Future continuous</b> I <u>will be walking</u> the dog. 'will' and 'be' are the helping verbs; 'walking' is the present participle

## YOUR TURN 3.1

1 Are the bold verbs in simple, perfect or continuous tense?

a We **believed** that it would be okay.

\_\_\_\_\_

b I **had thought** I would do well.

\_\_\_\_\_

c The girls **ran** away quickly.

\_\_\_\_\_

d Ethan **had felt** so happy with his performance.

\_\_\_\_\_

e The class **will have achieved** so much by then.

\_\_\_\_\_

f The table **crashed** to the floor.

\_\_\_\_\_

g The bike **was rolling** along the road.

\_\_\_\_\_

2 Underline the helping verb/s and highlight the participle.

- |                   |                    |
|-------------------|--------------------|
| a will knit       | e will have jumped |
| b was talking     | f was thinking     |
| c will be skating | g will care        |
| d had thought     | h have wanted      |

## YOUR TURN 3.2

Complete the table, filling the gaps with simple, perfect or continuous tense versions of the same sentence.

Simple tense	Perfect tense	Continuous tense
I ran.	I have run.	
I think.		I am thinking.
I will grow.		
	I will have slept.	
		I was gardening.

## YOUR TURN 3.3

1 Keep the sentences in the continuous tense but change them from past to future.

- a They were jumping up and down.

---

- b Jerome was refining his ideas.

---

- c The pair were dancing well together.

---

- d Outside the window, the sun was coming up.

---

2 Keep the sentences in the perfect tense but change them from present to past.

- a They have finished washing up.

---

- b The students have completed all of their tests.

---

- c Jazmine has given up on learning the piano.

---

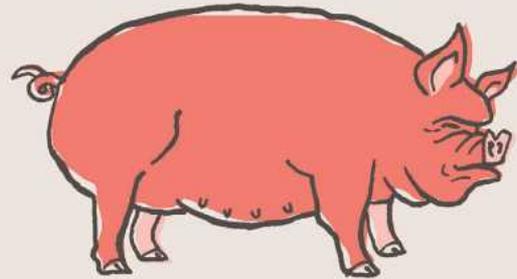
- d Careful calibration has removed the errors.

---

## Animal Farm

George Orwell

At one end of the big barn, on a sort of raised platform, Major was already ensconced on his bed of straw, under a lantern which hung from a beam. He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his rushes had never been cut. Before long the other animals began to arrive and make themselves comfortable after their different fashions. First came the three dogs, Bluebell, Jessie and Pincher, and then the pigs, who settled down in the straw immediately in front of the platform. The hens perched themselves on the window-sills, the pigeons fluttered up to the rafters, the sheep and cows lay down behind the pigs and began to chew the cud. The two cart-horses, Boxer and Clover, came in together, walking very slowly and setting down their vast hairy hoofs with great care lest there should be some small animal concealed in the straw. Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal. Boxer was an enormous beast, nearly eighteen hands high, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a somewhat stupid appearance, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work.



(Penguin, 2008, pp. 1-2)

### YOUR TURN 3.4

#### Comprehension

1 What type of animal is Major?

---

2 Who sat immediately in front of the platform?

---

3 What are the names of the dogs?

---

4 Why did Boxer and Clover walk with 'great care'?

---

---

5 How high was Boxer?

---

6 What did the white strip down Boxer's nose suggest about him?

---

7 Why was Boxer respected?

---

## Context

8 Each of these verbs appears in the extract. Decide whether each is in the simple, perfect or continuous tense.

a hung \_\_\_\_\_ e perched \_\_\_\_\_

b grown \_\_\_\_\_ f came in \_\_\_\_\_

c cut \_\_\_\_\_ g gave \_\_\_\_\_

d arrive \_\_\_\_\_ h respected \_\_\_\_\_

9 In the extract, what suggests that Major might be in charge of the other animals?

---



---



---

10 Below are three subject and verb pairs from the extract. Write down why each verb is appropriate for that animal.

a The hens perched \_\_\_\_\_

b the pigs ... settled down \_\_\_\_\_

c the sheep and cows lay down \_\_\_\_\_

11 This phrase from the extract describes the way that the two horses moved into the barn: 'The two cart-horses, Boxer and Clover, came in together, walking very slowly and setting down their vast hairy hoofs with great care ...'

a Why do you think the horses 'came in together'? What connection does this have to them being 'cart-horses'?

---



---

b Why do you think that Orwell chose the simple verbs 'walking' and 'setting down' to describe their movements? How are they appropriate verbs for the animals described, and for where they are?

---



---



---



---



# UNIT 4A: ACTIVE AND PASSIVE VOICE

All verbs have a tense, which indicates when an action takes place: in the past, in the present or in the future. Verbs also have a **voice**, which tells us whether the subject does the action or whether the action is done to the subject.

- A sentence is in the active voice when the subject is 'doing' the action of the verb.
- A sentence is in the passive voice when the subject does not perform the action of the verb. It has the action 'done' to it. A passive verb is a form of the helping verb 'be' plus the past participle of the main verb.

The teacher teaches the class.

The class is taught by the teacher.

Howie kicks the football through the goals.

The football is kicked by Howie through the goals.

Notice how the form of the verb changes when the sentence changes from active to passive voice. The sentences are all in the present tense, but 'teaches' becomes 'is taught', and 'kicks' becomes 'is kicked'.

Active voice is more direct. Passive voice is useful when the focus is on the outcome and not the thing or person doing the action.

## YOUR TURN 4.1

Note whether these sentences are in the active voice or the passive voice.

- 1 Jeremy clung to the ledge with all his strength. \_\_\_\_\_
- 2 The wind blew sand into Jeremy's face. \_\_\_\_\_
- 3 The clay and rock were crumbled by his tight grip. \_\_\_\_\_
- 4 Jeremy's foot stuck fast to the rock-face. \_\_\_\_\_
- 5 The rocks below were washed by the waves. \_\_\_\_\_
- 6 The rescue helicopter hovered into sight. \_\_\_\_\_
- 7 The rope was lowered down from the chopper. \_\_\_\_\_
- 8 Jeremy wrapped the harness around his waist. \_\_\_\_\_

## YOUR TURN 4.2

- 1 Turn these sentences into the passive voice. An example has been done for you.

The prime minister made a mistake. → A mistake was made by the prime minister.

**a** The journalist leaked their source.

---

**b** He hit the cricket ball through the window.

---

**c** The two students copied each other's work.

---

**d** They betrayed their friend's secret to the others.

---

**e** The shop assistant stole money from the till.

---

**f** Channy accidentally threw out her husband's winning ticket.

---

**2** Writing in the passive voice can remove the focus from someone doing the wrong thing. Remove the object from each of the passive voice sentences you wrote in question 1, to hide who did the wrong thing. An example has been done for you.

A mistake was made by the prime minister. → A mistake was made.

**a** \_\_\_\_\_

**b** \_\_\_\_\_

**c** \_\_\_\_\_

**d** \_\_\_\_\_

**e** \_\_\_\_\_

**f** \_\_\_\_\_

## YOUR TURN 4.3

Insert an appropriate verb phrase into each sentence to ensure it is in the passive voice.

**1** The tulips \_\_\_\_\_ by the gardener.

**2** That tree \_\_\_\_\_ with a chainsaw.

**3** The grass \_\_\_\_\_.

**4** The soil in the garden bed \_\_\_\_\_ with a shovel.

**5** Our new lawn \_\_\_\_\_ by a turf-layer.

**6** The sun \_\_\_\_\_ by the flowers in the morning.

**7** The zucchinis \_\_\_\_\_ too early.

## Animal Farm

George Orwell

In January there came bitterly hard weather. The earth was like iron, and nothing could be done in the fields. Many meetings were held in the big barn, and the pigs occupied themselves with planning out the work of the coming season. It had come to be accepted that the pigs, who were manifestly cleverer than the other animals, should decide all questions of farm policy, though their decisions had to be ratified by a majority vote. This arrangement would have worked well enough if it had not been for the disputes between Snowball and Napoleon. These two disagreed at every point where disagreement was possible. If one of them suggested sowing a bigger acreage with barley, the other was certain to demand a bigger acreage of oats, and if one of them said that such and such a field was just right for cabbages, the other would declare that it was useless for anything except roots. Each had his own following, and there were some violent debates. At the Meetings Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times. He was especially successful with the sheep. Of late the sheep had taken to bleating 'Four legs good, two legs bad' both in and out of season, and they often interrupted the Meeting with this. It was noticed that they were especially liable to break into 'Four legs good, two legs bad' at crucial moments in Snowball's speeches. Snowball had made a close study of some back numbers of the *Farmer and Stockbreeder* which he had found in the farmhouse, and was full of plans for innovations and improvements. He talked learnedly about field drains, silage, and basic slag, and had worked out a complicated scheme for all the animals to drop their dung directly in the fields, at a different spot every day, to save the labour of cartage. Napoleon produced no schemes of his own, but said quietly that Snowball's would come to nothing, and seemed to be biding his time. But of all their controversies, none was so bitter as the one that took place over the windmill.

(Penguin, 2008, pp. 31-2)

### YOUR TURN 4.4

#### Comprehension

1 Why was the earth 'like iron'?

---

2 Why were the pigs in charge of 'planning out the work of the coming season'?

---

---

3 How did Snowball win over the majority at most of the meetings?

---

4 What does it mean that Napoleon was 'especially successful with the sheep'?

---



---



---

5 Where does Snowball get his ideas for farm improvement from?

---



---

## Context

6 Highlight whether these clauses and sentences from the extract are in the active (AV) or passive voice (PV).

- |   |   |       |
|---|---|-------|
| a | The earth was like iron ...   | AV/PV |
| b | These two disagreed at every point where disagreement was possible.   | AV/PV |
| c | Snowball often won over the majority by his brilliant speeches.   | AV/PV |
| d | Napoleon was better at canvassing support ...   | AV/PV |
| e | It was noticed that they were especially liable to break into 'Four legs good, two legs bad' at crucial moments ... | AV/PV |
| f | He talked learnedly about field drains ...  | AV/PV |

7 Study this sentence from the extract: 'It was noticed that they were especially liable to break into "Four legs good, two legs bad" at crucial moments in Snowball's speeches'.

- a Why do you think Orwell used the passive voice in this sentence about Napoleon's influence over the sheep?

---



---



---

- b Who do you think did the noticing? Give a reason for your answer.

---



---



---



# UNIT 5A: ADVERBS OF MANNER

**Adverbs of manner** are words that show *how* something is done, modifying other verbs, adjectives, other adverbs or a whole sentence.

Georgia rode the horse expertly. ('Expertly' modifies the verb 'rode' to tell *how* she rode.)

## Position of adverbs in a sentence

Adverbs are usually placed in a particular position within a sentence, depending on what they are modifying.

- When modifying a verb or **verb phrase**, the adverb is usually placed after the verb or verb phrase.

Dao collected his essay quickly.

We ran swiftly.

- When modifying an adjective, the adverb is usually placed before the adjective.

They were absolutely silent.

Jennifer is particularly careful.

- When modifying a whole clause or sentence, the adverb is placed at the very beginning of the clause or sentence.

This structure is useful for showing a view or evaluation of the clause. This is sometimes called an evaluation adverb.

Quietly, the detective snuck up on his target.

Sadly, they couldn't make it to the wedding.

## YOUR TURN 5.1

Choose an appropriate adverb of manner to use in each sentence.

- 1 They set out \_\_\_\_\_ for the top of the mountain.
- 2 The hill rose \_\_\_\_\_ in front of them.
- 3 \_\_\_\_\_, four of the climbers were forced to turn back.
- 4 But the other three \_\_\_\_\_ made it to the top.
- 5 On the way down, they talked \_\_\_\_\_ about their adventure.

## YOUR TURN 5.2

- 1 Highlight the adverb in each sentence.
  - a Excitedly, we unpacked the boxes of games.
  - b We grouped the cards together slowly, and then began to play.
  - c We were totally absorbed in the game we played.
  - d Khalid played his last and winning card triumphantly.
  - e Dejectedly, the rest of us packed everything up.
  
- 2 Identify what the adverb is modifying. Then state if it is a verb, an adjective, or a whole clause.
  - a \_\_\_\_\_
  - b \_\_\_\_\_
  - c \_\_\_\_\_
  - d \_\_\_\_\_
  - e \_\_\_\_\_

## YOUR TURN 5.3

- 1 Highlight the adverbs of manner in this list.

usual	different	uncertainly	disapprove	castigate
disrupt	accusingly	discordant	designation	dryly
probably	disgracefully	manipulate	wantonly	fitfully

- 2 Now write three sentences, each one containing an adverb of manner.

- a \_\_\_\_\_  
\_\_\_\_\_
  
- b \_\_\_\_\_  
\_\_\_\_\_
  
- c \_\_\_\_\_  
\_\_\_\_\_

## The Fault in Our Stars

**John Green**

I felt a bodily sovereignty that I can't really describe except to say that when I was a kid I used to have a really heavy backpack that I carried everywhere with all my books in it, and if I walked around with the backpack for long enough, when I took it off I felt like I was floating.

After about ten seconds, my lungs felt like they were folding in upon themselves like flowers at dusk. I sat down on a gray bench just past the machine and tried to catch my breath, my cough a rattling drizzle, and I felt pretty miserable until I got the cannula back into place.

Even then, it hurt. The pain was always there, pulling me inside of myself, demanding to be felt. It always felt like I was waking up from the pain when something in the world outside of me suddenly required my comment or attention. Mom was looking at me, concerned. She'd just said something. What had she just said? Then I remembered. She'd asked what was wrong.

'Nothing,' I said.

'Amsterdam!' she half shouted.

I smiled. 'Amsterdam,' I answered. She reached her hand down to me and pulled me up.

We got to the gate an hour before our scheduled boarding time.

'Mrs. Lancaster, you are an impressively punctual person,' Augustus said as he sat down next to me in the mostly empty gate area.

'Well, it helps that I am not technically very busy,' she said.

'You're plenty busy,' I told her, although it occurred to me that Mom's business was mostly me. There was also the business of being married to my dad – he was kind of clueless about, like, banking and hiring plumbers and cooking and doing things other than working for Morris Property, Inc. – but it was mostly me. Her primary reason for living and my primary reason for living were awfully entangled.

(Penguin, 2012, pp. 141–3.)

### YOUR TURN 5.4

#### Comprehension

1 How does the narrator (Hazel) describe the feeling of taking off a heavy backpack when she was young?

---

2 Why does Hazel's mother ask her what is wrong?

---

---

3 Where are Hazel, her mother and Augustus going?

---

4 What does Hazel say her father is 'kind of clueless' about?

---

5 What do you think Hazel means when she says, 'Her primary reason for living and my primary reason for living were awfully entangled'?

---



---

## Context

6 Highlight all of the adverbs and adverbial phrases (more than one word acting as an adverb) of manner in the extract.

7 What does the adverb 'really' modify in the opening line?

---

8 Which word is the adverb in the phrase 'really heavy backpack'? What are the other two words?

---

9 What does Hazel's use of the adverb 'pretty' to describe how miserable she feels tell the reader about her character? Would she only be feeling 'pretty miserable' or is this an understatement?

---



---

10 Hazel writes that her mum's 'primary reason for living and my primary reason for living were awfully entangled'.

a What are the two meanings of the adverb 'awfully'?

---



---

b How are they both appropriate here – given that Hazel is very sick?

---



---



---



# UNIT 6A: ADVERBS OF TIME AND PLACE

**Adverbs of time** give information about *when* something is done. These adverbs can express when an action happened, how frequently it happens, how long it goes for, or whether the action is complete.

We knew that the rain would pass in a while. (adverb of time)

Adverbs of time are usually positioned at the end or the beginning of a sentence; if the sentence is very short, the adverb is placed at the end of the sentence.

They will come tomorrow.

**Adverbs of place** tell us *where* something is done. These adverbs are like prepositions, in that they show where something is done or the direction it is headed. However, an adverb of place doesn't need an object whereas a preposition does. Adverbs of place are normally placed at the end of a sentence.

He built his toy tower upstairs. (adverb of place)

I left my car outside.

You can sit anywhere.

## YOUR TURN 6.1

Indicate whether the adverb in bold is an adverb of time (AT) or an adverb of place (AP).

- 1 Caitlyn jumped **higher** than she thought she would. AT/AP
- 2 The chickens ran **inside** to their coop. AT/AP
- 3 **In a year** we'll have saved enough. AT/AP
- 4 She walked **beside** him. AT/AP
- 5 Will you climb **up** there? AT/AP
- 6 Yes, we come here quite **frequently**. AT/AP

## YOUR TURN 6.2

- 1 Add an adverb of time to each sentence to indicate the aspect suggested in brackets.
  - a They got home \_\_\_\_\_ (when)
  - b Theo \_\_\_\_\_ completes his work on time. (frequency)
  - c We are just staying \_\_\_\_\_ at the holiday house. (duration)
  - d My dad is \_\_\_\_\_ working on his yacht. (progress)

- e The jars have been on the shelves \_\_\_\_\_. (duration)
- f We \_\_\_\_\_ miss one of these events! (frequency)
- 2 Add an adverb of place to each of these sentences.
- a The police wouldn't let us \_\_\_\_\_.
- b We will play with the footy \_\_\_\_\_.
- c Well, it must be \_\_\_\_\_; we'll find it eventually.
- d No, I mean the ones \_\_\_\_\_.
- e If you could just put it \_\_\_\_\_ please.
- f I think it looks better \_\_\_\_\_.

## YOUR TURN 6.3

In these sentences, the adverb of time conveys whether the action is completed or not. Highlight whether the action is completed (C) or not completed (NC).

- |   |      |
|---|------|
| 1 Last Sunday we went to the lake for a bike ride.    | C/NC |
| 2 This Sunday we will go to the park for a bike ride. | C/NC |
| 3 We will keep watering them for the time being.      | C/NC |
| 4 When I was born there was a full moon.              | C/NC |
| 5 My whole extended family was here last Christmas.   | C/NC |
| 6 Presently we're renovating the bathroom.            | C/NC |
| 7 Soon we'll know our exam results.                   | C/NC |

## YOUR TURN 6.4

For each of these sentences, write down whether the bold word is an adverb of place or a preposition.

- 1 All of the children lined up **against** the wall. \_\_\_\_\_
- 2 I asked him to please come **here**. \_\_\_\_\_
- 3 We threw it **into** the fence. \_\_\_\_\_
- 4 They are playing **outside**. \_\_\_\_\_
- 5 The girls scrambled **over** the seats and ran away. \_\_\_\_\_
- 6 The sailors went **below** to sleep. \_\_\_\_\_
- 7 The wires dangled **overhead** dangerously. \_\_\_\_\_

## The Fault in Our Stars

**John Green**

Late in the winter of my seventeenth year, my mother decided I was depressed, presumably because I rarely left the house, spent quite a lot of time in bed, read the same book over and over, ate infrequently, and devoted quite a bit of my abundant free time to thinking about death.

Whenever you read a cancer booklet or website or whatever, they always list depression among the side effects of cancer. But, in fact, depression is not a side effect of cancer. Depression is a side effect of dying. (Cancer is also a side effect of dying. Almost everything is, really.) But my mom believed I required treatment, so she took me to see my Regular Doctor Jim, who agreed that I was veritably swimming in a paralyzing and totally clinical depression, and that therefore my meds should be adjusted and also I should attend a weekly Support Group.

This Support Group featured a rotating cast of characters in various states of tumor-driven unwellness. Why did the cast rotate? A side effect of dying.

The Support Group, of course, was depressing as hell. It met every Wednesday in the basement of a stone-walled Episcopal church shaped like a cross. We all sat in a circle right in the middle of the cross, where the two boards would have met, where the heart of Jesus would have been.

(Penguin, 2012, pp. 3–4)



### YOUR TURN 6.5

#### Comprehension

1 What did Hazel's mother decide late in the winter of Hazel's seventeenth year?

---

2 What led her to this conclusion?

---

---

3 What treatments does Hazel's doctor prescribe for her depression?

---

---

4 What was the 'Support Group' like, according to Hazel?

---

5 Where did the support group meet?

---

6 How would you describe Hazel's tone as a narrator? List three adjectives to describe her tone and style.

---

## Context

7 Highlight all of the adverbs of time and place in the article.

8 Why is it ironic that Hazel would describe the support group as 'depressing as hell'?

---



---

9 Hazel's mother decides Hazel is depressed 'Late in the winter of [her] seventeenth year'.

a What is the adverb of time in this phrase?

---

b Why might the author have chosen this particular time of year? How might it be metaphorical?

---



---

10 Hazel suggests that her mother thinks she's depressed 'presumably because I rarely left the house, spent quite a lot of time in bed'.

a What is the adverb of time in this phrase?

---

b What is the adverb of place/preposition in this phrase?

---

c Do these adverbs suggest that Hazel might be depressed? Do you agree with Hazel's mother?

---



---

11 Suggest three adverbs of time that could be used in the gaps in this passage from the extract. Choose adverbs that maintain Hazel's cynical and self-deprecating tone.

But my mom believed I required treatment \_\_\_\_\_, so she took me to see my Regular Doctor Jim, who \_\_\_\_\_ agreed that I was veritably swimming in a paralyzing and totally clinical depression, and that therefore my meds should be adjusted and also I should attend \_\_\_\_\_ a weekly Support Group.



# UNIT 7A: HOW ADJECTIVES WORK

Adjectives provide more information about the noun or pronoun that they describe, and help to create a more specific image or sense of what is being described. Adjectives colour your writing and help to create the **mood** and **tone** of your work.

Adjectives can be single words, which are usually placed before the noun or pronoun they describe.

cold weather, crackling fire, comfortable chair, warming tea

Adjectives can also be more than one word. These are called **adjectival phrases** and act in the same way as an adjective. Adjectival phrases can be used before, in the middle of, or after the noun they describe.

Adjectival phrases are usually made up of one of these:

- adverb + adjective + noun or pronoun

happily crackling fire

- more than one adjective + noun or pronoun

cold, grey weather

- a short phrase acting as an adjective (often hyphenated) + noun or pronoun

not-too-hot tea

## YOUR TURN 7.1

- 1 Highlight the adjective in each sentence. Some sentences have more than one.
  - a The siren sounded before the big match started.
  - b The two teams took their positions; both looked keen and energetic.
  - c A quick passage of play led to the first basket.
  - d The tip-off was dominated by one tall player.
- 2 Highlight the adjectival phrase in each sentence.
  - a After the short but restorative half-time break, the trailing team came out strong.
  - b On-the-spot rebounds helped them make up the difference.
  - c With only ten minutes to go, the must-win match was tied.
  - d By this stage the players were tired, lethargic, but striving for a win.

## YOUR TURN 7.2

Insert an extra adjective or adverb into each space to create an adjectival phrase.

- 1 At the end of summer, the garden looked \_\_\_\_\_ brittle.
- 2 The lawn was \_\_\_\_\_ brown, and basically non-existent.
- 3 But at least we'd had enough water for the \_\_\_\_\_ fruit trees.
- 4 As the weather cooled, we started to plan for the \_\_\_\_\_ drought-proof garden.
- 5 Our new water tank is an \_\_\_\_\_ perfect solution for next year.
- 6 The colour matches the house perfectly, and it looks \_\_\_\_\_ suitable.

## YOUR TURN 7.3

- 1 Match the adjectival phrase in the left column with an appropriate noun from the right column. Write the correct number and letter in the middle column. An example has been done for you.

1	particularly damp	1E	A doughnut
2	cold and dismal		B approval
3	calm, assured		C manoeuvre
4	carefully crafted		D quilt
5	keenly sought		E clothes
6	deftly executed		F holiday
7	curiously different		G hat
8	cautious, methodical		H weather
9	doughy, springy		I detective
10	thoroughly deserved		J policewoman

adjectives

- 2 Now use two of the adjectival phrase/noun pairs in sentences.

a \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

b \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# UNIT 7B: HOW ADJECTIVES WORK

## REVIEW: *THE HUNGER GAMES* SERIES

katnissfan3

The first novel in *The Hunger Games* trilogy is set in a brutal world in which children are horrifically and mercilessly pitted against each other in the televised gladiatorial battles known as the Hunger Games. Yet it is through its disturbing premise and shocking violence, that *The Hunger Games* has earned its status as one of the most popular book series of the 21st century.

The terrifying yet recognisable concept behind the breakthrough hit came to author Suzanne Collins while she was watching television one night. An exhausted Collins was flicking between a reality television program and devastating news coverage of a real war when the two ideas blurred together.

Following the always-selfless protagonist Katniss Everdeen through her numerous trials in the Hunger Games, Collins writes the story in a way that includes the reader in the thrills and spectacle of the post-apocalyptic world. Her development of such an engaging plot propels the reader through the book, hungry for more. We experience the intense anxiety, comradery and heartache within the tournament's arena thanks to a masterful use of light and shade throughout the story, it's no wonder fans of *The Hunger Games* are quick to consume the entire trilogy. It should be essential reading for all young people and adults alike.

## YOUR TURN 7.4

### Comprehension

- 1 According to the reviewer, katnissfan3, what earns *The Hunger Games* its status as one of the most popular book series of the 21st century?

---

---

- 2 Where did the author of *The Hunger Games* get her main idea for the book?

---

---

- 3 In what type of world is *The Hunger Games* set?

---

---

- 4 What aspects of the tournament's arena does the reader experience?

---

---

## Context

- 5 Highlight all of the single adjectives in the review in one colour, and all of the adjectival phrases in another.
- 6 Consider the adjectives in this sentence: 'The first novel in *The Hunger Games* trilogy is set in a brutal world in which children are horrifically and mercilessly pitted against each other in the televised gladiatorial battles known as the Hunger Games'. What nouns do each of the adjectives apply to?
- a brutal \_\_\_\_\_
- b televised \_\_\_\_\_
- c gladiatorial \_\_\_\_\_
- 7 What effect do the adjective and noun pairs in question 6 have when read together? What does the reviewer think of the Hunger Games as televised entertainment?

---



---

- 8 Choose an alternative adjectival phrase that could be used in place of the adjectives in bold. Choose a phrase that keeps the meaning similar. An example has been done for you.

the **terrifying** concept → the **edge-of-your-seat** concept

- a An **exhausted** Collins \_\_\_\_\_
- b **masterful** use of light and shade \_\_\_\_\_
- c **essential** reading \_\_\_\_\_
- 9 Using at least two adjectives and two adjectival phrases, write a summary of the reasons that katnissfan3 likes *The Hunger Games*. What does she see as its real strengths, and why does she find it so engaging?

---



---



---



---



---



---



---



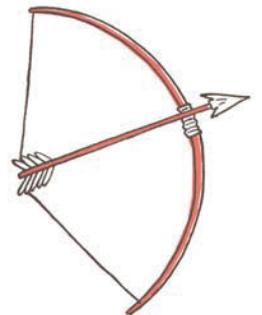
---



---



---



# UNIT 8A: TYPES OF ADJECTIVES

- **Comparative** adjectives compare two things; **superlative** adjectives compare two or more things.

a warmer jacket (comparative)

the warmest jacket (superlative)

- Descriptive adjectives describe some aspect of the noun they modify (colour, appearance, mood, taste, age, size).

the red jacket

the old man

a happy baby

- Possessive adjectives (my, your, her, his, their, our) are used with nouns or noun phrases to indicate possession. Don't confuse these with possessive pronouns (mine, yours, his, hers, theirs, ours, yours).

my toaster

their car

her dog

our house key

- Demonstrative adjectives (this, that, these, those) are used to point out specific things. 'This' and 'that' modify singular nouns; 'these' and 'those' modify plural nouns. 'This' and 'these' indicate something nearby; 'that' and 'those' point out something further away.

That lake looks deep.

These cakes are gluten free.

This book is boring.

- Numerical adjectives describe a number or amount of things.

fifty sheep

tenth time

- Interrogative adjectives ask questions, and modify a noun or pronoun.

Whose toaster is this?

Which car had a crash?

## YOUR TURN 8.1

- 1 Highlight the adjective in each sentence. Some sentences have more than one.
  - a My shed is bigger than theirs.
  - b Whose dog was that?
  - c We have six televisions in our house!
  - d Our father is a kind, quiet man.
  - e Which way is it to the farmers' market?
  - f My son has three guitars.
  - g Where did we leave the car?

2 What type of adjective is the word in bold in each sentence?

- a **Whose** jacket was left behind? \_\_\_\_\_
- b I have lost **my** favourite coat. \_\_\_\_\_
- c Only **two** days left to go! \_\_\_\_\_
- d This burger is **better** than the last one. \_\_\_\_\_
- e Wow, that's the **best** apple ever! \_\_\_\_\_
- f We're very excited about **our** new house. \_\_\_\_\_
- g **Which** one do you like the best? \_\_\_\_\_

## YOUR TURN 8.2

Complete the table by adding the missing forms of each adjective.

Positive form	Comparative form	Superlative form
old		
	younger	
dowdy		
	worse	
		busiest
exceptional		
	more verdant	

## YOUR TURN 8.3

Insert an appropriate possessive or numerical adjective into each sentence.

- 1 All of the four bikes belong to \_\_\_\_\_ family.
- 2 We used to have \_\_\_\_\_ horses, but we sold one.
- 3 The cabbages in \_\_\_\_\_ vegie patch have been particularly good this year.
- 4 No, that one's \_\_\_\_\_, I think.
- 5 After \_\_\_\_\_ years I decided it was time for a new job.
- 6 This is \_\_\_\_\_ favourite song.

adjectives

# UNIT 8B: TYPES OF ADJECTIVES

## FAN REVIEW OF *THE HUNGER GAMES*

Stacey Willmott

It is hard to watch the film versions of my favourite novels; I approach them with extreme trepidation. Yet when I recently sat down to watch the four *The Hunger Games* movies, I needn't have worried.

The filmmakers have translated the dystopian world of Panem, and the characters who inhabit it, beautifully to the big screen. The rendering of the brutal science-fiction world – the impoverished districts, the wealth and power of the Capitol, the Hunger Games Arena – is inspired. The casting of the actors who play the central characters of Katniss Everdeen, Gale Hawthorne, Peeta Melark and Haymitch Abernathy, is as close to perfect as you could hope for. Naturally, the internal, emotional worlds of the characters are much more developed and explored in the novels. Yet this doesn't diminish the



films, as the actors themselves convey so much through their craft, working with often sparse dialogue. Jennifer Lawrence as the teenage heroine Katniss is absolutely compelling. After seeing her as Katniss, it is impossible to imagine anyone else playing the role.

Perhaps because author Suzanne Collins was so closely involved in the film adaptation and wrote the screenplay herself, the films totally stack up against the novels. The books are still the best, but the film versions are better than I ever dared hope.

## YOUR TURN 8.4

### Comprehension

1 How does Willmott approach the film versions of the novels she loves?

---

2 What two things have the filmmakers translated to the big screen?

---

---

3 What type of world is Panem, according to Willmott?

---

4 What aspect of the characters is 'more developed and explored' in the novels?

---

5 Why does Willmott think that the films ‘totally stack up against the novels’?

---



---

6 How does Willmott view Jennifer Lawrence’s portrayal of Katniss Everdeen?

---



---

## Context

7 Highlight all of the adjectives in the review.

8 What types of adjectives are the words in bold?

- a **my** favourite novels \_\_\_\_\_
- b the **four** *The Hunger Games* films \_\_\_\_\_
- c the **dystopian** world \_\_\_\_\_
- d the **impoverished** districts \_\_\_\_\_
- e as close to **perfect** \_\_\_\_\_
- f The books are still the **best** \_\_\_\_\_

9 Why would it be that the characters’ emotional worlds are ‘more developed and explored’ in the novels than the films?

---



---



---

10 Read this sentence from the review: ‘The rendering of the brutal science-fiction world – the impoverished districts, the wealth and power of the Capitol, the Hunger Games Arena – is inspired.’

- a Highlight four adjectives in this sentence.
- b Are ‘brutal’ and ‘science-fiction’ separate adjectives modifying the noun ‘world’, or does ‘brutal’ modify ‘science-fiction’?

---



---

c What does the reviewer mean when she describes the rendering as ‘inspired’?

---



---



# UNIT 9A: WHAT PREPOSITIONS DO

**Prepositions** describe the relationship between a noun or pronoun and another word. Prepositions show how two things relate to each other in *space*, where they are relative to each other, and in *time*, when things happen relative to each other.

The boots leaned against the wall. (space)

We moved into the great hall for dinner. (space)

They left after the dinner was over. (time)

Everyone was home by midnight. (time)

Most prepositions consist of a single word and are called **simple prepositions**.

about, above, after, among, before, behind, below, between, down, for, from, inside, over, past, through, under, with, within

Short phrases or groups of words can also act as prepositions. These are called **complex prepositions** and tell how a noun or pronoun relates to another word.

Complex preposition	Example
as a consequence of	We were promoted <i>as a consequence of</i> the win.
as for	<i>As for</i> Tom, he went to university.
due to	We sold the house <i>due to</i> the rising mortgage.
except for	We all went <i>except for</i> Julie.
in case of	We keep the fire extinguisher <i>in case of</i> emergency.
in keeping with	The new library is <i>in keeping with</i> the rest of the grounds.
in lieu of	Food and board are <i>in lieu of</i> wages.
in spite of	They kept walking <i>in spite of</i> the steep climb.
instead of	Jackson chose chocolate <i>instead of</i> vanilla.
owing to	We went for a drive <i>owing to</i> our desire to see the countryside.
regardless of	They were selected <i>regardless of</i> gender, race or religion.

## YOUR TURN 9.1

Highlight the prepositions in each sentence. Some sentences have more than one.

- 1 The family all went to the pool at four o'clock.
- 2 After the girls had finished playing they left the cricket bats against the shed.
- 3 It seems a long time until Christmas.
- 4 The opponents stood opposite to one another before the match began.
- 5 Beyond the boundary is a wild wasteland.
- 6 The ball sailed through the goalposts.

## YOUR TURN 9.2

Use the table opposite to insert an appropriate complex preposition into each sentence.

- 1 She wanted to study woodwork \_\_\_\_\_ chemistry.
- 2 Caleb kept trying \_\_\_\_\_ the setbacks he suffered.
- 3 The sports day has been cancelled \_\_\_\_\_ the bad forecast.
- 4 \_\_\_\_\_ Jian, we all were home early.
- 5 She succeeded well \_\_\_\_\_ her great work ethic.
- 6 Let's go to the cinema \_\_\_\_\_ our cancelled picnic.

## YOUR TURN 9.3

Complete each sentence by adding an appropriate preposition of time.

- 1 The idea was \_\_\_\_\_.
- 2 Their belief was \_\_\_\_\_.
- 3 We all knew \_\_\_\_\_.
- 4 The principal arrived \_\_\_\_\_.
- 5 Our hypothesis is \_\_\_\_\_.

## YOUR TURN 9.4

Choose a suitable word from the list to complete each of the complex prepositions.

virtue    respect    front    behalf    apart    reference    means    addition

- 1 on \_\_\_\_\_ of
- 2 with \_\_\_\_\_ to
- 3 with \_\_\_\_\_ to
- 4 in \_\_\_\_\_ of
- 5 \_\_\_\_\_ from
- 6 by \_\_\_\_\_ of



## The Book Thief

**Markus Zusak**

From the toolkit, the boy took out, of all things, a teddy bear.

He reached in through the torn windshield and placed it on the pilot's chest. The smiling bear sat huddled among the crowded wreckage of the man and the blood. A few minutes later, I took my chance. The time was right.

I reached in, loosened his soul, and carried it gently away.

All that was left was the body, the dwindling smell of smoke.

As the crowd arrived in full, things, of course, had changed. The horizon was beginning to charcoal. What was left of the blackness above was nothing now but a scribble, and disappearing fast.

The man, in comparison, was the color of bone. Skeleton-colored skin. A ruffled uniform. His eyes were cold and brown – like coffee stains – and the last scrawl from above formed what, to me, appeared an odd, yet familiar, shape. A signature.



(Pan Macmillan, 2005, p. 11)

### YOUR TURN 9.5

#### Comprehension

1 What does the boy take out of the toolkit?

---

2 Where does he place it?

---

3 What does the narrator reach in and take away from the pilot?

---

4 Who do you think the narrator is? What makes you say that?

---

5 What was the horizon beginning to do?

---

## Context

6 Highlight all of the prepositions in the extract. List them in the appropriate column.

Preposition of place	Preposition of time

7 a The extract begins with the sentence 'From the toolkit, the boy took out, of all things, a teddy bear'. Highlight the preposition of space.

b Why do you think the narrator adds in 'of all things'? Why would this object be surprising?

---

c Why do you think the boy might have had a teddy bear in his toolkit?

---

8 a The narrator says, 'A few minutes later, I took my chance. The time was right'. Highlight the preposition of time in the sentence.

b Why do you think the narrator waits a few minutes before taking the pilot's soul?

---



---

9 The narrator writes, 'The horizon was beginning to charcoal'.

a Which word is used as a verb in this sentence, but is usually a noun?

---

b What do you think the narrator means by 'beginning to charcoal'?

---

10 Zusak creates a number of striking images in this short extract. Choose two sentences that you think create interesting or arresting images.

a 

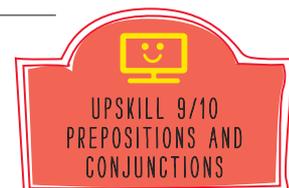
---

---

b 

---

---



# UNIT 10A: HOW CONJUNCTIONS WORK

**Conjunctions** join together, or show the relationship between, words or parts of a sentence. Conjunctions must be punctuated correctly so that meaning is clear.

- Coordinating conjunctions (for, and, nor, but, or, yet, so) join together two or more words, or word groups, of the same kind, to give them equal status. When two words come at the end of a longer list, it is sometimes clearer to use a comma after the last item before the conjunction. This is called a serial comma, list comma or Oxford comma.

I'd like to thank my parents, Donald Trump and Lady Gaga.  
(coordinating conjunction without a serial comma)

I'd like to thank my parents, Donald Trump, and Lady Gaga.  
(coordinating conjunction with a serial comma)

The first example reads as if the writer's parents are Donald Trump and Lady Gaga, which is clearly incorrect. In the second example, the writer is thanking four people: their parents, Donald Trump and Lady Gaga. Use a serial comma to clarify an otherwise confusing list.

- Subordinating conjunctions (where, while, since, once, because, after, before) link two clauses, show their relationship, and indicate which clause is the independent one. A subordinating conjunction can appear at the beginning of a sentence or in the middle of one. If a subordinating conjunction is placed at the start of a sentence, a comma is placed at the end of the dependent clause.

After the parade started, more spectators arrived.

If a subordinating conjunction is placed in the middle of a sentence, a comma is not required after the first independent clause.

More spectators arrived after the parade started.

## YOUR TURN 10.1

- 1 Are the words in bold coordinating conjunctions (C) or subordinating conjunctions (S)?
- |   |  |     |
|---|--|-----|
| a | <b>Although</b> we like popcorn, we rarely buy it at the movies. | C/S |
| b | Cara is kind, considerate <b>and</b> gentle.                     | C/S |
| c | Effort <b>and</b> diligence are often rewarded.                  | C/S |
| d | We'd be lost <b>but for</b> our GPS.                             | C/S |
| e | <b>However</b> we cut it, we were going to lose.                 | C/S |
| f | You should open the oven <b>unless</b> a soufflé is cooking.     | C/S |
| g | We'll eat spaghetti <b>or</b> lasagna.                           | C/S |
| h | He would have won <b>but</b> was sick.                           | C/S |

2 Insert an appropriate conjunction into each sentence.

- a Sahil knew the answers \_\_\_\_\_ froze in the exam.
- b The new extension looks big, impressive \_\_\_\_\_ solid.
- c \_\_\_\_\_ we come on holiday here, it rains!
- d The character begins as selfish, \_\_\_\_\_ changes as the novel progresses.

### YOUR TURN 10.2

Swap the clauses in these complex sentences. Remove or add a comma as necessary. You might need to replace a conjunction with a different one. An example has been done for you.

Even though we were tired, we still went out to dinner. → We still went out to dinner even though we were tired.

1 I am tired today because I stayed up late studying.

---

2 He often goes backpacking because he likes walking on his holidays.

---

3 Despite the cool weather, we still had a nice time at the beach.

---

### YOUR TURN 10.3

These sentences all contain coordinating conjunctions. For each one, decide whether there should be a comma between the last two items in the list. Insert commas only where they are needed.

- 1 Debate continued about ideas, concepts and the best biscuits.
- 2 Congratulations to the best players on the day, Tom and Jess.
- 3 The main ingredients are carrot, turnip and love.
- 4 We enjoy cooking, sewing and gardening.
- 5 She went travelling with her ex-boyfriend, a dancer and a priest.
- 6 Our dog, Wilby, loves eating, tummy-rubs and squeaky toys.
- 7 Carefully, we took out the vase, clear and breakable.

## The Book Thief

Markus Zusak

When Liesel arrived in Molching, she had at least some inkling that she was being saved, but that was not a comfort. If her mother loved her, why leave her on someone else's doorstep? Why? Why?

Why?

The fact that she knew the answer – if only at the most basic level – seemed beside the point. Her mother was constantly sick and there was never any money to fix her. She knew that. But that didn't mean she had to accept it. No matter how many times she was told that she was loved, there was no recognition that the proof was in the abandonment. Nothing changed the fact that she was a lost, skinny child in another foreign place, with more foreign people. Alone.

The Hubermanns lived in one of the small block houses on Himmel Street. A few rooms, a kitchen, and an outhouse shared with the neighbours. The roof was flat and there was a shallow basement for storage. It was not a basement of *adequate depth*. In 1939, this wasn't a problem. Later, in '42 and '43, it was. When air raids started, they always needed to rush down the street to a better shelter.

In the beginning, it was the profanity that made the greatest impact. It was so *vehement*, and prolific. Every second word was either Saumensch or Saukerl or Arschloch. For people who aren't familiar with these words, I should explain. Sau, of course, refers to pigs. In the case of Saumensch, it serves to castigate, berate or plain humiliate a female. Saukerl (pronounced 'saukairl') is for a male.

(Pan Macmillan, 2005, p. 32)

### YOUR TURN 10.4

#### Comprehension

1 What does Liesel have some sense of when she arrives in Molching?

---

2 Why does Liesel's mother leave her 'on someone else's doorstep'?

---

---

3 Where do the Hubermanns live?

---

4 Why does the Hubermann's shallow basement become a problem 'in '42 and '43'?

---

---

5 What most shocks Liesel when she arrives at the Hubermanns?

---



---

6 What does the prefix (a group of letters placed at the start of a word to make another word) sau- refer to?

---

## Context

7 Highlight all of the conjunctions in the extract.

8 'A few rooms, a kitchen, and an outhouse shared with the neighbours. The roof was flat and there was a shallow basement for storage.' Both of these sentences use the coordinating conjunction 'and'. Why do you think Zusak has used a comma before 'and' in the first sentence, but not in the second? What is the difference between these two sentences?

---



---

9 'No matter how many times she was told that she was loved, there was no recognition that the proof was in the abandonment.'

a What is the subordinating conjunction used here? \_\_\_\_\_

b Rewrite the sentence by reversing the clauses and removing the comma that separates them.

---



---

c What does Zusak mean by the clause 'there was no recognition that the proof was in the abandonment'.

---



---

10 a Highlight the subordinating conjunction in the sentence, 'When air raids started, they always needed to rush down the street to a better shelter'.

b Rewrite the sentence by reversing the clauses and removing the comma that separates them.

---



---



---



# GLOSSARY RECAP

<b>Abstract noun</b>	A noun that names something that cannot be perceived by the senses.
<b>Adjectival phrase</b>	An adjective that contains more than one word.
<b>Adjective</b>	A word that modifies a noun or pronoun.
<b>Adverb</b>	A word that modifies a verb, adjective or other adverb.
<b>Adverb of manner</b>	An adverb that gives information about how something is done.
<b>Adverb of time/ place</b>	An adverb that gives information about when/where something takes place.
<b>Articles</b>	<i>A, an</i> and <i>the</i> are articles. They introduce nouns.
<b>Common noun</b>	A noun that names people, places or things.
<b>Comparative form</b>	A degree of comparison for adverbs and adjectives when two things are being compared.
<b>Concrete noun</b>	A noun that names something that can be perceived by the senses.
<b>Conjunction</b>	A word that joins words or groups of words. Coordinating and correlative conjunctions join elements of equal importance; subordinating conjunctions join elements of unequal importance.
<b>Determiner</b>	An article, possessive or personal pronoun or a number placed before a noun.
<b>Helping verb</b>	A verb used with other verbs to form a verb phrase.
<b>Modifier</b>	An adjective, adjectival phrase or prepositional phrase that makes a noun or pronoun more specific.
<b>Mood</b>	The feeling or atmosphere of a poem or prose.
<b>Nominalisation</b>	The process of turning a verb or adjective into an abstract noun.
<b>Noun phrase</b>	A noun plus a determiner and/or a modifier.
<b>Participle</b>	The form of the verb that on its own functions as an adjective.
<b>Preposition</b>	A word that connects a noun or pronoun to another word in a sentence.
<b>Pronoun</b>	A noun that stands in place of another noun.
<b>Proper noun</b>	A noun that refers to the specific name of a person or object. Starts with a capital letter.
<b>Superlative form</b>	A degree of comparison used for adverbs and adjectives when more than two things are being compared.
<b>Tense</b>	The form of a verb (past, present or future) that tells when the action takes place.
<b>Tone</b>	The vocal expression of the mood or feeling of a poem or prose.
<b>Verb phrase</b>	A verb that consists of a helping verb and a present or past participle.
<b>Voice</b>	This can refer to the person we understand to be saying the words of the poem, or to the way in which we 'hear' the speaker of the poem.

# PART B

## ORGANISING WORDS AND IDEAS

- Punctuation
- Phrases and clauses
- Sentences



# UNIT 11A: PUNCTUATION REVIEW

By now, you should be completely familiar and confident with using each of these punctuation marks.

A full stop (.) is used at the end of a sentence.

We are going to the swimming pool this afternoon.

A comma (,) indicates a pause or a break in a sentence.

We could catch the bus, walk, or get a lift.

A question mark (?) ends a sentence when a question is being asked.

Did you want to join us?

Apostrophes of possession (') indicate that something belongs to or is owned by someone.

Sophie's contact lenses fell out into the wash basin.

Apostrophes of contraction show that two words have been joined to form a **contraction**.

We couldn't leave the house on time because Georgia had lost her keys.

A colon (:) introduces a list or announces something.

I've packed my bag already: towel, bathers, sunscreen and a hat.

There's one thing about swimming that's guaranteed: it's wet.

A semicolon (;) is used to connect two related clauses that could each stand alone as individual sentences. It can also be used to break up information in a complex list.

There are so many people at the pool today; it's pretty much one big party.

I saw Stephen, Henry and Monica Cho; Louis and Whitney Phillips; and the entire Singh family.

Brackets () and dashes (–) are used to include additional information in a sentence.

As the pool was so busy (it was a very hot day), they extended the opening hours until 9 pm.

Look at your skin – it's bright red – you're sunburnt already!

## YOUR TURN 11.1

Correct each of the sentences so that they no longer contain punctuation errors.

1 After we went to the market there wasnt much time to sit down for a coffee?

---

2 Everyone will tell you if you ask that the best way to get there: is on the bus.

---

3 We bought a bunch of flowers to take to Clare; in hospital rose's, tulip's and freesia's.

---

## YOUR TURN 11.2

Errors have been made with apostrophes in each of these sentences. Rewrite the word or words correctly in the third column.

		Corrected word(s)
1	Loves' like that – you do'nt know when its going to hit you.	
2	Margaret and Alans dog ran away last week. Thankfully they found it with some help from their neighbours'.	
3	Persimmons' and pear's are two of Anyas favourite fruits.	

## YOUR TURN 11.3

Add punctuation marks to this passage as needed. Make sure capitals are used for proper nouns as well as at the beginning of each sentence.

eleanors exam results were quite disappointing while her mother pointed out that shed had a difficult year she didnt think that was any excuse for her appalling mark for the history exam she had let down mr davis her favourite teacher as well as herself other low results were english, 66% geography 62% and french 59% the one bright spot was 89% for mathematics which was the second highest mark in the class

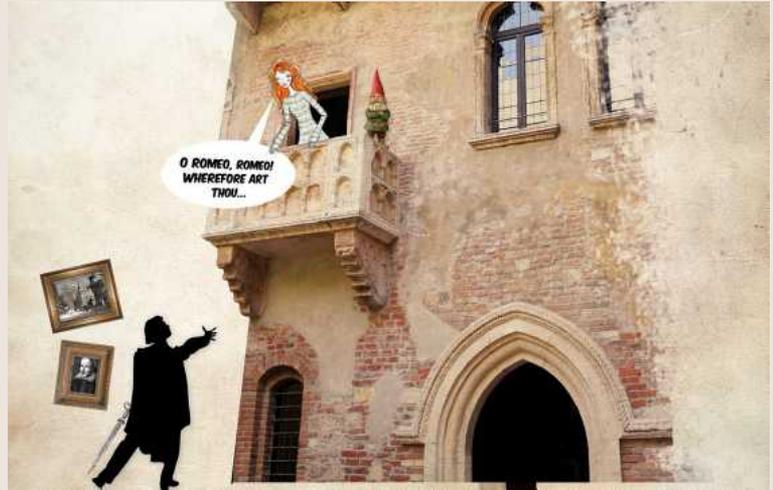
## Romeo and Juliet

William Shakespeare

### ACT I, PROLOGUE

Two households, both alike  
in dignity,  
In fair Verona, where we lay  
our scene,  
From ancient grudge break  
to new mutiny,  
Where civil blood makes  
civil hands unclean.

From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Doth with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.



(Oxford School Shakespeare, 1993)

## YOUR TURN 11.4

### Comprehension

1 Where is the play *Romeo and Juliet* set?

---

2 What happens to the 'pair of star-crossed lovers'?

---

---

---



# UNIT 12A: QUOTATION MARKS AND DIRECT SPEECH

**Quotation marks**, also known as inverted commas, are used to punctuate direct speech which shows that a character in a text is speaking. Quotation marks can be single (') or double (").

**Direct speech** refers to the exact words said by a person or character in a piece of writing. These words are always placed in quotation marks.

'Excuse me, I'm looking for the homewares department,' the lady asked Joel. 'Could you tell me which floor it's on?'

In contrast, **indirect speech** or reported speech also refers to the words said by someone, but is a second-hand account of them.

The lady asked Joel whether he could direct her to the homewares department.

Direct speech is more immediate than indirect speech and conveys a sense of action. Fiction authors use it to add drama to their writing and to allow readers to really get to know the characters involved, as it allows the characters to speak for themselves. Indirect speech often summarises a conversation and does not convey as much emotion.

When you use quotation marks, there are some additional punctuation rules that apply.

- Begin a new paragraph each time the speaker changes.
- Capitalise the first word because you are starting a new sentence in a new paragraph.
- Place punctuation inside the quotation marks when it is part of the spoken words.

'Do I take the escalator?' she asked.

'It will be quicker to get the lift,' Joel replied.

- If you begin a sentence with information about the person talking, and then continue with direct speech, introduce the direct speech with a comma.

Joel continued, 'The lift is down that corridor and to the left.'

## YOUR TURN 12.1

Add quotation marks as well as other appropriate punctuation and capitalisation to these sentences to indicate direct speech.

- 1 Have you seen my pencil case Jeremy asked.

---

- 2 I'm not sure where the house is said my mother should we telephone them first to find out.

---

---

3 Really she snapped I should have expected as much from someone with your limited intellect.

---



---

## YOUR TURN 12.2

Each sentence includes direct speech. Change it to indirect speech.

1 'Which was sent into space first,' she wondered, 'a monkey or a dog?'

---

2 After Lisa dropped her ice-cream, Judy said, 'Don't worry. We can always buy you another one.'

---

3 'I hope the rain goes away,' whined Janet, 'I want to go to the beach.'

---

## YOUR TURN 12.3

Rewrite this passage using direct speech instead. Be careful with your punctuation and try to use verbs other than *said* to give your writing variety.

Even though he asked her three or four times, Eric's sister Shana wouldn't tell him where she had been. Nor would she explain what she had done to the car. While he could see the damage quite clearly, he needed to know whether or not it was her fault and whether another car had been involved as he wouldn't be able to make an insurance claim without this information. However, when he pointed this out to her, she still refused to come clean. The conversation escalated into a shouting match, each accusing the other of being selfish and uncaring. Eventually their mother had to step in, telling them both to calm down, that they could sort everything out in the morning.

---



---



---



---



---



---



---



---

## Romeo and Juliet

William Shakespeare

### ACT I, SCENE 5

**JULIET** Come hither, nurse. What is yond gentleman?

**NURSE** The son and heir of old Tiberio.

**JULIET** What's he that now is going out of door?

**NURSE** Marry, that, I think, be young Petruchio.

**JULIET** What's he that follows here, that would not dance?

**NURSE** I know not.

**JULIET** Go ask his name – If he be married,  
My grave is like to be my wedding bed.

**NURSE** His name is Romeo, and a Montague;  
The only son of your great enemy.

**JULIET** My only love sprung from my only hate!  
Too early seen unknown, and known too late!  
Prodigious birth of love it is to me,  
That I must love a loathed enemy.

(Oxford School Shakespeare, 1993)

## YOUR TURN 12.4

### Comprehension

1 Who are the three young men that the nurse identifies for Juliet?

---

2 Juliet is only really interested in Romeo. Why do you think she asks about the other two men?

---

---

3 What does Juliet mean by the line 'too early seen unknown, and known too late'?

---

---

4 Given the identity of Romeo, what would Juliet be thinking about the possibility of a relationship with him?

---

---



# UNIT 13A: PHRASES AND CLAUSES

Sentences are made up of word groups known as phrases and clauses.

A **phrase** is a group of words that does not make sense on its own and needs to be placed within a sentence to have meaning.

- A phrase can contain a noun or a verb, but it cannot contain both. Phrases are used to provide further information in a sentence. The most common type of phrase is a **prepositional phrase**. Prepositional phrases combine a preposition with a noun. Some examples of prepositions include:

across, through, near, despite, out, from, above, for, towards, onto

- When a prepositional phrase is added to a clause, it will tell us where, when or how something is taking place.

I ate lunch at the cafe.     I ate lunch with my mum.     I ate lunch after the film.

- Prepositional phrases can act as adjectives, as adverbs or as nouns.

A **clause** is a group of words that makes sense on its own.

- A clause has a subject (a noun or pronoun that the sentence is about), as well as a verb that explains what is happening to the noun. While an independent clause, also known as a main clause, can stand by itself as a simple sentence, it is not especially interesting or informative.

We went home. (subject 'We'; verb 'went'; noun 'home')

- If a dull and uninformative clause is combined with a phrase (or two), then the sentence becomes more detailed and provides a lot more information (prepositional phrases underlined).

After work, we went home.

After work, we went home on the train.

After work, we went home with the stolen money.

## YOUR TURN 13.1

Write an appropriate prepositional phrase to complete each sentence.

- 1 I ran

---

- 2 The train made its way

---

3 She raised the telescope to her eye and looked

---

4 I like to eat ice-cream

---

5 The water got deeper as we sailed

---

### YOUR TURN 13.2

Add a clause to each prepositional phrase to form a complete sentence.

1 through the crowds

---

2 near the woods

---

3 with a friend

---

4 over the bridge

---

5 under the bed

---

### YOUR TURN 13.3

These sentences have been written without any prepositional phrases. Rewrite them, adding at least one prepositional phrase to each independent clause to convey more information and make the text more interesting.

There is an ancient house. An ornate iron bench has been placed. Blackberries and roses grow. An old oak tree stands.

---



---



---



---

## Aeneas

**Richard Baines**

Aeneas was a Trojan.

When the Greek soldiers rampaged through the city of Troy like a pack of wolves, slaughtering women and children in their beds and setting fire to the houses and temples, Aeneas stood in the roadway outside his home and cut down any Greek who dared approach him. Blood flowed in the streets that night, and the flames of burning buildings sent ghastly shadows leaping across the rooftops ...

Only when he saw King Priam struck down in the midst of the battle did Aeneas realise that the city was lost. 'Leave everything!' he shouted to his wife, Creusa. 'We must run from this place!' Aeneas grabbed his young son by the hand, hoisted his blind father Anchises onto his back, and set off through the smoke and flames of the ruined city. All around him he could hear the shouts of the victors and the screams of the dying. Aeneas pushed his way between the throng of bodies and headed for a breach in the wall. Once through, he looked over his shoulder, turning to shout encouragement to his wife. Creusa was nowhere to be seen. In a panic he tried to go back, to force his way through the crowds, but the flames roared across the battlements and the surge of bodies both alive and dead swept him onwards.

With a heavy heart, Aeneas turned from the burning city of Troy.

*(Myths and Legends Two, Oxford University Press, 2009, p. 32)*

## YOUR TURN 13.4

### Comprehension

1 What is happening to the city of Troy?

---

---

2 What confirms to Aeneas that the city is lost?

---

---

3 Whom does Aeneas attempt to rescue and how does he aid their escape?

---

---

4 From your reading of the extract, how would you describe Aeneas? What are his main character traits?

---



---

5 Write down two quotes from the extract to justify your answer to question 4.

---



---

## Context

6 Complete the missing prepositional phrases from these lines of the extract.

a When the Greek soldiers rampaged \_\_\_\_\_ Aeneas stood \_\_\_\_\_ and cut down any Greek who dared to approach him.

b Blood flowed \_\_\_\_\_ that night.

c the flames of burning buildings sent ghastly shadows leaping \_\_\_\_\_

d 'We must run \_\_\_\_\_.

e Aeneas grabbed his young son \_\_\_\_\_, hoisted his blind father Anchises \_\_\_\_\_, and set off \_\_\_\_\_ of the ruined city.

f Aeneas pushed his way \_\_\_\_\_ and headed for a breach \_\_\_\_\_.

7 Write down a sentence from the extract that does not contain any phrases.

---

8 What type of clause is the sentence in question 7? \_\_\_\_\_

9 Fill in the missing clauses from these sentences.

a Once through, \_\_\_\_\_, turning to shout encouragement to his wife.

b In a panic \_\_\_\_\_, to force his way through the crowds.



# UNIT 14A: TYPES OF CLAUSES

As well as combining with phrases, clauses can also combine with phrases or other clauses to form **compound** or **complex sentences**.

- An **independent clause** (or main clause) stands by itself as a **simple sentence**. No additional information is needed for the sentence to be grammatically correct.

The heist was a success. (subject 'heist'; verb 'was')

- An independent clause can be combined with another independent clause by using a coordinating conjunction (for, and, nor, but, or, yet, so) to form a compound sentence.

The heist was a success and the jewellery was sold for millions.

- A **dependent clause** (or subordinate clause) starts with a subordinating conjunction such as 'because', 'that' or 'if' and cannot stand alone as a sentence. A dependent clause(s) combined with an independent clause forms a complex sentence.

because the criminal planned it perfectly (subordinating conjunction + dependent clause)

The heist was a success because the criminal planned it perfectly. (independent clause + subordinating conjunction + dependent clause)

- If a sentence begins with an independent clause and is followed by a dependent clause, a comma is not needed. However, if the dependent clause begins the sentence, a comma is used to introduce the independent clause.

Because the criminal planned it perfectly, the heist was a success. (subordinating conjunction + dependent clause + independent clause)

- Additional clauses can also be added to increase the complexity of a sentence. These clauses can be combined in a number of ways, and can be embedded within an existing clause.

Because the criminal planned it perfectly, the heist was a success and the jewellery was sold for millions.

The heist, which the criminal planned perfectly, was a success and the jewellery was sold for millions.

## YOUR TURN 14.1

Highlight the dependent clause in each sentence and insert a comma if necessary.

- 1 While I waited for the bus I was asked for directions to the bank.
- 2 Although she has been friends with Joseph for years she didn't invite him to her party.

- 3 I won't be able to visit my grandmother this week unless I take a day off school.
- 4 When the meteorite hit a large number of trees in the forest were flattened.

### YOUR TURN 14.2

Add a dependent clause to each independent clause and rewrite your new sentence.

- 1 School was over for the day.

---

- 2 Billie's family runs a farm.

---

- 3 The full moon cast an eerie glow over the landscape.

---

- 4 Jacinta gave me a shy grin.

---

### YOUR TURN 14.3

Rewrite these pairs of clauses as a single sentence with an independent and dependent clause.

- 1 Lucy is visiting San Francisco during the school holidays. Lucy's mother lives in America.

---



---



---

- 2 I really enjoyed the *Lord of the Rings* books. I didn't like the films.

---



---

- 3 The mosquito repellent wasn't very effective. I had bites all over my legs.

---



---



---

- 4 It was bitterly cold outside the cabin. The log fire made it nice and cosy inside.

---



---

## Theseus and the Minotaur

Richard Baines

The slaves were being herded off the elegant black-sailed ship. Their legs were in chains, and they were roped together, one behind the other. Ariadne stood on the city wall overlooking the quay and shuddered. They all looked so young. She counted seven girls among them. As she turned to go, her eye was caught by one of the youths. He had curly red hair and was staring arrogantly around him. The others shuffled down the gangplank with drooping shoulders and downcast eyes.

'Who is he?' she asked a guard.

'Just another Athenian,' came the gruff reply, 'for the Minotaur.'

Ariadne shivered.

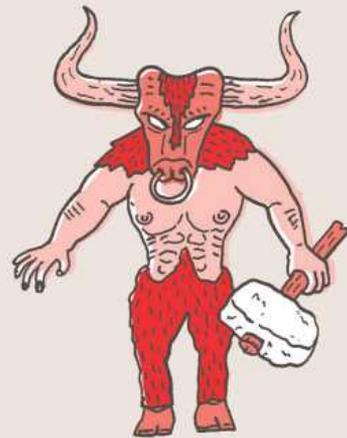
The very thought of the hideous beast made her flesh crawl. The creature had a human torso and a bull's head. Muscles bunched and rippled down the back of its neck. Whiskers grew on its snout and its hooves sprouted long curved claws. Its hide was a blotchy red and its eyes were cold and pitiless.

Ariadne could not take her eyes off the young man on the quay.

'He seems different from the others,' she said.

The guard spat. 'They are all the same.'

The youth was peering around as if summing up the situation. He did not look like a man staring death in the face. All about him the port was alive with activity: oarsmen were stretching their legs on the quay, mariners were running down their sails and merchants were carrying baskets and pots off the ships. Ariadne watched as the youth was led away. She felt revolted, knowing that he was to be sacrificed to the Minotaur during the forthcoming celebrations.



*(Myths and Legends Two, Oxford University Press, 2009, pp. 12–13)*

### YOUR TURN 14.4

#### Comprehension

1 What is Ariadne watching at the beginning of the extract?

---

---

2 What is different about the manner of the red-haired slave?

---

---

3 What is going to happen to the slaves?

---

---

4 What is the Minotaur?

---



---

5 How does Ariadne feel about the fate of the slaves?

---



---

## Context

6 Write down a simple sentence from the extract.

---

7 'Whiskers grew on its snout and its hooves sprouted long curved claws. Its hide was a blotchy red and its eyes were cold and pitiless.'

a What sort of sentences are these? \_\_\_\_\_

b What sort of conjunction is used to join the clauses in these sentences?

---

c Split up the sentences into independent clauses and write them as separate simple sentences.

---



---



---

8 a Write down a complex sentence from the extract.

---



---

b How many clauses does it contain? \_\_\_\_\_

c Break your chosen sentence down into a series of simple sentences, with one sentence for each clause. Write them in the space provided below.

---



---



---

9 Write a complex sentence with at least three clauses that explains what Ariadne is thinking while she watches the slaves being unloaded from the ship.

---



---



---



# UNIT 15A: SUBJECTS, OBJECTS AND PREDICATES

A **sentence** can be divided into two distinct parts: the **subject** and the **predicate**. The predicate contains the **object**.

- The subject of a sentence is always a noun or nouns, a pronoun or pronouns, or a noun phrase.

The cafe was open.

Laura sat down.

Steve and I waited.

- The predicate is the rest of a sentence and tells us what happened to the subject. It always contains a verb.

The cafe was open.

Laura sat down.

Steve and I looked around.

- The predicate can also contain other nouns or pronouns, which are known as the object of the sentence. The object is part of the predicate, as it forms part of what happened to the subject.

The cafe was open for breakfast. Laura sat down at a table.

Steve and I looked around for the waiter.

An easy way to tell the difference between the subject and the object is to think of the subject as 'doing' the action and the object as 'receiving' the action.

The waiter put the plate down. ('the waiter' is the subject; 'the plate' is the object)

Sometimes a sentence may have more than one noun as part of the object. It might have two nouns combined in a noun phrase. In this case, both nouns are considered to be part of the object.

The waiter put down the water jug and glasses. (two nouns form a single object)

If the predicate contains two nouns that are treated differently, then one is the direct object and the other the indirect object.

The waiter put the plate down on the table. ('the plate' is the direct object; 'the table' is the indirect object)

In this example, 'the plate' is the direct object of the predicate because it is the main receiver of the waiter's actions; 'the table' is the indirect object because it is a secondary receiver of the action.

The subject will not always be placed at the beginning of the sentence.

Looking distracted, the waiter put the plate down on the table. (The predicate has been split up by the subject.)

## YOUR TURN 15.1

Identify the direct object and the indirect object in each sentence.

		Direct object	Indirect object
1	I took my phone out of my pocket.		
2	Jacob put his knife and fork on his plate.		
3	The monkey swung through the trees on its arms.		
4	She hit the nail with the hammer.		
5	He smiled happily as he removed the gift from its wrapping.		

## YOUR TURN 15.2

Rewrite each sentence, changing the subject or object from a single noun to a noun phrase.

An example has been done for you.

Melissa handed over the money. → Melissa and Doug handed over the money.

1 Smith Street is close to the river.

---

2 The snow fell on the mountain.

---

3 Andre applauded the musician.

---

## YOUR TURN 15.3

Rewrite each sentence so that the subject splits the predicate. You can change the wording of each sentence as much as necessary.

1 The explorer ventured into the wilderness.

---

2 She rubbed her eyes and rested her head on the pillow.

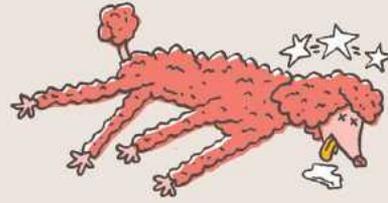
---



---

## The Curious Incident of the Dog in the Night-Time

Mark Haddon



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 were 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 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 very pale yellow, like chicken.

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

(Random House, 2004, p. 1)

### YOUR TURN 15.4

#### Comprehension

1 Where and when are the events of the extract taking place?

---

---

2 Who or what is Wellington?

---

3 What conclusion does the narrator make about the garden fork?

---

---

4 From the extract, what is your impression of the narrator?

---

---

5 Write down two quotes from the extract that support your opinion of the narrator.

---



---

## Context

6 Identify the subjects and objects in each sentence and complete the table.

		Subject	Direct object	Indirect object 1	Indirect object 2
a	The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house.				
b	There was a garden fork sticking out of the dog.				
c	The points of the fork must have gone all the way through the dog into the ground because the fork had not fallen over.				
d	I walked onto the lawn and knelt beside the dog.				

7 Write an appropriate predicate for each subject and object from the extract.

a Subject: the dog; object: the grass

---



---

b Subject: Wellington; object: Mrs Shears

---



---

c Subject: the garden fork; object: the dog

---



---

d Subject: the narrator; object: the gate

---



---

8 On a separate piece of paper, write a brief account of a time when you found something unexpected. When you have finished your paragraph, circle the subject of each sentence and underline the predicate. Some sentences may have more than one subject and predicate, particularly if you have written complex sentences.



# UNIT 16A: ERRORS IN SENTENCE CONSTRUCTION

There are three main types of sentence structure – simple, compound and complex – but there are many errors you can make when you write these sentences.

## Run-on sentences

A run-on sentence usually contains several simple sentences joined with coordinating conjunctions. It will be far too long and will not make much sense.

I am going to the movies but I won't be going until my homework is done for I have an assignment that is overdue and I don't want to get a detention so I might not go until tomorrow.

While a run-on sentence sounds terrible, it only needs to be split into smaller sentences. Replace *some*, but not all, of the coordinating conjunctions with full stops. You want to have a good balance of full stops and coordinating conjunctions so that your writing sounds clear and interesting.

I am going to the movies. I won't be going until my homework is done for I have an assignment that is overdue. I don't want to get a detention so I might not go until tomorrow.

## Overly complicated sentences

Overly complicated sentences are long and often contain many embedded clauses, which cloud the original meaning and make the writing incoherent.

After the movies, while I was eating pancakes with my brother, who has just returned from university, where he is studying medicine, I decided to visit my best friend from primary school, Luke, who would like to be a chef.

Remove some of the embedded clauses and break the sentence down into complex sentences that contain fewer clauses. Some words need to be changed or added to maintain the connections between the ideas.

After the movies I ate pancakes with my brother. He has just returned from university where he is studying medicine. While we were eating, I decided to visit my best friend Luke from primary school. He would like to be a chef.

## Fragments

A fragment is an incomplete sentence: the subject or the verb may have been omitted or a dependent clause has been left to stand alone as a sentence. Sentence fragments are easy to fix: just add the missing information and check that the sentence contains at least one independent clause.

Because of the car breaking down. I was really late.

Because of the car breaking down, I was really late.

I didn't like her but managed to disguise it. Smiling politely at her.

I didn't like her but managed to disguise it by smiling politely at her.

YOUR TURN 16.1

Is each sentence or group of sentences run-on, overly complicated or a fragment? Once you have identified the flaw, rewrite the text and fix the mistakes.

- 1 'Elementary,' Sherlock Holmes said. To Dr Watson. Surveying the crime scene.

Error: \_\_\_\_\_

Correction: \_\_\_\_\_

- 2 The mountains of Peru, which are beautiful, one of the highlights of the Andes in the opinion of my uncle, who is a travel agent, are best visited in the cooler months.

Error: \_\_\_\_\_

Correction: \_\_\_\_\_

- 3 One of my favourite things to do in summer. Watch the cricket. And hang out with my mates.

Error: \_\_\_\_\_

Correction: \_\_\_\_\_

- 4 There were three of us but there were also already four people in the car so we couldn't get in and we had to get a taxi instead but we didn't have enough money.

Error: \_\_\_\_\_

Correction: \_\_\_\_\_

- 5 She sprang into action and gave chase to the man as she was a fast runner and a former Olympian in the Sydney games and still trained twice a week. Sprinting after him.

Error: \_\_\_\_\_

Correction: \_\_\_\_\_

YOUR TURN 16.2

This paragraph includes a number of errors in sentence construction. On separate piece of paper, rewrite it and improve the sentence structure.

Running towards the bridge. Ellie began to feel exhausted as she drew closer breathing heavily. She continued to put one foot in front of the other and made her way towards her goal but began to doubt that she would ever reach it. As she crossed the bridge, her legs shaking, feeling the painful blisters on her feet. Feeling so thirsty. But suddenly, she was through the finish line, she had completed her first ever marathon.

## The Curious Incident of the Dog in the Night-Time

**Mark Haddon**

And I called the dog Sandy. And Father bought him a collar and a lead and I was allowed to take him for walks to the shop and back. And I played with him with a rubber bone.

And Mother got flu and I had to spend three days with Father and stay in his house. But it was OK because Sandy slept on my bed so he would bark if anyone came into the room during the night. And Father made a vegetable patch in the garden and I helped him. And we planted carrots and peas and spinach and I'm going to pick them and eat them when they're ready.

And I went to a bookshop with Mother and I bought a book called *Further Maths for A level* and Father told Mrs Gascoyne that I was going to take A level Further Maths next year and she said, 'OK.'

And I am going to pass it and get an A grade. And in two years' time I am going to take A level Physics and get an A grade.

And then, when I've done that, I am going to go to university in another town. And it doesn't have to be in London because I don't like London and there are Universities in lots of places and not all of them are big cities. And I can live in a flat with a garden and a proper toilet. And I can take Sandy and my books and my computer.

And then I will get a First Class Honours Degree and I will become a scientist.

And I know I can do this because I went to London on my own, and because I solved the mystery of *Who Killed Wellington?* and I found my mother and I was brave and I wrote a book and that means I can do anything.

(Random House, 2004, pp. 267–8)

### YOUR TURN 16.3

#### Comprehension

1 Why did the narrator have to spend three days with his father?

---

2 What impression do you have of the narrator's relationship with his father? Why do you have this impression?

---

---

---

3 What plans does the narrator have for the future?

---



---



---

4 Where does he want to go to university?

---

5 Why is he confident that he will achieve his goals?

---



---

## Context

6 What are some of the flaws with the writing in this extract?

---



---



---

7 How could the extract be rewritten to improve the sentence construction?

---



---



---

8 The writer has made a deliberate decision to use simple expression to capture aspects of the main character's personality traits. What impression do you think the writer wants the narrator to make on the reader?

---



---



---

9 How would your impression of the narrator have changed if this extract had been written without errors?

---



---



---

10 On a separate piece of paper, rewrite the first three paragraphs with correct sentence construction. Try to use a mix of simple, compound and complex sentences to give your writing variety.



# GLOSSARY RECAP

<b>Clause</b>	A group of words that contains a subject and finite verb. A clause is either independent or dependent.
<b>Complex sentence</b>	A sentence that contains an independent clause and one or more dependent clauses.
<b>Compound sentence</b>	A sentence that contains two or more independent clauses.
<b>Contraction</b>	A combination of two words in which an apostrophe marks where one or more letters have been omitted.
<b>Dependent clause</b>	A clause that is dependent on an independent clause in a sentence. It does not make sense of its own.
<b>Direct speech</b>	Exact words said by a person or character. The words must be placed in quotation marks.
<b>Indirect speech</b>	A reported account of what someone else said.
<b>Independent clause</b>	A clause that makes sense on its own.
<b>Object</b>	An object is part of a sentence, often the predicate, and refers to the someone or something on the receiving end of the verb.
<b>Phrase</b>	A group of words that does not contain a subject or finite verb and cannot stand on its own.
<b>Predicate</b>	The part of the sentence that says something about the subject.
<b>Prepositional phrase</b>	A phrase that combines a preposition with a noun.
<b>Sentence</b>	A group of words containing a subject and finite verb.
<b>Simple sentence</b>	A sentence consisting of one independent clause.
<b>Subject</b>	The subject of a sentence is the person, place, thing or idea that is doing or being something. The subject is always a noun (or nouns), a pronoun (or pronoun) or a noun phrase.





# UNIT 17A: PARAGRAPHS

You are probably already familiar with the basic rules for organising a paragraph. An easy way to recall the different parts of a paragraph is to use the TEEL structure.

<b>Topic sentence</b>	A paragraph must always begin with a topic sentence, which states the main point or key idea. If you are writing a text response essay, this sentence will need to connect with both the text and the essay topic in some way.
<b>Explanation</b> <b>Evidence</b>	After the topic sentence, subsequent sentences will use a blend of explanation and evidence. The explanation elaborates on the main points, while the evidence is formed of quotes or statistics given to support the explanation. A well-constructed paragraph will include several sentences to present evidence and advance the explanation.
<b>Link</b>	The final sentence of a paragraph is a linking sentence that should reconnect with the main idea of the paragraph.

This sentence clearly introduces the main point of the paragraph.

The first sentence provides some explanation of Romeo's behaviour, while the second sentence provides evidence to support it.

Romeo Montague is partially to blame for the fate that befell him and his beloved Juliet. It is Romeo's decision to court Juliet, despite her being a Capulet, that results in their untimely deaths. Romeo acknowledges that he is 'fortune's fool' in pursuing a turbulent relationship, but continues his relationship with Juliet anyway. Romeo's ongoing romantic pursuit of Juliet effectively seals their fate.

Romeo acknowledges that he is 'fortune's fool' in pursuing a turbulent relationship, but continues his relationship with Juliet anyway.

The main purpose of the link is to sum up the key idea of the paragraph and link back to the original topic sentence.

## Paragraphs in essays

A series of paragraphs can be connected together to form an essay. The majority of paragraphs are body paragraphs, constructed like the explanation and evidence example. However, the first paragraph of an essay (the introduction) and the final paragraph of an essay (conclusion) have some differences in structure and content. An introduction introduces the context of the essay (such as the novel you're examining, or the issue you are exploring) as well as advancing a contention and indicating the main arguments of your essay. A conclusion needs to sum up the main points of the essay, and re-state the essay's contention.



YOUR TURN 17.1

On a separate piece of paper, use a mix of evidence and explanation to complete this paragraph. You should add at least four sentences to ensure that your viewpoint is appropriately explained. A topic and linking sentence have been completed for you.

**Topic sentence:** High school students have far too much pressure placed upon them.

**Linking sentence:** If students are given the opportunity to learn without a constant focus on results, they are far more likely to enjoy school and value their education.

YOUR TURN 17.2

Write the number 1–9 in the boxes to reorder these sentences to form a coherent paragraph.

- 1 At no time of the year is this more obvious than at Christmas, which is now all about listing our new possessions rather than spending time with our family.
- 2 Reassess whether social media has real importance for you, and consider whether your focus on it may be detrimental to your real relationships.
- 3 At my family's Christmas celebration, it was disappointing to see there was far more time spent posting photos of gifts and writing status updates than enjoying each other's company.
- 4 I am as guilty of this as anyone else, but I'm beginning to wonder if I will have any memories of friendships and relationships, or whether I will simply recall a series of photos of staged celebrations that bore little resemblance to the real thing.
- 5 But this does not just happen at Christmas.
- 6 If I don't start paying more attention to the people in my life, I will regret it, so I have made the bold decision to disengage from social media in order to truly live in the moment.
- 7 It is depressing that these days we live in a society where we are so distracted by social media that when we do get to have 'live contact', we tend to ignore each other.
- 8 People hurried through eating a delicious meal, and kept conversation to a minimum, so that they could return to fiddling with their phones and posting images of food that, in reality, they had paid almost no attention to.
- 9 How many times have you stopped listening to a friend's conversation, or ignored someone's request because you were too focused on a screen?

## SPACE TOURISM ABOUT TO TAKE OFF

TUESDAY 21 SEPTEMBER

Keen astronomers with a spare few hundred thousand dollars are closer than ever to being able to achieve their dream of going into space. Galactocorp Travel CEO Buzz Armstrong announced yesterday that the company plans to launch its first suborbital space flight before the end of the year.

The Galactocorp Shuttlejet has been developed for more than \$450 billion and custom designed for luxury space tourism. 'It's essentially a first-class flight experience, only into space,' Mr Armstrong said. It will seat 40 passengers who can expect to pay somewhere in the range of \$450 000 – \$500 000. For that, passengers will receive first-class service, champagne, a meal, and six minutes of zero-gravity as they venture beyond the stratosphere.

Galactocorp has gained support from groups as diverse as the National Space Exploration Agency (NSEA) and the Travel Industry Group (TIG). NSEA spokesperson Rosemary Lee said 'As space tourism captures the public imagination, interest in the national space program will only increase'. Supporters have also commented that growth of the space tourism sector will lead to a large upswing in employment in related fields, including engineering, aeronautical manufacturing and travel agencies. Gerard Daniels from TIG stated 'This stands to be a boon for



all in the tourism industry, as well as for tourists themselves.'

However, many critics are against Galactocorp, and do not expect the corporation to succeed. Economic analysts have derided Galactocorp's efforts as a waste of money, for both the company and the passengers. While Galactocorp's share price increased briefly following Mr Armstrong's announcement yesterday, the increase was short-lived, with the price dropping by 9 per cent at the close of trade. 'It's an indication that most investors think Galactocorp will fail,' said Atreus Bank financial analyst Clare Simmonds.

For the average tourist, any kind of space experience will remain completely out of reach. 'I've got as much chance of saving up \$450 000 as, well, flying to the moon,' said space enthusiast Gareth Asquith. However, for some, the dream of space travel may well have taken one small step closer to becoming a reality.

## YOUR TURN 17.3

### Comprehension

- 1 What is Galactocorp planning to do before the end of the year?  
\_\_\_\_\_
- 2 What do you learn about the Galactocorp Shuttlejet?  
\_\_\_\_\_
- 3 What is a possible positive outcome of space tourism?  
\_\_\_\_\_
- 4 What is one indication that people expect Galactocorp to fail?  
\_\_\_\_\_
- 5 Why would the writer of the article have said that the dream of space travel might be 'one small step' closer to reality?  
\_\_\_\_\_

### Context

- 6 What is the main purpose of each paragraph?  
Paragraph 1: \_\_\_\_\_  
\_\_\_\_\_  
Paragraph 2: \_\_\_\_\_  
\_\_\_\_\_  
Paragraph 3: \_\_\_\_\_  
\_\_\_\_\_  
Paragraph 4: \_\_\_\_\_  
\_\_\_\_\_  
Paragraph 5: \_\_\_\_\_  
\_\_\_\_\_
- 7 Highlight the evidence that is used to back up the points made in paragraphs 2, 3 and 4.
- 8 On a separate piece of paper, write an additional paragraph on the possible environmental impact of space tourism. Write a clear topic sentence and include some of this evidence:
  - Aeroplane travel is one of the greatest contributors to carbon emissions on the planet.
  - So-called 'space junk' is already cluttering Earth's orbit and will only increase as a result of space tourism.
  - A Shuttlejet flight into orbit and back is rumoured to require more than seven times the fuel of an aeroplane flight between London and New York.



# UNIT 18A: COHESIVE WRITING

To write well, you need to construct your paragraphs in a logical sequence and then ensure that your writing flows and avoids repetition. Using ellipsis, substitution and text connectives will improve your writing by making it cohesive.

- **Text connectives** are joining words that help make links between ideas. They can make these links in a variety of ways.

Type of connective	Examples
Additive – introduces additional information	similarly, as well as, moreover, in addition, also, further
Causal – illustrates cause and effect	so, therefore, consequently, due to, because of this, in that case
Illustrative – clarifies a point	for example, for instance, namely, in particular, in fact, that is
Qualifying – offers a condition or concession	however, otherwise, nevertheless, despite this, instead
Sequencing – shows a sequence of ideas	firstly, to begin, second, to conclude, finally, in brief, to sum up
Temporal – indicates time	before, later, finally, after, earlier, previously, soon, then, next

- **Ellipsis** is the omission of words from writing. **Substitution** is when another word or phrase is substituted in place of repeated material. Often this word will be a pronoun (he, she, it, they). Synonyms are also a clever way to avoid repetition in your text.

Look at the two examples below. Using ellipsis to remove the second use of the phrase 'to his friends' greatly improves the text, as does substituting the personal pronoun 'he' for the second instance of 'Frederick'. Using 'true' as a synonym for 'loyal' also prevents repetition and keeps the writing fresh and interesting.

In the novel, Fredrick is very loyal to his friends. Fredrick remains loyal to his friends even when they turn against him.

In the novel, Fredrick is very loyal to his friends. He remains true even when they turn against him.

## YOUR TURN 18.1

Add appropriate connectives to each sentence.

- 1 \_\_\_\_\_ (qualifying), we soon found a hotel that had vacancies and \_\_\_\_\_ (temporal) began to enjoy our trip.

- 2 \_\_\_\_\_ (sequencing) I hate fish, \_\_\_\_\_ (sequencing)  
 Jessica can't eat oysters, and \_\_\_\_\_ (sequencing) Dan is allergic to prawns.  
 \_\_\_\_\_ (causal) we won't be going to a seafood restaurant ever again.
- 3 \_\_\_\_\_ (temporal) the film began we bought popcorn, \_\_\_\_\_  
 (causal) we didn't have enough money left for ice-cream afterwards.
- 4 \_\_\_\_\_ (additive) my broken toe, I \_\_\_\_\_ (additive) had an  
 enormous bruise on my forehead for weeks.
- 5 We've learnt the hard way that we can't trust our brother with any of our stuff;  
 \_\_\_\_\_ (illustrative) last year he broke both my PlayStation and my sister's Xbox.

## YOUR TURN 18.2

Rewrite these pairs of sentences using ellipsis and substitution to eliminate any unnecessary or repetitious terms. Condense the sentence pairs into a single sentence if you like.

- 1 After the rain stopped, Alison went back to the creek to get her canoe. When Alison got back to the creek, the creek was flooded and her canoe was nowhere to be found.

---



---

- 2 Kelly and Derek eventually qualified as lawyers. Once Kelly and Derek became qualified as lawyers, Kelly and Derek set up their own law firm.

---



---

- 3 The concept of betrayal is illustrated in the novel. The concept of betrayal is illustrated when Daniel chooses to sacrifice the life of Daniel's brother, making a sacrifice instead of losing the respect of others.

---



---

- 4 For the good of everyone on the planet, we must make the hard decision to make a stand and prioritise the environment. If we can make the hard decision to make a stand now and prioritise the environment, then everyone on the planet and future generations will benefit.

---



---

## TIME TO COME BACK DOWN TO EARTH

FRIDAY 23 SEPTEMBER

Dear Editor,

I read with interest your recent article on Galactocorp's planned Shuttlejet flight later this year. I cannot imagine a more frivolous enterprise than this so-called space tourism, and am compelled to wonder what on earth the human race is coming to if this can be a successful business.

Many may think that space travel is the pinnacle of human achievement, which may be the case when scientific endeavour is the aim. However, when it comes to space tourism, I think we may have found the peak of human stupidity. Consider the enormous cost of getting into space, the billions of dollars wasted on building the Shuttlejet, and the many thousands spent by the passengers – and for what? So that forty fat cats can have a first-class meal along with six minutes of weightlessness, before returning to earth substantially poorer? Never before has so much money been spent for so little reward. I invite all potential space tourists to come around to my house. I can fry up a decent barbecue and they can have a jump on the trampoline, and

I'll only charge them half the price of Galactocorp.

Further, I cannot abide the waste that this enterprise represents. Think of the many worthy causes that would benefit from the money that has been thrown away on this project already. There are many medical programs in third-world countries that are crying out for additional resources. A few hundred thousand dollars could make an enormous difference to the lives of thousands of people. The positive outcomes would last far longer than six minutes.

Not only is the Shuttlejet a terrible waste of money, it's also a terrible waste of resources as well as money. Think about the materials required to build and the materials required to fuel the Shuttlejet, not to mention the emissions produced by the Shuttlejet. Do we really want to pollute the atmosphere for such a pointless exercise and waste so much money for such a pointless exercise?

To sum up, we all need to come back down to earth and forget this ridiculous dream of space tourism.

Dennis Lang, Beaumaris

## YOUR TURN 18.3

### Comprehension

- 1 Based on the first paragraph, what does Dennis Lang think of space tourism?

---

---

2 What is his main objection to the Galactocorp flight?

---



---

3 What offer does he make in the second paragraph?

---



---

4 What does Dennis Lang believe would be a better use of the money spent on space tourism?

---



---

5 Why does he use the phrase 'come back down to earth' in the final sentence of the article?

---



---

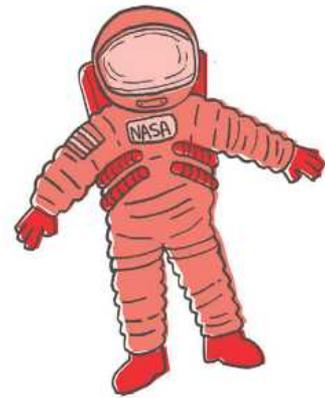


---

## Context

6 Highlight examples of these connectives in the extract.

- |                     |                       |
|---------------------|-----------------------|
| <b>a</b> additive   | <b>d</b> temporal     |
| <b>b</b> sequencing | <b>e</b> causal       |
| <b>c</b> qualifying | <b>f</b> illustrative |



7 Write down an appropriate term (either a pronoun or a synonym) that could be substituted for each of these terms.

- |                         |       |
|-------------------------|-------|
| <b>a</b> space tourism  | _____ |
| <b>b</b> Galactocorp    | _____ |
| <b>c</b> the Shuttlejet | _____ |
| <b>d</b> the passengers | _____ |

8 The fourth paragraph of the letter contains a lot of repetition. On a separate piece of paper, rewrite it using ellipsis and substitution to improve the writing.

9 On a separate piece of paper, write your own brief letter in support of Dennis Lang's perspective on the issue. Be sure to use ellipsis and substitution to avoid repetition, as well as appropriate text connectives.



# UNIT 19A: SYMBOLISM AND IMAGERY

Symbolism and imagery are literary devices that writers use to communicate their ideas.

- **Symbolism** is when a writer uses an object or words as a symbol to represent a bigger idea or concept. These symbols remind the reader of the underlying issues the writer is exploring in a text. Symbolism is found in novels, poems and film. You would already be familiar with some common symbols: a dove symbolises peace, wedding rings symbolise marriage and a skull and crossbones often represent danger. Colours can also be used symbolically: red typically symbolises love, black often represents death and white symbolises innocence or purity.
- **Imagery** is a device where the writer uses descriptive detail to create vivid mental images for the reader. While the word implies that imagery is primarily about describing things that can be seen, imagery actually involves all of the senses. It can capture sight and sound, as well as touch, taste, and smell, giving the reader a complete experience of the scene being described.

She sat in a cafe and drank her coffee.

This sentence is very dull. It lacks engaging detail or richness. The reader is being told what is happening, rather than being drawn in to the scene.

The cup sat on the gleaming steel surface of the table, the bitter, toasted aroma of coffee filling the air. As she sat in the cafe, the chatter ebbed and flowed around her as customers placed orders and left with take-away coffees in hand, but for just a moment she was in her own private world.

This example describes the same scene, but is rich in imagery. It uses details about aroma and sound as well as visuals in order to immerse the reader in the scene.

## YOUR TURN 19.1

Match each symbol with the concept it best represents. An example has been done for you.

1 a rainbow	1C	A serenity
2 a crossroads	B	feeling trapped
3 a computer	C	hope for the future
4 a red rose	D	technology
5 a cage	E	indecision or uncertainty
6 a calm ocean	F	innocence
7 a young child	G	love

## YOUR TURN 19.2

Complete each sentence by adding a symbol to represent the key idea being explored. An example has been done for you.

Feeling at peace, he looked across the calm blue water.

- 1 He was running late, he thought, \_\_\_\_\_.
- 2 Certain she was being watched, she \_\_\_\_\_.
- 3 As he looked at the \_\_\_\_\_, he remembered his childhood fondly.
- 4 No longer would they have to live in poverty, she thought, as she \_\_\_\_\_.

## YOUR TURN 19.3

Rewrite each sentence and include imagery to provide a more detailed description of the scene.

- 1 The classroom was full of busy students.

---

---

- 2 He ate his lunch enthusiastically.

---

---

- 3 Feeling lazy, Helen decided to stay in bed.

---

---

- 4 The musicians at the concert played loudly.

---

---

- 5 The old man got to his feet.

---

---

- 6 I plunged into the water.

---

---

## Caged bird

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wings  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with fearful trill  
of the things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.



The free bird thinks of another breeze  
and the trade winds soft through the sighing  
trees  
and the fat worms waiting on a dawn-  
bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of  
dreams  
his shadow shouts on a nightmare  
scream  
his wings are clipped and his feet  
are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

(Maya Angelou, *And Still I Rise*, Virago, 2014, pp. 72–3)

## YOUR TURN 19.4

### Comprehension

1 According to the poem, what is the free bird able to claim?

---

---

2 Aside from being in a cage, how else is the caged bird constrained?

---

---

3 What does the caged bird sing about?

---

---

4 What are the differences between what the free bird thinks of and what the caged bird dreams of?

---



---

5 What is meant by the repeated line 'of things unknown but longed for still'.

---



---

## Context

6 Apart from the free bird, write down three things that could symbolise freedom in the poem.

---



---



---

7 Apart from the caged bird, write down three things that could symbolise captivity in the poem.

---



---



---

8 Give two examples of imagery from the poem.

---



---

9 Why has the poet used both the free bird and the caged bird as contrasting symbols throughout the poem? What effect does this have?

---



---

10 What emotions do you think the poet is trying to stir in the reader?

---



---

11 What do you think the poet's message is?

---



---



# UNIT 20A: ANALYSING LITERARY DEVICES

As you develop your understanding of literary devices, you will gain more insights about the ways in which an author has constructed a text so that it has a particular impact upon the reader. Authors use many different devices to convey key ideas. Once you can identify and analyse these devices, you should be able to develop a better understanding of a text's meaning. This will allow you to put forward your own interpretation of a text, that is, your explanation of what you think the author was intending to say.

In addition to symbolism and imagery, you should also be familiar with these literary devices.

- A **simile** is a form of comparison where one thing is said to be similar to another. A simile is usually introduced by the words 'as ... as' or 'like'.

My insides were as wobbly as a bowlful of jelly.

- A **metaphor** is a form of comparison where one thing is said to be another thing. This example indicates that the character is nervous rather than having a stomach full of insects.

I had butterflies in my stomach.

- **Personification** is a form of comparison where a non-human thing is given human characteristics.

In this example, the effect of the personification is to demonstrate that the stage is an unwelcoming place for the character.

I stood petrified in the hostile glare of the stage lights.

Words can also be used for their **connotations** or implied meaning. Some words have positive connotations, while others have negative ones.

The room was spacious. (positive)

The room was cavernous. (negative)

In these examples, both 'spacious' and 'cavernous' tell us that the room is large, but 'spacious' implies that the size is welcome, whereas 'cavernous' tells us that the room is so big it is overwhelming.

## YOUR TURN 20.1

Underline the simile (S), metaphor (M) or example of personification (P) in each sentence and then indicate which literary device has been used.

- 1 The old house groaned and protested as it was buffeted by the wind. S/M/P
- 2 When she is in a bad mood, she is like a bear with a sore paw. S/M/P
- 3 The traffic slowed to a crawl. S/M/P

- 4 She isn't easy to get to know but she has a heart of gold. S/M/P
- 5 I stayed indoors because it was raining cats and dogs. S/M/P

### YOUR TURN 20.2

Highlight a word in each sentence that has either a positive or a negative connotation and write down the associations a reader might make for this term.

- 1 Christmas at their house was a delight; they are always so generous with their hospitality.

---

- 2 The valley was serene, with the sun sparkling on the surface of the lake.

---

- 3 The rain attacked us from all sides and by the time we reached shelter, we were shivering uncontrollably.

---

- 4 Despite the appealing aroma, the food was overcooked and stodgy.

---

- 5 'Stop!' he commanded in a stern tone of voice.

---

### YOUR TURN 20.3

Rewrite each sentence, changing one or two words to evoke a different emotional response. An example has been done for you.

She was distraught as a result of their argument. → She was satisfied as a result of their argument.

- 1 I was aggrieved by his controlling manner.

---

- 2 Andrew was depressed by the sad news he had to deliver.

---

- 3 The meal was delicious and had obviously been cooked by a skilled chef.

---

- 4 I really enjoyed the class; it was so interesting.

---

# UNIT 20B: ANALYSING LITERARY DEVICES

## A poison tree

William Blake

I was angry with my friend;  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I waterd it in fears,  
Night & morning with my tears:  
And I sunned it with smiles,  
And with soft deceitful wiles.

And it grew both day and night,  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine.

And into my garden stole.  
When the night had veild the pole;  
In the morning glad I see;  
My foe outstretched beneath the tree.

(Mary Lynn Johnson and John E Grant (eds), *Blake's Poetry and Designs*, Norton, 2008, pp. 43–4)

## YOUR TURN 20.4

### Comprehension

- 1 What did the narrator of the poem do when he was angry with his friend? What was the result of this?

---

---

- 2 What did the narrator do when he was angry with his foe (enemy)? What happened as a consequence of this?

---

---

- 3 What did the narrator water and sun his wrath with?

---

---

4 What does the wrath grow into?

---



---

5 What happened when the narrator's foe sneaked into his garden?

---



---

## Context

6 Write down two metaphors used by the poet William Blake.

a 

---

b 

---

7 Explain the symbolism of the apple. Why is it significant that the apple is described as being bright and shiny?

---



---

8 What is meant by the title 'A poison tree'? What type of literary device is being used in the title?

---



---

9 Why is it significant that the narrator's foe seals his own fate by breaking into the garden in order to steal the apple? What do you think the poet is trying to tell us through this?

---



---

10 What emotions do you think the poet is trying to stir in the reader?

---



---

11 What do you think the poet's message is?

---



---

12 On a separate piece of paper, write your own poem that uses literary devices to explore a broader theme. Think about what concept you would like to write about, then consider how you could use simile, metaphor, personification, imagery or symbolism to communicate your ideas.



# GLOSSARY RECAP

<b>Connotations</b>	Associations of a word as it relates to the reader's experience.
<b>Ellipsis</b>	When words are omitted from the text.
<b>Imagery</b>	A device where the writer uses descriptive detail to create vivid mental images for the reader.
<b>Metaphor</b>	A figure of speech that suggests a comparison between two things by identifying one with the other.
<b>Personification</b>	A type of metaphor in which things or abstract ideas are treated as if they were human.
<b>Simile</b>	A type of metaphor in which one thing is compared to another using words such as 'like' or 'as' to make the comparison.
<b>Symbolism</b>	A type of metaphor in which one thing stands for or represents another. For example, a country's flag may be said to symbolise that country.
<b>Text connective</b>	Joining word used to link ideas.



# ANSWERS

Answers to the 'In Focus' section of each Unit have been included in this workbook. Sample answers to the 'In context' sections can be found in the Teacher obook.

## UNIT 1A

### YOUR TURN 1.1

- 1 a M c D e M  
b N d E f E
- 2 *Sample answers are provided in the Teacher obook.*

### YOUR TURN 1.2

- 1 city, C 4 Mr Macdonald, P  
2 Perth, P 5 birds, C  
3 man, C 6 finches, C

### YOUR TURN 1.3

- 1 a boy with a good attitude  
2 three things you should never do  
3 an uncommon problem  
4 the man with the toupee  
5 a final chance

### YOUR TURN 1.4

*Sample answers are provided in the Teacher obook.*

## UNIT 2A

### YOUR TURN 2.1

- 1 border 2 cleverness  
3 a abstract c concrete e concrete  
b concrete d abstract f abstract

### YOUR TURN 2.2

- 1 a A, humour e A, pride  
b A, distance f A, intelligence  
c V, belief g A and V, freedom  
d A, determination
- 2 a bravery abstract  
b devastation abstract  
c rubble concrete  
d liberty abstract  
e escape abstract  
f builders concrete

### YOUR TURN 2.3

*Sample answers are provided in the Teacher obook.*

### YOUR TURN 2.4

*Sample answers are provided in the Teacher obook.*

## UNIT 3A

### YOUR TURN 3.1

- 1 a simple c simple e perfect g continuous  
b perfect d perfect f simple
- 2 a will knit e will have jumped  
b was talking f was thinking  
c will be skating g will care  
d had thought h have wanted

### YOUR TURN 3.2

Simple tense	Perfect tense	Continuous tense
I ran.	I have run.	I was running.
I think.	I have thought.	I am thinking.
I will grow.	I will have grown.	I will be growing.
I will sleep.	I will have slept.	I will be sleeping.
I gardened.	I had gardened.	I was gardening.

### YOUR TURN 3.3

- 1 a They will be jumping up and down.  
b Jerome will be refining his ideas.  
c The pair will be dancing well together.  
d Outside the window, the sun will be coming up.
- 2 a They had finished washing up.  
b The students had completed all of their tests.  
c Jazmine had given up on learning the piano.  
d Careful calibration had removed the errors.

## UNIT 4A

### YOUR TURN 4.1

- 1 active 3 passive 5 passive 7 passive  
2 active 4 active 6 active 8 active

### YOUR TURN 4.2

- 1 a The source was leaked by the journalist.  
b The cricket ball was hit through the window by him.  
c The work was copied by the two students.  
d Their friend's secret was betrayed to the others by them.  
e Money was stolen from the till by the shop assistant.  
f Her husband's winning ticket was accidentally thrown out by Channy.
- 2 a The source was leaked.  
b The cricket ball was hit through the window.  
c The work was copied.  
d Their friend's secret was betrayed to the others.  
e Money was stolen from the till.  
f Her husband's winning ticket was accidentally thrown out.

### YOUR TURN 4.3

*Sample answers are provided in the Teacher obook.*

## UNIT 5A

### YOUR TURN 5.1

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 5.2

- Excitedly**, we unpacked the boxes of games.
  - We grouped the cards together **slowly**, and then began to play.
  - We were totally **absorbed** in the game we played.
  - Khalid played his last and winning card **triumphantly**.
  - Dejectedly**, the rest of us packed everything up.
- we unpacked the boxes of games; whole clause
  - grouped; verb
  - totally; adjective
  - Khalid played his last and winning card; whole clause
  - the rest of us packed up everything; whole clause

### YOUR TURN 5.3

- uncertainly, accusingly, dryly, disgracefully, wantonly, fitfully
- Sample answers are provided in the Teacher *obook*.

## UNIT 6A

### YOUR TURN 6.1

- AP
- AP
- AT
- AP
- AP
- AT

### YOUR TURN 6.2

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 6.3

- C
- NC
- NC
- C
- C
- NC
- NC

### YOUR TURN 6.4

- |                   |                   |
|-------------------|-------------------|
| 1 preposition     | 5 preposition     |
| 2 adverb of place | 6 adverb of place |
| 3 preposition     | 7 adverb of place |
| 4 adverb of place |                   |

## UNIT 7A

### YOUR TURN 7.1

- The siren sounded before the **big** match started.
  - The **two** teams took their positions; both looked **keen** and **energetic**.
  - A **quick** passage of play led to the **first** basket.
  - The tip-off was dominated by **one tall** player.
- After the **short but restorative half-time** break, the trailing team came out strong.
  - On-the-spot** rebounds helped them make up the difference.
  - With only ten minutes to go, the **must-win** match was tied.

- By this stage the players were tired, lethargic, but **striving for a win**.

### YOUR TURN 7.2

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 7.3

- |   |                        |     |               |
|---|------------------------|-----|---------------|
| 1 | 1 particularly damp    | 1E  | A doughnut    |
|   | 2 cold and dismal      | 2H  | B approval    |
|   | 3 calm, assured        | 3J  | C manoeuvre   |
|   | 4 carefully crafted    | 4D  | D quilt       |
|   | 5 keenly sought        | 5B  | E clothes     |
|   | 6 deftly executed      | 6C  | F holiday     |
|   | 7 curiously different  | 7G  | G hat         |
|   | 8 cautious, methodical | 8I  | H weather     |
|   | 9 doughy, springy      | 9A  | I detective   |
|   | 10 thoroughly deserved | 10F | J policewoman |

- Sample answers are provided in the Teacher *obook*.



## UNIT 8A

### YOUR TURN 8.1

- My shed is **bigger** than theirs.
  - Whose** dog was **that**?
  - We have **six** televisions in **our** house!
  - Our** father is a **kind, quiet** man.
  - Which** way is it to the **farmers'** market?
  - My** son has **three** guitars.
  - Where** did we leave the car?
- |                 |                 |
|-----------------|-----------------|
| a interrogative | e superlative   |
| b possessive    | f possessive    |
| c numerical     | g interrogative |
| d comparative   |                 |

### YOUR TURN 8.2

Positive form	Comparative form	Superlative form
old	older	oldest
young	younger	youngest
dowdy	dowdier	dowdiest
bad	worse	worst
busy	busier	busiest
exceptional	more exceptional	most exceptional
verdant	more verdant	most verdant

### YOUR TURN 8.3

Sample answers are provided in the Teacher *obook*.

## UNIT 9A

### YOUR TURN 9.1

- The family all went **to** the pool **at** four o'clock.

- 2 **After** the girls had finished playing they left the cricket bats **against** the shed.
- 3 It seems a long time **until** Christmas.
- 4 The opponents stood **opposite** to one another **before** the match began.
- 5 **Beyond** the boundary is a wild wasteland.
- 6 The ball sailed **through** the goalposts.

### YOUR TURN 9.2

- 1 She wanted to study woodwork **instead of** chemistry.
- 2 Caleb kept trying **in spite of** the setbacks he suffered.
- 3 The sports day has been cancelled **due to** the bad forecast.
- 4 **Except for** Jian, we all were home early.
- 5 She succeeded well **owing to** her great work ethic.
- 6 Let's go to the cinema **instead of** our cancelled picnic.

### YOUR TURN 9.3

Sample answers are provided in the Teacher obook.

### YOUR TURN 9.4

- |                            |                      |
|----------------------------|----------------------|
| 1 on <b>behalf</b> of      | 4 in <b>front</b> of |
| 2 with <b>respect</b> to   | 5 <b>apart</b> from  |
| 3 with <b>reference</b> to | 6 by <b>means</b> of |

## UNIT 10A

### YOUR TURN 10.1

- 1 a S            c C            e S            g C  
b C            d S            f S            h S
- 2 Sample answers are provided in the Teacher obook.

### YOUR TURN 10.2

- 1 I stayed up late studying so I am tired today.
- 2 He likes walking on his holidays so he often goes backpacking.
- 3 We still had a nice time at the beach, despite the cool weather.

### YOUR TURN 10.3

- |            |         |            |
|------------|---------|------------|
| 1 comma    | 4 comma | 7 no comma |
| 2 no comma | 5 comma |            |
| 3 comma    | 6 comma |            |

## UNIT 11

### YOUR TURN 11.1

- 1 After we went to the market, there wasn't much time to sit down for a coffee.
- 2 Everyone will tell you (if you ask) that the best way to get there is on the bus.
- 3 We bought a bunch of flowers to take to Clare in hospital: roses, tulips and freesias.

### YOUR TURN 11.2

	Corrected word(s)
1	Love's; don't; it's
2	Alan's; neighbours
3	Persimmons; pears; Anya's

### YOUR TURN 11.3

Eleanor's exam results were quite disappointing. **While** her mother pointed out that she'd had a difficult year, she didn't think that was any excuse for her appalling mark for the history exam. She had let down **Mr Davis** (her favourite teacher) as well as herself. **Other** low results were **English**, 66%; **geography**, 62%; and **French**, 59%. The one bright spot was 89% for **mathematics**, which was the second highest mark in the class.

## UNIT 12

### YOUR TURN 12.1

- 1 'Have you seen my pencil case?' Jeremy asked.
- 2 'I'm not sure where the house is,' said my mother. 'Should we telephone them first to find out?'
- 3 'Really!' she snapped. 'I should have expected as much from someone with your limited intellect.'

### YOUR TURN 12.2

Sample answers are provided in the Teacher obook.

### YOUR TURN 12.3

Sample answers are provided in the Teacher obook.

## UNIT 13A

### YOUR TURN 13.1

Sample answers are provided in the Teacher obook.

### YOUR TURN 13.2

Sample answers are provided in the Teacher obook.

### YOUR TURN 13.3

Sample answers are provided in the Teacher obook.

## UNIT 14A

### YOUR TURN 14.1

- 1 **While I waited for the bus**, I was asked for directions to the bank.
- 2 **Although she has been friends with Joseph for years**, she didn't invite him to her party.
- 3 I won't be able to visit my grandmother this week **unless I take a day off school**.

- 4 **When the meteorite hit**, a large number of trees in the forest were flattened.

### YOUR TURN 14.2

- School was over for the day, **although I had to go again tomorrow**.
- Billie's family runs a farm **that produces oats, triticale and canola**.
- The full moon cast an eerie glow over the landscape **as we walked to the train station**.
- Jacinta gave me a shy grin, **which made me feel uncomfortable**.

### YOUR TURN 14.3

- Lucy is visiting San Francisco during the school holidays because her mother lives in America.
- I really enjoyed the *Lord of the Rings*, books although I didn't like the films.
- I had bites all over my legs because the mosquito repellent wasn't very effective.
- It was bitterly cold outside the cabin, although the log fire made it nice and cosy inside.

## UNIT 15A

### YOUR TURN 15.1

- direct object: phone; indirect object: pocket
- direct object: knife and fork; indirect object: plate
- direct object: arms; indirect object: trees
- direct object: nail; indirect object: hammer
- direct object: gift; indirect object: wrapping

### YOUR TURN 15.2

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 15.3

Sample answers are provided in the Teacher *obook*.

## UNIT 16A

### YOUR TURN 16.1

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 16.2

Sample answers are provided in the Teacher *obook*.

## UNIT 17A

### YOUR TURN 17.1

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 17.2

- |     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 1 B | 3 C | 5 E | 7 A | 9 F |
| 2 I | 4 G | 6 H | 8 D |     |

## UNIT 18A

### YOUR TURN 18.1

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 18.2

Sample answers are provided in the Teacher *obook*.

## UNIT 19A

### YOUR TURN 19.1

1	a rainbow	1C	A	serenity
2	a crossroads	2E	B	feeling trapped
3	a computer	3D	C	hope for the future
4	a red rose	4G	D	technology
5	a cage	5B	E	indecision or uncertainty
6	a calm ocean	6A	F	innocence
7	a young child	7F	G	love



### YOUR TURN 19.2

Sample answers are provided in the Teacher *obook*.

### YOUR TURN 19.3

Sample answers are provided in the Teacher *obook*.

## UNIT 20A

### YOUR TURN 20.1

- The old house **groaned and protested** as it was buffeted by the wind. (P)
- When she is in a bad mood, she is **like a bear with a sore paw**. (S)
- The traffic slowed to a **crawl**. (P)
- She isn't easy to get to know, but she has a **heart of gold**. (M)
- I stayed indoors because it was **raining cats and dogs**. (M)

### YOUR TURN 20.2

- delight; pleasing, enjoyable
- serene; peaceful, calm
- attacked; violent, unpleasant
- stodgy; heavy, undesirable
- stern; authoritarian, powerful

### YOUR TURN 20.3

Sample answers are provided in the Teacher *obook*.



**OXFORD**  
UNIVERSITY PRESS  
AUSTRALIA & NEW ZEALAND



ISBN 978-0-19-030676-2



9 780190 306762

visit us at: [oup.com.au](http://oup.com.au) or  
contact customer service: [cs.au@oup.com](mailto:cs.au@oup.com)