



WORKBOOK

National
English Skills **7**

 Rex Sadler  Tom Hayllar  Viv Winter

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■ Rex Sadler ■ Tom Hayllar ■ Viv Winter

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For junior to middle secondary school students and teachers

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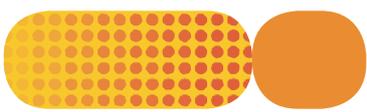
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Preface

National English Skills 7 is a practical workbook that addresses the Australian Curriculum by broadening students' understanding of language and literature and further developing their literacy skills. It seeks, through a diversity of texts, to engage the interest of the students and to enrich their English experience. In addition to literary texts, it draws on television, newspapers, magazines, films, popular culture, the internet, photography, paintings, reference material, picture books and more. Extracts have been chosen to represent a wide variety of cultural perspectives, including Aboriginal and Asian.

The focus of *National English Skills 7* is on developing the reading, writing, speaking, listening, language, spelling and thinking skills that are at the heart of the Australian Curriculum. Throughout the workbook there is a logical and sequential development of skills and knowledge. Opportunities are provided for students to engage in imaginative and critical thinking. The exercises and activities are suitable for both classroom use and homework tasks.

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Texts — purpose and audience

1

What is a text?

A text is a spoken, written or visual communication. It can be as short as a newspaper headline or as long as a novel. The internet gives us access to every kind of text imaginable, from written information through to complex visual and interactive texts. Understanding the world we live in involves being able to interpret the meaning of all the texts we encounter every day. Here are just a few examples of texts.



Texts

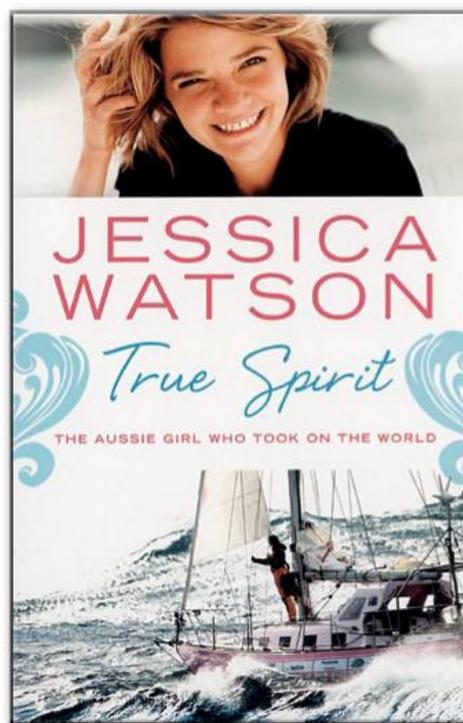


novels drama scripts advertisements road signs web pages
diaries comic strips film reviews newspaper articles emails
computer games recipes radio interviews television programs
autobiographies diagrams magazine articles dictionary definitions
instructions photographs paintings

Purpose and audience

Every text is created for a purpose and an audience. The purpose of a text is the reason it is created. The intended audience of a text is the person or people who are likely to read, listen, view or interact with the text.

Look at these two texts: a road sign and a biography.



The purpose of the road sign is to give instructions about road rules and the audience is all drivers of vehicles. The purpose of the biography is to record the voyage of Jessica Watson, who, at 16, sailed around the world solo, non-stop and unassisted. The audience will be readers who are interested to find out more about her adventures.

It is important when you create your own texts that you have a clear idea of your purpose and your audience so that you can communicate successfully.

Here are some examples of purposes and audiences:

Purposes

inform explain thank invite instruct argue promote
request criticise review remind compare respond assess
persuade complain entertain classify analyse define
illustrate

Audiences

parents internet users teenagers plumbers fitness instructors
musicians shoppers environmentalists doctors republicans
swimmers music lovers

Read or view the following texts and answer the questions for each one.

BOW WOW VOWS

Eleni Hale

WEDDING outfits for pups are being marketed to dog lovers who want to marry their pets to each other.

White dresses and tuxedos for dogs 'in love' are being sold by websites such as www.fancyfeathersandfur.com.au.

They are also marketing to a rising number of people who want their pets to attend their wedding in matching outfits.

Kathy Calleja, of Yarraville, said her dogs Baboo and Lola made a beautiful couple during their wedding fitting during the week.

She said she was considering marrying them because they were so compatible and loyal.

'Baboo is the protector. He paces the house making sure everything is OK and checking on Lola, who is a real homebody,' she said.

Experts said people who wanted to hold a dog wedding should start a gift register with a pet shop, have a barbeque wedding and write pet-specific vows that they could read out.



Herald Sun, 5 July 2009

Picture: Bruce Magilton

Identifying purpose and audience

1 What is clever about the headline?

2 What is the purpose of this news article and photograph?

3 Who is the intended audience?

Advertisement

Laid in Australia

Fresh EGGS, Creamier TASTE

Have you ever thought about how far imported mayonnaise has travelled to get to the supermarket? Praise uses fresh Australian eggs that are whipped into a creamy mayonnaise and whisked straight to your shelf.

So the next time you want whole egg mayonnaise, you don't have to look far. Just crack open a jar of Praise.

Fresh food deserves Praise

Advertisement used with permission of Goodman Fielder © 2010

Identifying purpose and audience

- 1 What is unusual and appealing about the picture of the eggs?

- 2 What is the purpose of the advertisement?

- 3 Who is the intended audience of the advertisement?

MOVIE OF THE WEEK

Rabbit-Proof Fence (2002), Seven, noon

DOUG ANDERSON

JIGALONG is a flyspeck on the map, somewhere along the legendary rabbit-proof fence in Western Australia. Molly Craig, her sister Gracie and their cousin Daisy are kids from the settlement who are trawled up by white authorities, taken from their mothers and dumped in a government orphanage at Moore River, some 2000 kilometres away.

Here they are to be educated, steeped in Christian values and assimilated into a well-meaning but unbelievably stupid social experiment designed to deliver domestic servants and domesticated brides for the white market.

A zealous individual, known as the Chief Protector (Kenneth Branagh), is charged with wringing the Aboriginality out of them. But a sense of place and awareness of identity are forces that don't readily succumb to such draconian manoeuvres. Fourteen-year-old Molly (Evelyn Sampi) engineers an escape and, with Gracie and Daisy (Laura Monaghan and Tianna Sansbury), sets out on an epic trek through the forbidding wilderness towards home.

This is a true story that took place in the 1930s. It's a simple story but with a complex undertow and a powerful sense of purpose. Driven by the complex blend of passions that attend any chronicle of the



eternal clashes between individual freedom and authoritarian bureaucracies, it resonates with anger and love.

Some luscious irony attends the youngsters' trek as they use the fence (built to keep unwanted vermin out of pastoral land) as their guide towards home.

The film is handsomely shot by Christopher Doyle and well acted by a cast of professionals and amateurs. Peter Gabriel's score is a huge plus but, ultimately, the credit belongs to the man who invariably steers it away from himself and on to his crew. Director Phil Noyce approached the project with sensitivity, grace and a determination that not only booted the film home in the face of considerable obstacles but matches the resolve of the youngsters whose story it relates.

Sydney Morning Herald, 26 October 2009

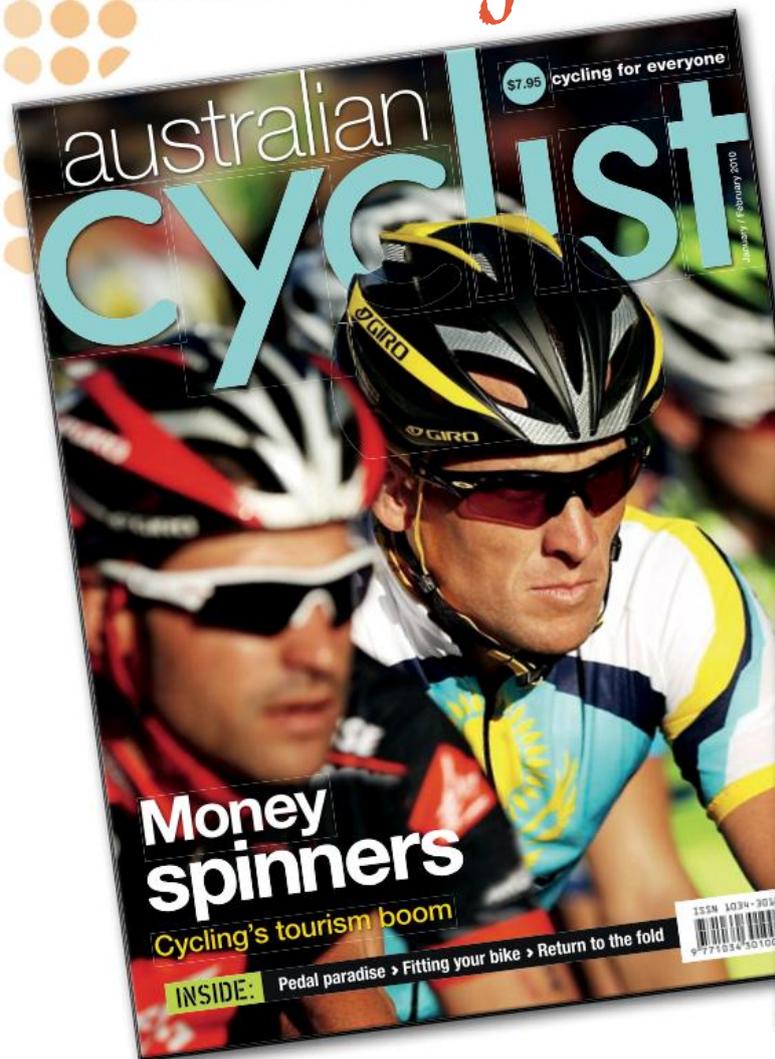
Identifying purpose and audience

- 1 What is the purpose of this review?

- 2 Who is the intended audience of the review?

- 3 From the last paragraph, what is the reviewer's overall opinion of the film?

Magazine covers



Identifying purpose and audience

- 1 What different kinds of cyclists appear in the photos on the two covers?

- 2 What is the purpose of the magazine covers?

- 3 Who is the intended audience of the magazine?

Website homepage

THE SMITH FAMILY
everyone's family

HOME SITE SEARCH KEYWORDS... GO

Donate Shop online Contact us

DONATE
SPONSOR A CHILD
ABOUT US
VOLUNTEER
GET INVOLVED
CAREERS
MEDIA CENTRE
VIEW CLUBS

Every child deserves an equal chance to a better future.
donate now ▶

OUR DONORS & SPONSORS
SIGN UP TO ENEWS
WATCH OUR VIDEOS
FIND US ON FACEBOOK

The Smith Family is a national, independent children's charity that helps disadvantaged Australian children by unlocking opportunities through education and learning. [More >](#)

One in seven Australian children are living in disadvantage ▶
We have 6,500 volunteers working in 95 Australian communities ▶

Bridging the digital divide watch our video ▶
Around the Bay in a Day Sponsor a rider ▶

©The Smith Family 2010. ABN 28 000 030 179

Identifying purpose and audience

- 1 Look at the menu bars across the top and down the left of the web page. List the kinds of support that people and organisations can give to The Smith Family.

- 2 What statistics are presented? What is the purpose of these statistics?

- 3 What is the purpose of the web page?

- 4 Who is the intended audience of the web page?

Identifying purpose and audience

The following table lists fifteen types of texts. For each text, fill in the gaps in the table with the most likely purpose and audience. A list of purposes has been provided to help you. You can use each purpose more than once. The first one has been done for you.

Purposes

to invite to evaluate to inform to greet
 to instruct to amuse to complain to educate
 to sell to define to persuade to illustrate

Text	Purpose	Audience
1 Television comedy show about two 16-year-olds	<i>to amuse</i>	<i>teenagers</i>
2 Advertisement for a dog shampoo that controls fleas		
3 A website for downloading music		
4 Magazine article about how to buy a house		
5 Film review		
6 Wedding invitation		
7 Journal about farming		
8 Letter to a department store about poor service		
9 Recipe from a vegetarian cookbook		
10 Christmas card		
11 Dictionary		
12 Radio talk-back program about gardening		
13 School textbook		
14 A diagram in a medical journal		
15 Assembly guidelines for a new toy scooter		

Texts and contexts

2

What is context?

Texts are not created in isolation. There are many influences and factors that affect the creation of a text and the way the audience responds to it. To understand past and present artistic works, you need to know something about the background in which they were composed. Looking at the context of a text will enable you to discover new meanings. Context includes the surrounding circumstances, background and setting of a particular situation or event. It will help you appreciate texts if you take into consideration their personal, social, cultural, historical and political contexts.

Personal context

The experiences and background of authors and other artists have a considerable effect upon the texts they create. Authors draw inspiration for their writing from their own life experiences and the lives of those around them. The biography of any author will show that most of the following factors play a role in their output:

gender	culture	friendships	age	beliefs	religion
interests	attitudes	ethnicity	life experiences	occupation	
	education	values	family	ideology	

Interview

Oodgeroo Noonuccal was a famous poet who grew up on Stradbroke Island, off the Queensland coast near Brisbane. When she was 16, her ambition was to become a nurse, but she was prevented from beginning nursing studies because she was an Aborigine.

In adulthood, Oodgeroo turned to poetry to gain a wider audience for her work as an Aboriginal rights activist. She wrote her poems to show that, although her people had been dispossessed of their land and their culture, their faith in the earth could be retained and could nourish a rebirth of the old Aboriginal traditions and values. She wrote: 'the earth is the permanent mother of the Aboriginal people'.

Oodgeroo's description of her childhood on Stradbroke Island is taken from an interview that she gave to radio commentator Terry Lane.

•• *Growing up on Stradbroke Island* ••

I was second-last in a family of seven children and my father, who worked for the government, got three pounds a week plus rations to feed the kids. We'd have died on the rations if we didn't know how to live Aboriginal-style. We belonged to the Noonuccal tribe of Stradbroke Island and although we were receiving a white education we were still receiving the education of Aboriginals on how to survive. We threw all the white man's tucker away. The tapioca—what muck!—we fed to the chooks, and we lived on parrots and bandicoots and dugong and fish and mud oysters, which we call 'quampee'. Dugong tastes smashing. We only took three a year, which was our limit. When you cook dugong it looks like a piece of corner-cut topside, but it's much nicer than that. Our delicacy from the dugong was the bacon which one of the old men used to cure for us. And grumpii sausage, made from the intestine of the dugong, was another favourite. Each family, according to its size, got a piece of the intestine and when the tide

was in, my mother used to get us to take it out into the water and play tug-of-war with it. We didn't know it then, but of course we were cleaning it out in the salt water. Then she would boil it, and while the intestine was boiling she would mix the heart, liver and flesh and put herbs from the garden into it and use that to stuff the sausage. She would tie it at the end and boil it again. The Scots call it 'haggis'! It's very, very rich and very beautiful.

Bandicoot tastes like chicken. We all had bandicoot traps. You can't really knock the balance of bandicoots because they breed every month—seven kids a month! They're still on the island in droves, because we no longer eat them. We believed that if we ate them while we had a full belly we'd be punished. That's why we leave the dugong alone now because we feel if we took it now, when we have plenty of white man's food, the good spirit would punish us by taking one of the tribe.

from *As the Twig is Bent*, edited by Terry Lane



Constructing a personal profile

Complete the profile of Oodgeroo Noonuccal.

Oodgeroo Noonuccal

- 1 There were _____ children in Oodgeroo's family.
- 2 Her father's employer was _____.
- 3 Her father's weekly payment was _____.
- 4 The family belonged to the _____ tribe.
- 5 The family lived on _____.
- 6 The family _____ all the white man's food.
- 7 The family ate _____
_____.
- 8 The family caught _____ dugong each year.
- 9 _____ was made from the intestine of the dugong.
- 10 Oodgeroo's mother got the children to take the intestine into the water
because _____.

Social and cultural context

Social attitudes and different times and places have an effect upon the author and the audience. Authors cannot avoid being influenced by their social experiences. Some writers condemn their society's values, while others endorse them.

A society's culture includes the skills, arts and customs that are passed down from generation to generation. Most countries of the world have their own special traditions and customs.

Cartoon

Over the past fifty years, Australia has become known as a 'throw-away society'. Like many other countries, we have been strongly influenced by consumerism. We are surrounded by advertising for new products to own, use and then throw away, and the constant creation of disposable goods contributes to pollution of the earth, sea and sky.

So serious have these problems become that on the 5th of June every year, a World Environment Day is held to raise awareness of the fragility of the natural world.

Phil Somerville is one of Australia's foremost cartoonists. He entertains and amuses his readers as he strives to bring about social change. In this cartoon, Somerville is warning his audience of the need to preserve the natural world before it is too late.



How well did you read?

1 What is the cartoonist's purpose in this cartoon?

2 What is the setting for this cartoon?

3 What does the family's attitude to 'World Environment Day' seem to be as they are watching the television screen?

4 In reality, what is happening through the window outside their home?

5 Why has the cartoonist drawn a beautiful blue sky on the television screen and the rest of the cartoon in black and white?

6 How does Somerville show the pollution of the sky?

7 How does Somerville show the pollution of the land?

8 How does Somerville show the pollution of our watercourses?

9 What does this cartoon reveal about its creator?

10 Why is the fact that the family is watching television important for the cartoonist's message?



Historical context

It is certainly interesting and enjoyable to learn about the life and times of authors and other artists. The more we learn about them, the more we understand their work. All kinds of experiences and factors affect the creative process. By examining some of the following, we can place a text in its historical context:

- biographies of the author
- letters, diary entries and autobiographical writings of the author
- histories of the period
- the place or event that inspired the text
- the social background
- the place the text occupies in the overall output of the author or artist
- encyclopedia entries and internet websites
- relevant films and television documentaries.

Diary

Samuel Pepys is famous for his diary, which provides a fascinating eyewitness account of events such as the Black Death and the Great Fire of London. It is also especially interesting because it contains personal details of everyday life in seventeenth-century London. Pepys himself was an English naval administrator and a member of parliament.

•• *The Great Plague of London: 1665* ••

April 30th. Great fears of the sicknesse here in the City, it being said that two or three houses are already shut up. God preserve us all!

June 10th. In the evening home to supper, and there to my great trouble, hear that the plague is come into the City.

June 15th. The towne grows very sickly, and people to be afeard of it; there dying this last week of the plague 112, from 43 the week before.

June 21st. So homeward and to the Cross Keys at Cripplegate, where I find all the towne almost going out of towne, the coaches and wagons being all full of people going into the country.

July 30th [*Lord's day*]. It was a sad noise to hear our bell to toll and ring so often today, either for deaths or burials; I think five or six times.

August 12th. The people die so, that now it seems they have to carry the dead to be buried by day-light, the nights not sufficing to do it in. And my Lord Mayor commands people to be within at nine at night all, as

they say, that the sick may have liberty to go abroad for ayre.

August 30th. But Lord! how every body's looks, and discourse in the street is of death,

and nothing else, and few people going up and down, that the towne is like a place distressed and forsaken.

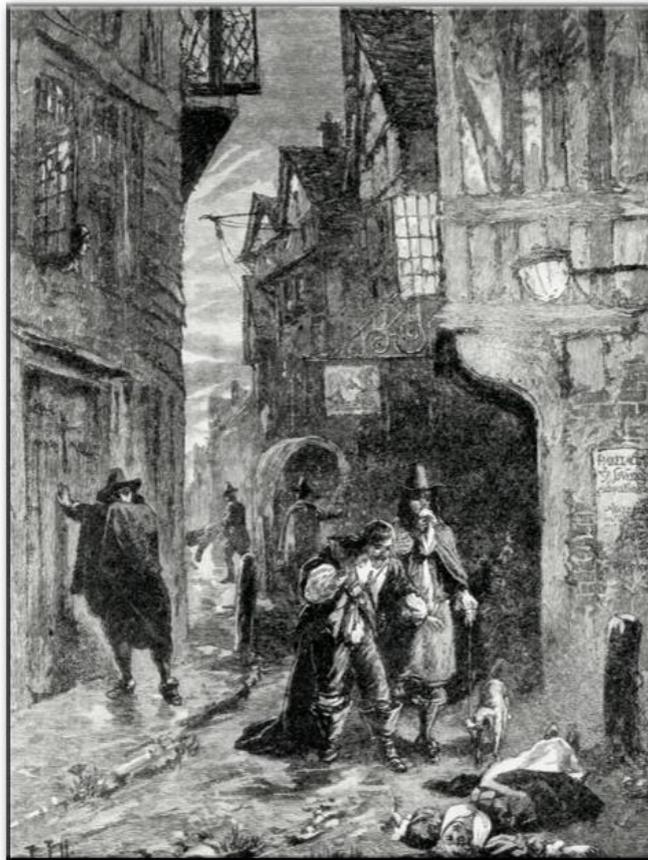
October 16th.

So many poor sick people in the streets full of sores; and so many sad stories overheard as I walk, every body talking of this dead, and that man sick, and so many in this place, and so many in that. And they tell me that in Westminster there is never a physician and but one apothecary left, all being dead; but that there are great hopes of a great

decrease this week; God send it!

November 15th. The plague, blessed be God! is decreased 400; making the whole this week but 1300 and odd; for which the Lord be praised!

December 25th [*Christmas-day*]. To church this morning, and there saw a wedding in the church, which I have not seen many a day; and the young people so merry one with another.



from *The Diary of Samuel Pepys*

How well did you read?

- 1 What is Samuel Pepys's purpose in these diary entries?

- 2 What value do these diary entries have for readers of the twenty-first century?

- 3 Why do you think Pepys wrote 'God preserve us all!'

- 4 What does Pepys's June 15th entry reveal about the Plague?

- 5 'The coaches and wagons being all full of people going into the country.' Why was this happening?

- 6 Why did the Lord Mayor command people to stay indoors after 9 pm?

- 7 What did Pepys see as he walked the streets on October 16th?

- 8 'There is never a physician and but one apothecary [chemist] left, all being dead.' How would you account for this?

- 9 How does Pepys's entry for November 15 show that the death rate during the Plague had been extremely high?

- 10 'There saw a wedding in the church, which I have not seen many a day.' Why would there have been very few weddings during the previous six months?

Language

Introducing nouns

A **noun** is a naming word. It is used to name:

people: man woman doctor Nicole Kidman Russell Crowe

places: school laboratory museum hospital library

things: moon rain pencil October Volvo

qualities: happiness beauty love hate intelligence

Identifying nouns

Now find the nouns in the text below and write them on the lines. The text is from the first paragraph in Kenneth Grahame's book *The Wind in the Willows*, where he describes Mole doing his spring-cleaning.

Mole's spring-cleaning

The Mole had been working very hard all the morning, spring-cleaning his little home.

First with brooms, then with dusters, then on ladders and steps and chairs, with a brush

and a pail of whitewash; till he had dust in his throat and eyes and splashes of whitewash

all over his black fur, and an aching back and weary arms.

Who am I?

Using each of the clues below, write the correct noun from the box. The first letters are given to help you.

pianist	artist	assassin	genius	burglar	scuba diver
shepherd	soldier	removalist	orphan	pilot	pedestrian

1 I am exceptionally intelligent. g _____

2 I play the piano. p _____

- 3 I explore the deep sea. s
- 4 I move furniture. r
- 5 I am a hired murderer. a
- 6 I travel about on foot. p
- 7 I look after sheep. s
- 8 I steal from houses. b
- 9 I fly a plane. p
- 10 My parents are dead. o
- 11 I fight in an army. s
- 12 I paint pictures. a



People and places

Next to the people listed in the left-hand column, write down the place with which they are associated, listed in the right-hand column.

People

- king _____
- teacher _____
- astronomer _____
- artist _____
- doctor _____
- scientist _____
- gambler _____
- babies _____
- chef _____
- soldier _____
- ambassador _____
- actor _____

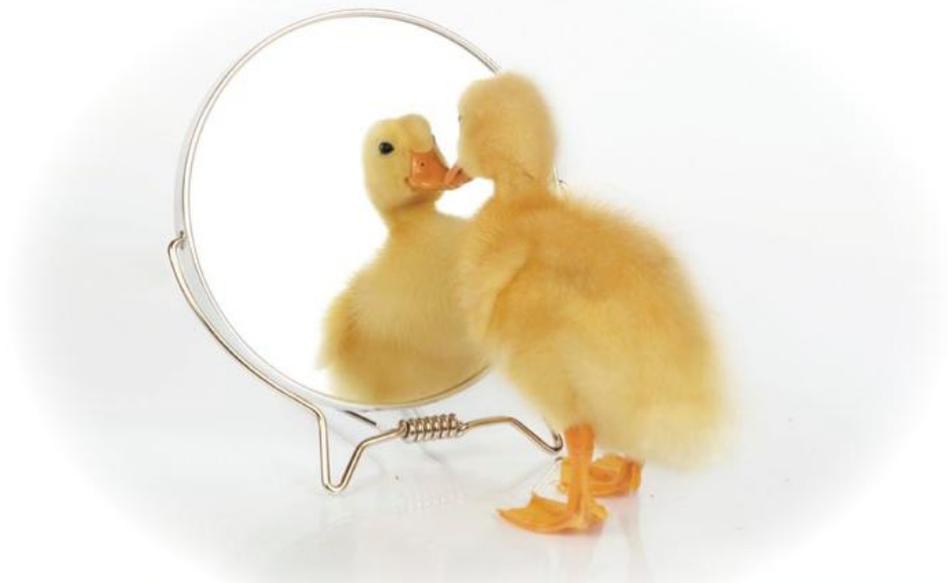
Places

- laboratory
- surgery
- barracks
- nursery
- casino
- palace
- embassy
- stage
- observatory
- studio
- restaurant
- school

Nouns—qualities

Complete each sentence by writing in the missing quality. Use the words in italics to form your answers. The first one has been done for you.

- 1 A *courageous* person shows *courage* _____.
- 2 A *desperate* person feels _____.
- 3 A *humble* person has _____.
- 4 An *insolent* child displays _____.
- 5 A *hero* possesses _____.
- 6 A *coward* experiences _____.
- 7 A *malicious* person shows _____.
- 8 An *anxious* person experiences _____.
- 9 A *gluttonous* person indulges in _____.
- 10 An *imaginative* person shows _____.
- 11 An *ingenious* person makes use of _____.
- 12 A *virtuous* person has _____.
- 13 A *grateful* person feels _____.
- 14 A *vain* person exhibits _____.
- 15 A *hostile* person bristles with _____.



Narrative texts

3

What is a narrative?

A narrative text tells a fictional or factual story. It can be a spoken, written or visual text that usually has a series of happenings in which the action occurs and the characters interact. Works of fiction that are narrative texts include novels, poems, plays, short stories, cartoons, comic strips, myths, legends, fables, fairytales, books and movie scripts. Factual texts such as autobiographies, biographies and documentaries that present a series of events are also narratives.

The aim of narrative texts is usually to connect emotionally with the reader—to help us experience something, to stir our imagination, to entertain us or to have us think deeply.

Structure of a narrative

A narrative text usually has the following three parts:

Orientation

In the orientation or beginning, the setting or location of the story is presented and the main characters are introduced. Also, some idea of the narrative's main idea or theme is given.

Complication

As the story develops, complications occur. At least one problem arises that the character must overcome before the goal in the story can be reached. There is often a sequence of events involving the characters in actions that test their courage, determination and endurance.

Resolution

As the sequence of events brings the story to an end, the problem that faced the character is solved or resolved. A resolution is achieved.

Through the dialogue of the characters, narrative texts often explore how individuals and groups use language. Consider what the dialogue tells you about each character's identity as you read the following texts.

Poems

There are many kinds of poems that tell stories. The simplest story poems are the popular nursery rhymes, but there are other kinds, such as ballads, limericks, epics, sonnets, odes and elegies.

•• Storytime ••

Once upon a time, children,
there lived a fearsome dragon ...

*Please miss,
Jamie's made a dragon.
Out in the sandpit.*

Lovely, Andrew.
Now this dragon
had enormous red eyes
and a swirling, whirling tail ...

*Jamie's dragon's got
yellow eyes, miss.*

Lovely, Andrew.
Now this dragon was
as wide as a horse
as green as the grass
as tall as a house ...

*Jamie's would JUST fit
in our classroom, miss!*

But he was a very friendly dragon ...

*Jamie's dragon ISN'T, miss.
He eats people, miss.
Especially TEACHERS,
Jamie said.*

Very nice, Andrew!
Now one day, children,
this enormous dragon
rolled his red eye,
whirled his swirly green tail
and set off to find ...

*His dinner, miss!
Because he was very hungry, miss!*

Thank you, Andrew.
He rolled his red eye,
whirled his green tail,
and opened his wide, wide mouth
until oooooouuaah!

*Please miss,
I did try to tell you, miss!*

Judith Nicholls



Understanding the poem

1 What is happening as the poem begins?

2 How does the poet make clear which are the teacher's words and which are Andrew's?

3 From the way Andrew talks, how do you know that he is a young student?

4 What words show the movement of the dragon's tail in the teacher's story?

5 In the teacher's story, what two things is the dragon compared to in size?

6 How does Andrew indicate that Jamie's dragon is very large?

7 'But he was a very friendly dragon ...' How is Jamie's dragon different?

8 How does the teacher react to Andrew's interjections?

9 What do you think happens to the teacher at the end of the poem?

10 Why would you call this poem a fantasy?

Plays and films

Plays, films, television series, soap operas, feature films and radio serials are narratives. Most forms of drama are based on a script. In some scripts, such as those written for a radio play, a narrator is used to give descriptions of the setting, events and other details of the story. Here is the beginning of the radio play, *Dracula*.

• Meeting Count Dracula •

Coachman We have arrived, Englishman.
Ha ha ha ha ...

Jonathan Thank you.

Narrator A great wooden door creaked open and a very tall, white-haired man held up a lamp. His eyes seemed to glow in a face that was as pale as moonlight.

Dracula I am Count Dracula. Welcome to my castle, Mr Harker.

Jonathan Call me Jonathan, Count.

Dracula (*Shaking his hand*)

Jonathan, I notice you are shivering. I ask you to pardon my icy hand, sometimes my circulation is very bad. Now you must come with me. I will show you your bedroom and then you will eat a good supper. But first we climb this spiral staircase ... down several long passages, damp and mossy I am afraid—we have much rain in Transylvania. Now here (*throwing open a creaking door*) is your bedroom.

Jonathan If you don't mind, Count, I think I'll go straight to bed. I'm not feeling very well ...

Dracula No! You must eat now. You must keep up your strength. Transylvania can be bad for the health if you are not strong.

Narrator Jonathan could not refuse. He began to eat and found he was hungry. The Count, who did not eat, gradually moved closer to his guest. Jonathan noticed how red the Count's lips were and how long and sharp his teeth were. An unpleasant smell seemed to fill the room. Despite the castle's thick walls, Jonathan could hear wolves howling.



Dracula We call our wolves ‘the Children of the Night’ and their howling is the night music of Transylvania.

Jonathan Count Dracula, you have been most kind but I am very tired.

Dracula How thoughtless of me. Of course you must go to your bed. We will talk in the morning. Pleasant dreams!

Narrator Jonathan’s sleep was filled with nightmares in which he heard wolves howling and terrible shrieks of laughter.

from *Dracula*, adapted by Tom Hayllar

How well did you read?

1 Describe the orientation.

2 What is frightening about Dracula’s facial appearance?

3 Why is Jonathan shivering?

4 ‘No! You must eat now.’ Why do Dracula’s words sound sinister?

5 What does Jonathan notice is unusual about Dracula’s lips and teeth?

6 What sound does Jonathan hear outside the castle walls?

7 Why did Jonathan spend an unpleasant night sleeping?

8 What is the dramatist’s purpose in this scene? (The dramatist is the creator of the radio play.)

Novels

A novel has all the features of a narrative. It has a beginning, a middle and an end as the characters respond to problems they encounter in their lives. In the incident described in the following extract, Lockie Leonard deals with the problem of a surfing bully.

•• Truly packin' death ••

About fifty yards out, there were a few kids sitting on their boards at the edge of a sandbar. A little rip was running alongside it, and a decent wave broke left and right from it. Lockie paddled out, shivering. He wished he had enough money for a wetsuit.

A big, hairy, country-looking kid with bad teeth swooshed past him on a wave. He was a pretty slack surfer, but confident. And big. When you're twelve and three quarters and a new kid, everyone seems a bit on the mega side. There were four or five other kids out at the break, all decked out in full trendy surf gear, in every fluorescent colour: Ripcurl, Billabong, Quicksilver, Lightning Bolt. Lockie guessed that even their undies were 100 per cent Mambo. They eyed him off and his nerves shot all over the place. He didn't hassle for the first few waves. Instead, he let them go.

The big, hairy kid paddled back and pulled up beside him. 'You're here on holiday.' It wasn't even a question.

Lockie shook his head. 'Just moved here.'

'From Perth, eh?'

'Yeah.'

'City boys always think they can surf.'

'I can surf.'

No joke. Lockie Leonard could surf. He was lousy at football. He could be counted on to entirely stuff up a cricket match, and he wasn't even any good at Monopoly, but he sure could ride a board. Genuine surf rat, grommet extraordinaire.

'You're all piss an' wind, youse blokes. City boys're up 'emselves.'

Lockie shrugged.

A set came. Lockie let them all scramble for the first wave and he put himself right at the

peak and picked off the second without any trouble. He took the drop loose-kneed and casual, taking

out a wide, leaning, bottom turn before hammering back up at the lip. As he swung round off the top again, he saw the big, hairy kid dropping in from the shoulder. You rotten mongrel, he thought. The wave walled up and the other kid streaked away out in front, hooting and cutting up Lockie's wave. Lockie dropped into a crouch, held an edge and came powering down the line, getting speed from each hit at the wave's lip. It was like a rollercoaster and he could feel his hair streaming water as he closed on the other kid who looked over his shoulder, suddenly startled. Lockie just couldn't stop himself. He pulled a big re-entry and came floating down right across the guy's leg-ropes. TWANG! The guy was off and cursing. Lockie weaved in to the beach and climbed up onto the sand the moment the other kid's board drifted in alone.

'Yeee-haaa!' No more radical moves today. One wave was enough. Two might get his head punched in. He sprinted up the beach and threw his board into the back of the Falcon.

'Dja see that?'

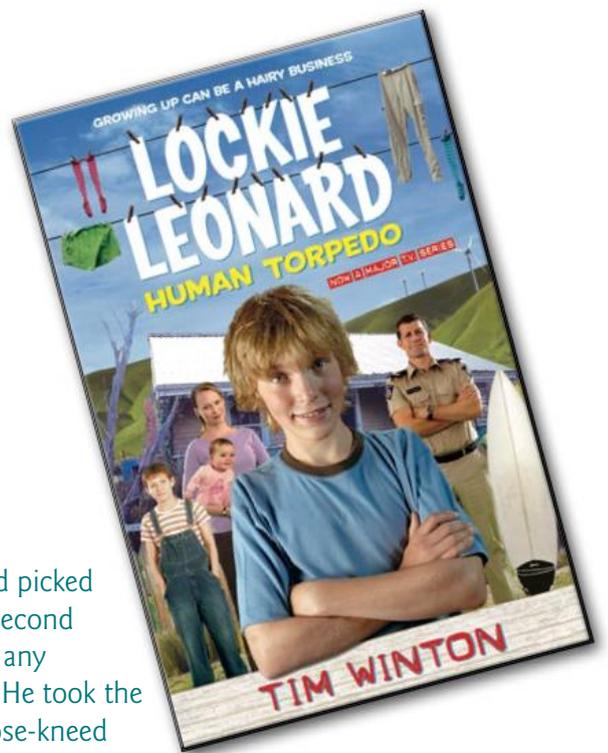
The Sarge put his bookmark in place and grinned. 'I think you just made an enemy. You actually were a torpedo there for a minute.'

'Well, it was worth it.'

'Used to ride like that myself, once.'

'Pull the other one, Dad. It plays the anthem.'

from *Lockie Leonard: Human Torpedo* by Tim Winton



How well did you read?

- 1 At the beginning of this narrative, what is Lockie doing?

- 2 Why wasn't Lockie wearing a wetsuit?

- 3 What was noticeable about the surfing gear of the four or five other kids out at the break?

- 4 What judgment did the 'big, hairy, country-looking kid' make of city boys?

- 5 Explain what the following surfing slang means:
 - a 'genuine surf rat' _____
 - b 'grommet extraordinaire' _____
- 6 'You rotten mongrel.' What has caused Lockie's reaction?

- 7 What is Lockie's tremendous speed compared to?

- 8 Lockie 'pulled a big re-entry'. What happened to the other kid?

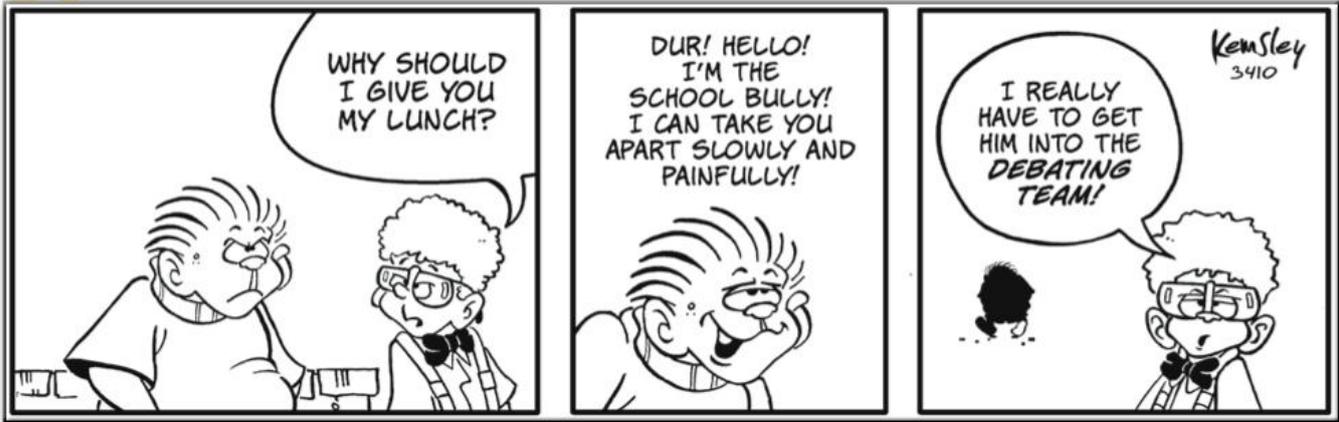
- 9 Why did Lockie decide to finish surfing for the day?

- 10 What was the Sarge's reaction to Lockie's surfing?



Comic strips

Comic strips are narratives. Read this *Ginger Meggs* comic strip and, in your own words, describe its orientation, complication and resolution.



Understanding narrative structure

Orientation: _____

Complication: _____

Resolution: _____

Language Common and proper nouns

A **common noun** is a *general* word for any person, animal, place or thing belonging to a category or class. Most nouns are common nouns.

woman cat aeroplane brother hair car shoes niece

A **proper noun** is the name of a *particular* person, place or thing. Proper nouns can be identified easily because they always begin with a capital letter. You come across proper nouns all the time in your reading and writing.

Cate Blanchett Toyota Kit Kat Tuesday Benjamin August Canberra

Common and proper nouns

For each of the meanings below, supply a common or proper noun from the box.

chef	November	silo	Beethoven	Cleopatra	botanist
ancestor	carpenter	Volkswagen	library	Tokyo	astronaut
Mercury	Shakespeare	Everest	dictionary	Parthenon	Malaysia

- 1 A famous English playwright _____
- 2 A person who travels in space _____
- 3 The capital city of Japan _____
- 4 The planet closest to the sun _____
- 5 An expert cook _____
- 6 The eleventh month of the year

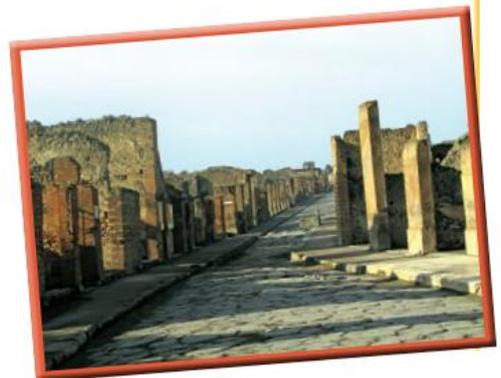
- 7 A book of words and their meanings _____
- 8 A famous composer _____
- 9 A famous Egyptian queen _____
- 10 The make of a famous car _____
- 11 A place where books are kept _____
- 12 The world's highest mountain _____
- 13 A place where grain is stored _____
- 14 A person who studies plants _____
- 15 An ancient Greek temple _____
- 16 A person who makes things with wood _____
- 17 A person from whom one is descended _____
- 18 An Asian country _____



Using proper and common nouns to complete sentences

Complete each of the following sentences by inserting proper and common nouns from the brackets.

- 1 The ancient _____, who spoke _____, ruled the _____ for over five hundred _____.
(Latin, world, years, Romans)
- 2 _____ was a famous _____ who lived in _____.
(painter, Spain, Picasso)
- 3 Queen _____ ruled _____ longer than any _____.
(monarch, England, Victoria)
- 4 The _____ staged the first _____ in 776 BC in _____.
(Olympics, Olympia, Greeks)
- 5 Sir Francis _____ was playing _____ when the Spanish _____ was sighted off English _____.
(Armada, Drake, bowls, shores)
- 6 William _____ lived in _____-upon-_____, which lies on the _____ Avon.
(Stratford, Avon, Shakespeare, River)
- 7 The ancient _____ of _____ is situated in _____ near Mt _____.
(Italy, Vesuvius, city, Pompeii)
- 8 Captain _____ was an _____ who sailed to _____ in 1770.
(Australia, Cook, explorer)



Proper nouns—countries and people

Next to each of the countries below, write the name for the people who live there. The first one has been done for you.

- | | | | |
|--------------------|-------------------|-------------|-------|
| 1 Norway | <u>Norwegians</u> | 13 Lebanon | _____ |
| 2 Korea | _____ | 14 Denmark | _____ |
| 3 England | _____ | 15 Mexico | _____ |
| 4 Egypt | _____ | 16 Germany | _____ |
| 5 Italy | _____ | 17 Greece | _____ |
| 6 Belgium | _____ | 18 Ireland | _____ |
| 7 Finland | _____ | 19 Malta | _____ |
| 8 Fiji | _____ | 20 China | _____ |
| 9 Japan | _____ | 21 Canada | _____ |
| 10 The Netherlands | _____ | 22 Portugal | _____ |
| 11 Poland | _____ | 23 Tibet | _____ |
| 12 Peru | _____ | 24 Vietnam | _____ |

Proper noun match-up

The proper nouns in the box are all names of countries. Match each proper noun to the appropriate common noun in the list.

Scotland	The Netherlands	Italy	Mexico	Russia	Australia
Norway	Egypt	India	France	Peru	Greenland

- | | | | |
|-------------|-------|------------|-------|
| 1 macaroni | _____ | 7 tulips | _____ |
| 2 pyramids | _____ | 8 vodka | _____ |
| 3 kilt | _____ | 9 sombrero | _____ |
| 4 boomerang | _____ | 10 fiords | _____ |
| 5 baguette | _____ | 11 turban | _____ |
| 6 igloo | _____ | 12 llama | _____ |



4

Recounting

What is a recount?

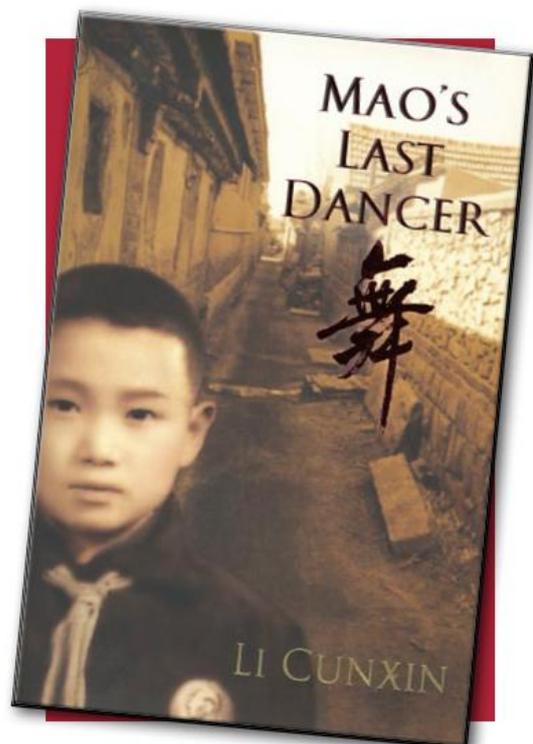
Recounts are mostly factual texts. The purpose of recounting or retelling is to speak or write about past events, usually in the time order in which they occurred. Recounting tells when and where events happened, and who was there. Recounts include autobiographies, biographies, diaries, eyewitness accounts, newspaper reports, letters and speeches.

Recounts usually include:

- an orientation that gives the listener or reader information about the time, the place and the people involved
- a series of events recounted in the order in which they happened
- a conclusion to give the writer's own view of the events and the emotions that were felt at the time.

Autobiography

The passage that follows is a recount taken from the autobiography *Mao's Last Dancer*. In this book, Li Cunxin describes his journey from living as a peasant child in a commune to becoming a famous dancer on the international stage.



●● Poverty ●●

Structure

Language features

When and where

By 1969, the poverty around Laoshan had worsened. I remember going with my friends to the beach one day, an hour's journey on foot, to find clams and oysters or, if we were lucky, a dead fish. We each carried a bamboo basket and a small spade. My parents always warned us never to go into the water because of the rips.

Written in first person

Who

Past tense

Events recounted as they happened

Many people were already there, also searching. After about half an hour we'd found nothing except empty seashells. The beach was clean and bare.

Halfway home I suggested to my friends that we should make a detour and sneak into the nearby airport to try and find some half-burnt coal. This was the airport the Japanese had built during the Second World War. Now there were only a few People's Liberation Army guards and some old cargo planes there. The Japanese had used coal and half-burnt coal as part of the filler under the runway, and the outer part had already been dug away by desperate people. Since then the guards had tightened security.

Names of events

Complication

There was a line of big trees along the edge of the airport and a small ditch. The ditch was dry at that time of year and we crept along it for about fifteen minutes, bending down so the guards couldn't see us.

Personal comment

There was still evidence of half-burnt coal below the surface, very hard to loosen. Digging for half-burnt coal was like digging for gold. Eventually our baskets were full. But carrying heavy baskets with a bent body proved too difficult for us eight-year-olds. About halfway out, one of the boys slowly straightened up and was spotted by the military guards. They immediately fired bullets into the air and started to chase us. We dumped our baskets and spades and ran for our lives.

Use of verbs to create action

I rushed breathlessly home. It was early afternoon. 'There's some food in the wok,' my fifth brother Cunfar said. Niang had left some dried yams and pickled turnips for me.

'Where is Niang?' I asked him as I ate my lunch.

'She went back to work in the fields,' he replied. Cunfar only had morning classes at school that day—there weren't enough classrooms for everyone to go for a full day. 'Where have you been?' he asked me.

I told him what had happened at the airport. He frowned. 'You dropped your basket and spade there?'

Use of direct speech

'The soldiers would have killed us if they'd caught us!'

'No, they wouldn't,' he replied. 'You have to go back and get your basket and spade. We can't afford new ones.'

'I'll never go anywhere near that airport again!'

Resolution

But he did eventually talk me into going back. At the edge of the ditch I refused to go any further and pointed to where we'd dropped our baskets and spades, but the guards had confiscated them. Only a few half-burnt coals were left scattered around the ditch.

from *Mao's Last Dancer* by Li Cunxin



• How well did you read?

1 Why had the narrator gone to the beach?

2 What evidence can you find in the second paragraph that shows that people living in Laoshan were on the brink of starvation?

3 Why did the narrator and his friends make a detour to the airport?

4 Who was protecting the airport?

5 Why had the guards at the airport tightened security?

6 How did the narrator and his friends keep hidden from the guards?

7 How did the guards discover them?

8 How did the guards react when they saw the narrator and his friends?

9 What does the narrator reveal about schooling in Laoshan?

10 Why did Cunfar tell the narrator to go back and get his basket and spade?

11 What had happened to their baskets and spades?

Diary

Here are three diary entries in which Zlata Filipović recounts her daily experiences in war-torn Sarajevo at the end of the twentieth century.

•• Life in a war zone ••

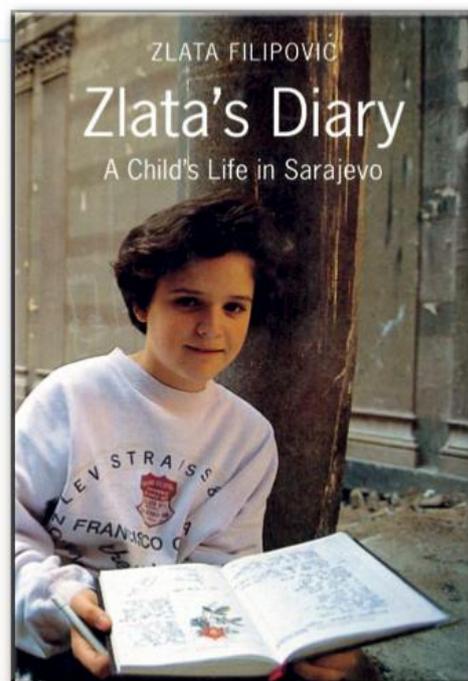
Friday, 3 July 1992

Dear Mimmy,
Mummy goes to work. She goes if there's no shooting, but we never know when the shelling will start. It's dangerous to walk around town. It's especially dangerous to cross our bridge, because snipers shoot at you. You have to run across. Every time she goes out, Daddy and I go to the window to watch her run. Mummy says: 'I didn't know the Miljacka (our river) was so wide. You run, and you run, and you run, and there's no end to the bridge.' That's fear, Mimmy, fear that you'll be hit by something.

Daddy doesn't go to work. The two of us stay at home, waiting for Mummy. When the sirens go off we worry about how and when and if she'll get home. Oh, the relief when she walks in!

Neda came for lunch today. Afterwards we played cards. Neda said something about going to Zagreb. It made Mummy sad, because they've been friends since childhood. They grew up together, spent their whole lives together. I was sad too because I love her and I know she loves me.

Zlata



Sunday, 5 July 1992

Dear Mimmy,
I don't remember when I last left the house. It must be almost two months ago now. I really miss Grandma and Grandad. I used to go there every day, and now I haven't seen them for such a long time.

I spend my days in the house and in the cellar. That's my wartime childhood. And it's summer. Other children are holidaying at the seaside, in the mountains, swimming, sunbathing, enjoying themselves. God, what did I do to deserve being in a war, spending my days in a way that no child should. I feel caged. All I can see through the broken windows is the park in front of my house. Empty, deserted, no children, no joy. I hear the sound of shells, and everything around me smells of war. War is now my life. OOHOO, I can't stand it any more! I want to scream and cry. I wish I could play the piano at least, but I can't even do that because it's in 'the dangerous room', where I'm not allowed. How long is this going to go on???

Zlata

Tuesday, 7 July 1992

Dear Mimmy,

There was no water yesterday, the day before or the day before that. It came at around 8.30 this morning and now, at 10.30, it's slowly disappearing again.

We filled whatever we could find with water and now have to save on the precious liquid. You have to save on everything in this war, including water and food.

Mummy is at work, Daddy is reading something and I'm going to Bojana's because there's no shooting.

Zlata

from *Zlata's Diary: A Child's Life in Sarajevo* by Zlata Filipovic

How well did you read?

- 1 Why is it particularly dangerous to cross the bridge?

- 2 'You run, and you run, and you run.' Why does Zlata's mother keep repeating 'you run'?'

- 3 Why do Zlata and her father worry when the sirens go off?

- 4 Why was Zlata's mother sad?

- 5 What contrast is there between Zlata's life and the life of other children?

- 6 'War is now my life.' How does Zlata respond to this thought?

- 7 Why is Zlata unable to play the piano?

8 How do Zlata and her family overcome the shortage of water?

Language

Collective and abstract nouns

A **collective noun** is a word used for a collection or group of similar things.

a library of books a pack of cards an army of soldiers a troop of monkeys

Collective nouns

People

Select the correct collective noun from the box for each group of people.

crew	choir	gang	troupe
board	regiment	crowd	band

- 1 a _____ of thieves 5 a _____ of musicians
2 a _____ of singers 6 a _____ of soldiers
3 a _____ of sailors 7 a _____ of spectators
4 a _____ of dancers 8 a _____ of directors



Animals

Select the correct collective noun from the box for each group of animals.

litter	herd	swarm	bevy	school
team	pack	nest	gaggle	pride

- 1 a _____ of cattle
- 2 a _____ of bees
- 3 a _____ of quails
- 4 a _____ of kittens
- 5 a _____ of fish
- 6 a _____ of mice
- 7 a _____ of oxen
- 8 a _____ of geese
- 9 a _____ of wolves
- 10 a _____ of lions

Things

Select the correct collective noun from the box for each group of things.

forest	galaxy	fleet	bundle	chest
suit	sheaf	peal	hit	quiver

- 1 a _____ of drawers
- 2 a _____ of sticks
- 3 a _____ of trees
- 4 a _____ of stars
- 5 a _____ of ships
- 6 a _____ of tools
- 7 a _____ of corn
- 8 a _____ of clothes
- 9 a _____ of bells
- 10 a _____ of arrows

Abstract nouns

Abstract nouns are nouns that name qualities, emotions and actions—things you cannot see or touch, for example:

love hate anger irritation jealousy peace sorrow

Identifying abstract nouns

In each of the following groups of words there are two abstract nouns. Write these abstract nouns in the spaces provided.

- 1 relief, horse, skill, father _____
- 2 rain, friendship, sadness, flock _____

- 3 accident, joy, pilot, fear _____
- 4 stupidity, employer, anger, biro _____
- 5 doctor, hospital, bravery, laziness _____
- 6 flower, curiosity, excitement, bird _____
- 7 patience, carpenter, misery, soldier _____
- 8 chemist, eagerness, foot, loyalty _____

Forming abstract nouns

Complete each of these statements by forming abstract nouns based on the words in italics. The first one has been done to help you.

- 1 to be *curious* is to show curiosity
- 2 to *protect* someone is to give _____
- 3 to be *merciless* is to show no _____
- 4 to act *cowardly* is to show _____
- 5 to be *lonely* is to experience _____
- 6 to *know a lot* is to have _____
- 7 to *vary* something is to use _____
- 8 to be *happy* is to have _____
- 9 to be *weary* is show _____
- 10 to *imagine* is to use your _____
- 11 to *lose* is to suffer _____
- 12 to be *satisfied* is to have _____
- 13 to *conclude* is to come to a _____
- 14 to *appreciate* is to show _____
- 15 to *prepare* is to make _____
- 16 to *prosper* is to have _____
- 17 to be *tolerant* is to show _____
- 18 to *observe* is to make an _____

Abstract nouns and their opposites

In the spaces provided, write down abstract nouns from the box that are opposite in meaning.

love	bravery	success	strength	hope
honesty	anger	kindness	happiness	beauty

- 1 failure _____
- 2 hatred _____
- 3 sadness _____
- 4 despair _____
- 5 weakness _____
- 6 cruelty _____
- 7 cowardice _____
- 8 calmness _____
- 9 ugliness _____
- 10 deceitfulness _____

5

Informing

What is an information report?

Information reports convey the kind of factual information found in textbooks, reference books and some websites.

An information report usually contains:

- a general introduction that often includes a definition
- a series of paragraphs that provide information about the subject
- a topic sentence for each paragraph that indicates, or signposts, what the paragraph will be about
- specialised terms related to the subject
- a concluding statement.

Tsunami information report

Let's look at the structure and language features of a typical information report.

Structure

- Title gives subject of the report
- Introduction and definition of the subject
- Paragraphs introduce each new idea
- Topic sentence followed by supporting information

Awesome waves

The word 'tsunami' is made up of the Japanese words for 'harbour' and 'wave'. Tsunamis or gigantic waves are born when underwater volcanoes or earthquakes cause huge plates of the earth's crust to collide with each other on the ocean floor.

Upward pressure results in waves that race across the surface of the ocean, usually the Pacific or the Indian Ocean, at the speed of a jet plane. However, very little is seen of the tsunami's presence in deep water as most of its awesome power is concentrated in waves travelling below the surface.

As the first waves reach land, they slow down. This causes those waves that follow to pile up on them, increasing their height. Within harbours, the waves are trapped and often surge inland sweeping away boats, buildings and everything else in their path.

Language

- use of present tense
- use of adjectives to give details about the facts
- use of technical terms

A
concluding
statement
about the
subject

• Despite tsunami sensors placed in the ocean and radar signals from satellites, tsunamis remain one of the greatest natural disasters that threaten human life.



Exploring the information report

- 1 What is the writer's purpose in this report?

- 2 How does the writer use language to make it easier for the reader to understand the formation of tsunamis?

- 3 What impresses you about the description of the tsunami's speed?

- 4 Why is the tsunami's power hard to observe on the ocean's surface?

- 5 What causes the waves of a tsunami to become visible?

6 What happens when a tsunami enters a harbour?

7 What is appropriate about the Japanese name for the giant waves?

8 How is some warning given of the approach of a tsunami?

9 Who do you think would be interested in reading this report?

Koala information report

The following information report presents facts on the subject of koalas.

Koalas

The koala is an Australian marsupial that is found in forests in Queensland, New South Wales and Victoria. It is sometimes called a koala bear or teddy bear; but although it looks like a small bear, it is not related.

The koala has a number of prominent features. Its big curving nose is leathery in texture. Its eyes are small and wide apart and it has big teeth for chewing tough vegetation. Like the rest of its body, which is about the size of a football, its floppy ears are covered in thick, grey fur. Each foot possesses long, sharp claws that give it great skill in climbing.

There is one startling fact about the koala. It has an 'appendix', which is really an extension of the stomach and intestine, that is some two metres long. Such an organ is necessary to cope with the bulky daily diet of the animal, which consists of the leaves and shoots of blue and grey gum trees in eastern Australia.

A koala mother usually gives birth to one cub at a time, which then spends about six months in the mother's pouch. After this, the cub can emerge from the pouch, but will continue to treat it as a home. The pouch is deep to prevent the cub falling out as its mother climbs around in her favourite gum trees.

The koala is a beloved icon of Australia. However, koalas are defenceless animals that need protection from introduced predators and from the clearing of their forest habitats.



Exploring the information report

Fill in the following chart for each paragraph in the koala information report. For paragraphs 2, 3 and 4, identify the topic sentence and briefly summarise the supporting information in your own words.

Structure of the koala report

Paragraph 1: Introduction

Definition: _____

Paragraph 2

Topic sentence: _____
Supporting information: _____

Paragraph 3

Topic sentence: _____
Supporting information: _____

Paragraph 4

Topic sentence: _____
Supporting information: _____

Paragraph 5: Conclusion

Summarise the conclusion: _____

Writing an information report

Select a subject that interests you from the list below, or think of your own. Write an information report on your topic, keeping in mind the key features of reports.

- | | | |
|--------------|-----------|---------|
| dinosaurs | spiders | clothes |
| elephants | beaches | food |
| supermarkets | computers | money |
| television | water | climate |
| the internet | soccer | netball |



Title: _____

Introduction and definition:

Paragraphs providing factual information:

A concluding statement:

Language Adjectives

Adjectives describe people and things. An adjective adds colour, shape, size, strength, feeling or some other quality to a noun. For example:

A tsunami's waves are *gigantic* and their power is *awesome*.

The koala's *floppy* ears are covered in *thick, grey* fur.

Adjectives in action

Good writers use adjectives to make their writing come alive. Charles Dickens, a famous nineteenth-century writer, used adjectives with great skill in his novels. Here is a description of a convict from his novel *Great Expectations*.

Write the adjectives on the lines below the description. The first one has been done for you.

This man ... had a great iron on his leg and was lame, and hoarse, and cold, and was everything that the other man was; except that he had not the same face, and had a flat, broad-brimmed, low-crowned, felt hat on.

great,

Adjectives with similar meanings

In the space provided, replace each adjective in italics with an adjective from the box that has a similar meaning.

fierce	feeble	brave	short	accurate	quich
gigantic	sufficient	courteous	empty	invincible	shining
industrious	rich	annoyed	invaluable		

1 *priceless* diamond 5 *weak* attempt 9 *unbeatable* army 13 *busy* worker

2 *ferocious* dog 6 *brief* visit 10 *valiant* rescuer 14 *prompt* reply

3 *precise* answer 7 *vacant* house 11 *enough* food 15 *huge* wave

4 *angry* teacher 8 *wealthy* developer 12 *gleaming* light 16 *polite* child

Making adjectives

Complete each phrase by changing the word in brackets into an adjective and writing it on the line. The first one has been done for you.

- 1 a stylish suit (style)
- 2 a _____ diet (health)
- 3 an _____ victim (innocence)
- 4 a _____ countryside (mountain)
- 5 a _____ experience (dread)
- 6 a _____ teacher (thought)
- 7 a _____ cyclist (caution)
- 8 a _____ driver (care)
- 9 a _____ car (speed)
- 10 a _____ parent (sympathy)
- 11 a _____ audience (noise)
- 12 a _____ singer (fame)
- 13 a _____ watch (value)
- 14 a _____ injury (pain)
- 15 a _____ car (rely)
- 16 a _____ cure (miracle)
- 17 a _____ drug (harm)
- 18 an _____ mind (imagine)
- 19 a _____ dog (friend)
- 20 an _____ position (advantage)

Country adjectives

In the space provided, write the adjective formed from the country in brackets. The first one has been done for you.

- 1 British ships (Britain)
- 2 _____ marsupials (Australia)
- 3 _____ cars (Japan)
- 4 _____ stew (Ireland)
- 5 _____ films (America)
- 6 _____ fiord (Norway)
- 7 _____ paintings (Italy)
- 8 _____ food (Thailand)
- 9 _____ dancing (Spain)
- 10 _____ scenery (Iceland)
- 11 _____ warriors (China)
- 12 _____ fashion (France)
- 13 _____ industry (Germany)
- 14 _____ temples (Greece)
- 15 _____ restaurants (Vietnam)
- 16 _____ chocolate (Switzerland)
- 17 _____ baths (Turkey)
- 18 _____ royalty (Denmark)



How well do you spell?

6

Using a dictionary

money market

money market *n.* a market in which large amounts of money are borrowed and lent for short periods of time (usually less than a month).

money order *n.* an order for the payment of money, as one issued by one post office and payable at another, and requiring proof of ownership before being cashed. Compare *postal note*.

monger /'mʌŋgə/ *n.* (*usu. in compounds*) 1. a dealer in some commodity: *fishmonger*. 2. someone who busies himself or herself with something in a sordid or petty way: *scandalmonger*.

mongrel /'mʌŋgrəl/ *n.* 1. any animal or plant resulting from the crossing of different breeds or varieties—*adj.* 2. inferior.

monilia /mə'nɪliə/ *n.* a yeast-like fungus which can cause infection.

monition /mə'nɪʃən/ *n.* 1. admonition; warning; caution. 2. an official or legal notice.

monitor /'mɒnɪtə/ *n.* 1. a device used to check, observe, or record the operation of a machine or system. 2. any of several large lizards. 3. *Computers* the component of a desktop computer which houses the screen; visual display unit—*v.* (t) 4. to check, observe, or record the operation of (a machine, etc.), without interfering with the operation.

monk /mʌŋk/ *n.* a man who has withdrawn from the world from religious motives and lives under vows of poverty, chastity, and obedience.

monkey /'mʌŋki/ *n.* (*pl. -keys*) 1. a long-tailed member of the mammalian order Primates, living in trees. 2. any of various mechanical devices—*v.* (i) (-keyed, -keying) 3. *Informal* to play or trifle idly.

monkey wrench *n.* a spanner or wrench with an adjustable jaw, for turning nuts of different sizes, etc.

mono- a word element: meaning 'alone', 'single', 'one'.

monochromatic /mɒnəkrou'mætɪk/ *adj.* of, producing, or relating to one colour or one wavelength.

monocle /'mɒnəkəl/ *n.* an glass lens for one eye.

monogamy /mə'nɒgəmi/ *n.* marriage of one woman with one man.—*monogamous, adj.*

monogram /'mɒnəgrəm/ *n.* a character consisting of two or more letters combined or interlaced.

monograph /'mɒnəgrəf, -graf/ *n.* a treatise on a particular subject.

monolith /'mɒnəlɪθ/ *n.* 1. a single block or piece of stone of considerable size. 2. something resembling a large block of stone, especially in having a massive, uniform, or unyielding quality or character.—*monolithic, adj.*

monologue /'mɒnəlɒg/ *n.* a prolonged talk or discourse by a single speaker.

monophonic /mɒnə'fɒnɪk/ *adj.* of or denoting a system of sound reproduction through only one loudspeaker. Compare *stereophonic*.

monoplane /'mɒnəpleɪn/ *n.* an aeroplane with only one pair of wings.

monopolise=monopolize /mə'nɒpəlaɪz/ *v.* (t) (-lised, -lising) 1. to acquire, have, or exercise a monopoly of (a market, commodity, etc.). 2. to keep entirely to oneself.

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monster

monopoly /mə'nɒpəli/ *n.* (*pl. -lies*) exclusive control of a commodity or service in a particular market, or a control that makes possible the manipulation of prices.

monorail /'mɒnəreɪl/ *n.* a railway with coaches running on a single (usually overhead) rail.

monosaccharide /mɒnə'sækəraɪd, -rəd/ *n.* a simple sugar, such as glucose.

monosodium glutamate /mɒnə'səʊdiəm-'glʊtəmeɪt/ *n.* a sodium salt used in cookery to enhance the natural flavour of a dish. Also, *MSG*.

monosyllabic /mɒnəsə'læbɪk/ *adj.* 1. having only one syllable, as a word. 2. having a vocabulary composed exclusively of monosyllables.

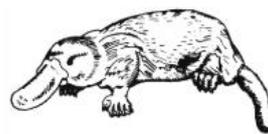
monotheism /'mɒnəθi,ɪzəm, mɒnəu'θi-zəm/ *n.* the doctrine or belief that there is only one God.

monotone /'mɒnətəʊn/ *n.* a single tone without harmony or variation in pitch.

monotony /mə'nɒtəni/ *n.* 1. lack of variety, or wearisome uniformity, as in occupation, scenery, etc. 2. sameness of tone or pitch, as in utterance.—*monotonous, adj.*

monotreme /'mɒnətrɪm/ *n.* a mammal which both lays eggs and suckles its young, as the platypus and echidna.

monotreme



Although they lay eggs, monotremes are mammals. They have fur, can maintain a constant body temperature and the female produces milk for her young, but unlike mammals, they do not have nipples; instead milk is secreted onto patches on the mother's belly, and is licked from there by the young. Monotreme means 'single hole', referring to the opening that is used to pass body waste and for reproductive functions; monotremes share this feature with birds and reptiles. The three living monotreme species—the platypus, and two species of echidna—are confined to Australia and New Guinea; monotreme fossils have been found in South America.

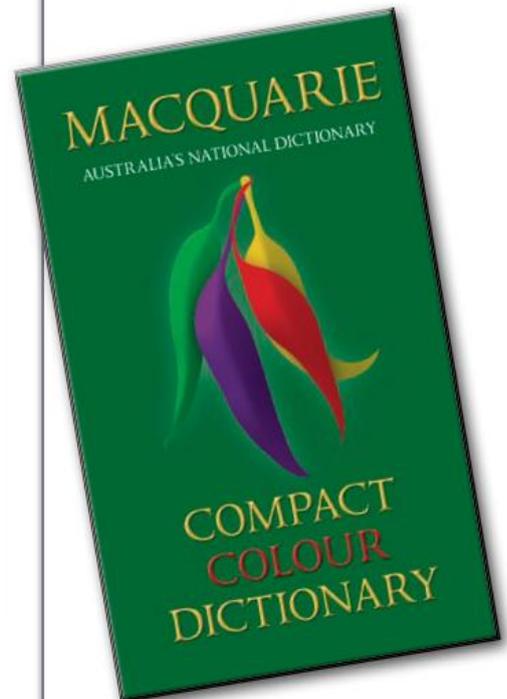
mono-unsaturated /mɒnəʊ-ʌn'sætʃəreɪtəd/ *adj.* of or relating to a fat or oil having only one double bond per molecule, as oleic acid in olive oil.

monsoon /mɒn'sun/ *n.* the rainy season.

monster /'mɒnstə/ *n.* 1. a legendary animal compounded of brute and human shape—*adj.* 2. huge; enormous; monstrous.

If you wish to communicate successfully, it is important that you are able to spell everyday words correctly. You also need to have a dictionary at hand so that you can check the spelling and meaning of unfamiliar words.

Here is a page from the *Macquarie Compact Colour Dictionary* showing words that begin with *mon-* or *mono-*.





Checking spelling and meaning

Write down a word from the dictionary page for each of the following definitions. Check the spelling of each word as you go.

- 1 An eyeglass for one eye _____
- 2 An egg-laying mammal (a platypus or echidna) _____
- 3 The rainy season _____
- 4 Exclusive control of a service or commodity _____
- 5 A railway running on a single overhead rail _____
- 6 A belief or doctrine that there is only one God _____
- 7 A prolonged talk by a single person _____
- 8 A single block of stone of considerable size _____
- 9 A marriage of one woman with one man _____
- 10 A design made up of two or more letters combined _____
- 11 A lack of variety or wearisome sameness _____
- 12 Producing one colour or one wavelength _____
- 13 Having only one syllable _____
- 14 A single tone without harmony or variation _____
- 15 An aeroplane with only one pair of wings _____
- 16 A person who sells, deals in or promotes something _____



Test your spelling

Using the clues

Using the definitions and the given letters, complete each sentence by filling in the missing words. Make sure that you spell them correctly.

- 1 Something that cannot be seen is i _____ e.
- 2 Food and drink are n _____ y for existence.
- 3 A person who lives close to another is a n _____ r.
- 4 An event happening now and then happens o _____ y.
- 5 One who is on the opposite side in a contest is an o _____ t.
- 6 An occasion needing urgent action is an e _____ y.
- 7 A form of energy used for heating and lighting is e _____ y.
- 8 To perform an action little by little is to do it g _____ y.
- 9 A sense of shame after doing something wrong makes one feel g _____ y.
- 10 A situation where people compete against one another is a c _____ n.
- 11 Most people in our country speak the English l _____ e.
- 12 An automobile is sometimes referred to as a v _____ e.
- 13 The body organ in which digestion begins is called the s _____ h.
- 14 A person who is free of guilt is i _____ t.
- 15 A measure of how hot or cold something is, is its t _____ e.
- 16 An unfair feeling against someone is called p _____ e.
- 17 Two straight lines that never meet are said to be p _____ l.
- 18 Something very charming or interesting is f _____ g.
- 19 When we have had enough, we have had s _____ t.
- 20 The group of people elected to make laws for a country is its p _____ t.
- 21 Something that cannot be explained is a m _____ y.
- 22 A child who annoys or causes trouble is said to be m _____ s.

- 23 The day of the year when an event is remembered is an a y.
- 24 An expression of regret for having done something wrong is an a y.
- 25 The job or profession in which you earn money is a c r.
- 26 If someone is successful or triumphant she is v s.
- 27 A talk where people exchange views is a d n.
- 28 A table showing the months and days of the year is a c r.

Confusing pairs

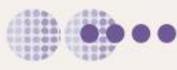
Using the clues

Some words are pronounced the same way, but have different spelling and different meanings. These words are known as homonyms.

tail/tale throne/thrown main/mane way/weigh missed/mist

Using the clues, give the words that have the same sound but different spelling and meaning. The first one has been done for you.

- | | |
|------------------------------------|-----------------------------|
| 1 a rough texture <u>coarse</u> | 8 animal flesh <u>m</u> |
| a part of a meal <u>course</u> | to come together <u>m</u> |
| 2 freedom from war <u>p</u> | 9 a wooden plank <u>b</u> |
| a small part <u>p</u> | uninterested <u>b</u> |
| 3 seven days <u>w</u> | 10 a small coin <u>c</u> |
| feeble <u>w</u> | smell <u>s</u> |
| 4 in one piece <u>w</u> | 11 suffering <u>p</u> |
| a cavity <u>h</u> | a glass sheet <u>p</u> |
| 5 to conceal in the earth <u>b</u> | 12 correct <u>r</u> |
| small fruit of a bush <u>b</u> | draw words <u>w</u> |
| 6 rubbish <u>w</u> | 13 flight of steps <u>s</u> |
| middle of the body <u>w</u> | hard looks <u>s</u> |
| 7 a stopping device <u>b</u> | 14 hard metal <u>s</u> |
| to smash <u>b</u> | to take unlawfully <u>s</u> |



Filling in the blanks

Complete the following sentences by adding the correct words from the brackets.

- 1 During the parade, the _____ rode his _____ through the town. (mare, mayor)
- 2 I _____ the car was _____ because I had seen it in the showroom. (new, knew)
- 3 There was a _____ fire crackling in the stone _____ . (grate, great)
- 4 Driving in the heavy _____ , we _____ the turn-off sign. (mist, missed)
- 5 They're over _____ practising _____ music. (their, there)
- 6 In the _____ event, the horsewoman held her horse by the _____ . (main, mane)
- 7 The explorers _____ in the distance the galloping of the _____ of wild beasts. (herd, heard)
- 8 The baker will _____ to _____ the dough. (need, knead)
- 9 The athlete's injured _____ didn't _____ in time for the race. (heal, heel)



Spelling rules

How to form noun plurals

A noun is singular when it names one person, animal, place, thing or quality, and plural when it names more than one.

- 1 To form the plurals of most nouns, add an 's' to the singular:

balloon → balloons girl → girls apple → apples

- 2 For nouns whose singular ends in 's', 'sh', 'ch', 'x' or 'z', add 'es' to form the plural:

fox → foxes church → churches class → classes

- 3 For nouns ending in 'ay', 'ey' or 'oy', add 's' to form the plural:

monkey → monkeys holiday → holidays boy → boys

- 4 For other nouns ending in 'y', change the 'y' to 'ies' to form the plural:

lady → ladies country → countries family → families

- 5 For nouns that end in 'f', some plurals are formed by adding 's', while others are formed by changing the 'f' to 'v' and then adding 'es':

chief → chiefs cliff → cliffs wolf → wolves

- 6 For most nouns that end with 'o', add 'es' to form the plural:

potato → potatoes tomato → tomatoes echo → echoes

- 7 However, there are some nouns ending in 'o' that form their plural by just adding 's':

radio → radios kilo → kilos photo → photos

- 8 Some nouns have the same form for the singular as for the plural:

deer → deer sheep → sheep scissors → scissors

- 9 Some nouns have unusual plurals that you'll just have to learn as you become familiar with them:

foot → feet mouse → mice

radius → radii woman → women

tooth → teeth phenomenon → phenomena



Forming plurals

Form the plurals of these nouns.

- | | |
|------------------|---------------------|
| 1 brush _____ | 13 valley _____ |
| 2 diary _____ | 14 piano _____ |
| 3 child _____ | 15 party _____ |
| 4 jockey _____ | 16 roof _____ |
| 5 paper _____ | 17 bus _____ |
| 6 thief _____ | 18 difficulty _____ |
| 7 flamingo _____ | 19 hero _____ |
| 8 supply _____ | 20 match _____ |
| 9 knife _____ | 21 self _____ |
| 10 worry _____ | 22 mosquito _____ |
| 11 echo _____ | 23 woman _____ |
| 12 shelf _____ | 24 injury _____ |

Forming singulars

Change these nouns into their singular forms.

- | | |
|--------------------|--------------------|
| 1 appendices _____ | 13 curricula _____ |
| 2 buffaloes _____ | 14 infernos _____ |
| 3 charities _____ | 15 journeys _____ |
| 4 commandos _____ | 16 leaves _____ |
| 5 memories _____ | 17 lice _____ |
| 6 stimuli _____ | 18 salmon _____ |
| 7 marshes _____ | 19 penalties _____ |
| 8 torpedoes _____ | 20 oxen _____ |
| 9 halves _____ | 21 dominoes _____ |
| 10 tragedies _____ | 22 reefs _____ |
| 11 kangaroos _____ | 23 crises _____ |
| 12 pirates _____ | 24 viruses _____ |

Adding 'ing'

- 1 When changing the form of a word by adding 'ing', you can often simply add 'ing' without changing any other letters.
find → finding last → lasting contest → contesting
- 2 However, for words ending in a silent 'e', you usually drop the 'e' before adding 'ing'.
move → moving release → releasing make → making
- 3 For words that end with a single consonant preceded by a single vowel, and have a stress on the final syllable, you usually double the final consonant before adding 'ing'.
stop → stopping begin → beginning slap → slapping

Forming 'ing' words

Keeping in mind the rules above, add 'ing' to the following words.

- | | | |
|------------------|------------------|-----------------|
| 1 conclude _____ | 9 please _____ | 17 forget _____ |
| 2 expel _____ | 10 run _____ | 18 quit _____ |
| 3 walk _____ | 11 cut _____ | 19 freeze _____ |
| 4 guess _____ | 12 love _____ | 20 drown _____ |
| 5 regret _____ | 13 learn _____ | 21 write _____ |
| 6 cancel _____ | 14 begin _____ | 22 defeat _____ |
| 7 occur _____ | 15 receive _____ | 23 tease _____ |
| 8 admit _____ | 16 provide _____ | 24 knit _____ |

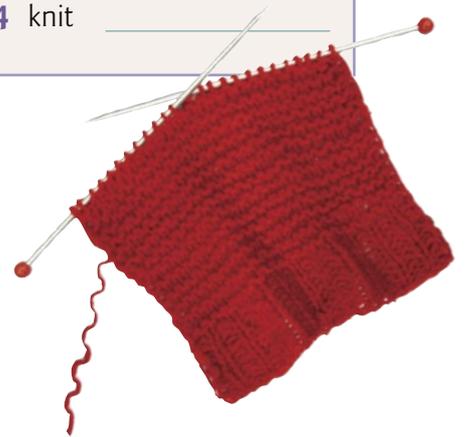
Adding 'ful'

When 'full' is added at the end of another word, it is changed to 'ful'.

hope → hopeful care → careful respect → respectful

If the original word ends in 'y' after a consonant, the 'y' must be changed to 'i' before the 'ful' is added.

fancy → fanciful duty → dutiful bounty → bountiful



Forming 'ful' words

Keeping in mind the above rules, complete each example by changing the word in brackets into a 'ful' word.

- | | |
|----------------------------|-----------------------------|
| 1 A _____ toothache (pain) | 7 A _____ occasion (joy) |
| 2 A _____ judge (mercy) | 8 A _____ answer (respect) |
| 3 A _____ kitten (play) | 9 A _____ supply (plenty) |
| 4 A _____ harbour (beauty) | 10 A _____ reply (truth) |
| 5 A _____ action (deceit) | 11 A _____ candidate (hope) |
| 6 A _____ scene (peace) | 12 A _____ sight (pity) |

Using 'ie' and 'ei' to represent the sound of 'ee'

When spelling words that use 'i' and 'e' together to make an 'ee' sound, a good rule to remember is to use 'i' before 'e' except after 'c'.

thief believe field
priest grief achieve

When the 'ee' sound comes after 'c', the spelling is almost always 'ei'.

deceive conceive ceiling conceited receipt deceit



Choosing 'ie' or 'ei' words

For each definition, write an 'ie' or 'ei' word.

- 1 the overhead inside lining of a room c _____
- 2 lasting for a short time br _____
- 3 anything used to protect sh _____
- 4 to mislead by giving a false statement d _____
- 5 a signed piece of paper showing payment r _____
- 6 having an exaggerated view of one's ability con _____
- 7 a part of something p _____
- 8 a brother or sister's female child n _____

7

Looking at the movies

Camera shots

A shot in a film is an image or action that is taken in one uninterrupted running of the camera, which usually lasts between five and ten seconds. Each shot should be joined smoothly to the next to be part of a sequence. Shots are taken from different distances and from different angles in order to achieve the effect the filmmaker is trying to create.

Here are four types of shots from *The Lion, the Witch and the Wardrobe* and *Prince Caspian*. These films are based on fantasy novels by CS Lewis, which are set in the imaginary world of Narnia where strange creatures can talk and magical events take place.

Close-up

A close-up is a dramatic shot that fills the screen with a character's face, allowing the viewer to focus on what the character is feeling. Here is a close-up of the evil White Witch who rules the land of Narnia and keeps it in never-ending winter.



Reading the image

- 1 Describe the expression on the White Witch's face.

- 2 What does her headdress show about her?

Medium shot

A medium shot focuses on one or more people from about the waist up and it may include some of the background. The audience can see facial expressions and movements clearly, and they can also see some of the action happening around the character. Here we see the White Witch in battle.



Reading the image

- 1 In this medium shot, how has the expression on the White Witch's face changed from her expression in the close-up?

2 Look at the White Witch and the soldiers. What is happening in this shot?

3 Why did the filmmaker choose a medium shot for this piece of action?

Long shot

A long shot shows the whole subject in the frame

with the background providing a context for the action.

It is more difficult to see exact facial expressions in a long shot.

In this long shot the White Witch is driving her chariot, which is drawn by polar bears.



Reading the image

1 How can you tell that the chariot is travelling fast?

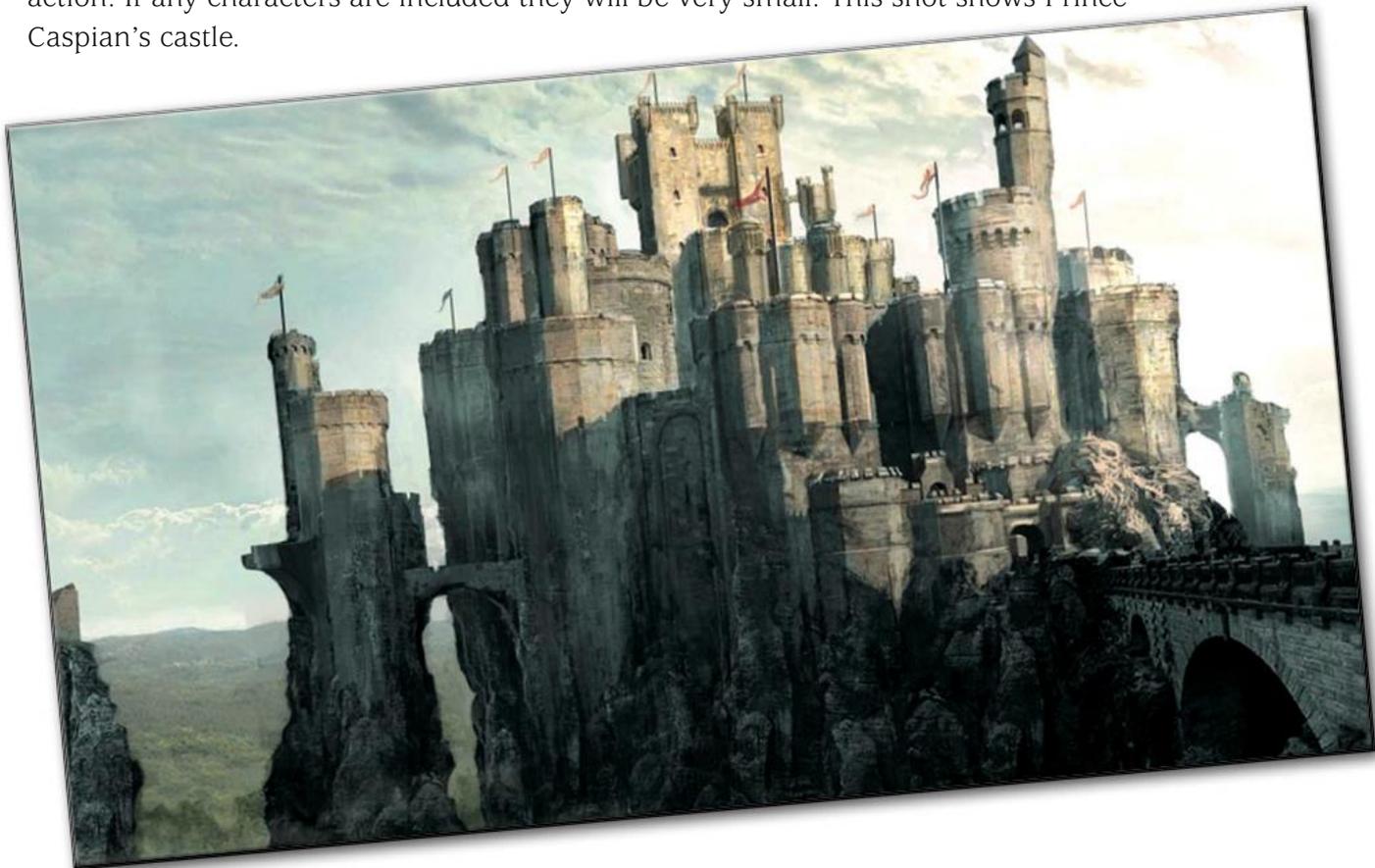
2 What suggests that the White Witch is cruel?

3 What does the background tell you about the land of Narnia?

- 4 The camera is in front of the chariot looking up at the bears and the White Witch. Why does the filmmaker do this?

Extreme long shot

An extreme long shot gives a panoramic view of an external location photographed from a considerable distance. It shows a landscape, a seascape or a huge object like a ship or a building. Extreme long shots are usually used to set the scene for the coming action. If any characters are included they will be very small. This shot shows Prince Caspian's castle.



Reading the image

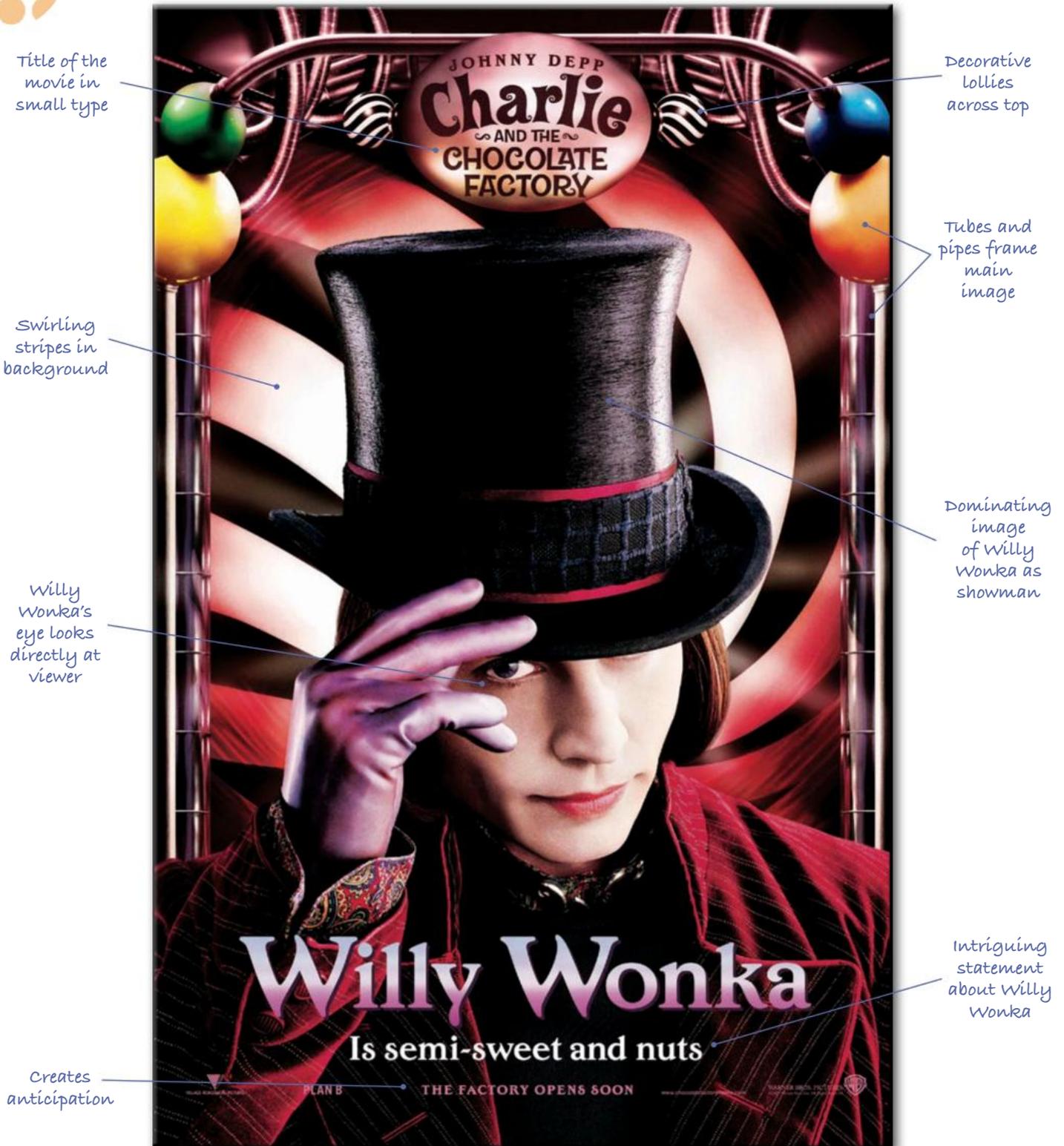
- 1 How can you tell that this is a very large castle?

- 2 The lower part of the castle is in deep shadow. Why has the filmmaker done this?

Film posters

Charlie and the Chocolate Factory

The film *Charlie and the Chocolate Factory* is based on the successful novel by Roald Dahl. The following poster is one of a series that presents individual characters from the film.



Reading for understanding

- 1 What is the purpose of this poster?

- 2 Who is the intended audience of the poster?

- 3 How would you describe the expression on Willy Wonka's face?

- 4 Why is he reaching to touch his hat?

- 5 What is unusual and striking about his eyes?

- 6 What do the swirling stripes behind Willy Wonka represent?

- 7 How do the tubes and pipes that frame the poster link to the title of the film?

- 8 Willy Wonka is 'semi-sweet' and 'nuts'. What do these words indicate about Willy Wonka's character?

- 9 Why do you think the designer decided to position the name of the film's star and its title at the top of the poster in small type?

- 10 Explain why this poster is appealing by referring to the image and the words.

Shrek 2

There have been four *Shrek* films made in recent years. They are all computer-animated fantasy films. The first in the series was an immediate box-office sensation. Look carefully at this poster designed to advertise the follow-up film, *Shrek 2*.



Reading for understanding

1 What is the purpose of this poster?

2 Who is the likely audience of the poster?

3 The designer has chosen to use only the numeral 2 on the poster, not the full title *Shrek 2*. What does this tell you about the success of the *Shrek* films?

4 What is humorous about the way the numeral 2 has been drawn?

5 The main characters, Shrek, Donkey and Fiona, appear at the bottom of the poster. Describe the expression on each character's face. What does this tell you about the kind of movie to expect?

6 What features of the poster tell you that this film is from the fantasy genre?

7 It seems that we are looking up at the characters. What are the characters doing? How do their smiling faces make the viewer feel?

8 The poster relies on images for its impact, as the only words that appear are the credits. Why did the designer decide to do this?

Creating a fantasy storyboard

It is impossible to imagine how many shots are contained in every film as the action moves so seamlessly and quickly, but you can be sure that every single shot has been carefully planned and constructed by the filmmakers to have the maximum effect on the audience. The more awareness you have of how films are constructed, the better you will be able to understand and appreciate them.

This storyboard shows a short sequence of shots in a fantasy film. Use your knowledge of camera shots to fill in the spaces provided.

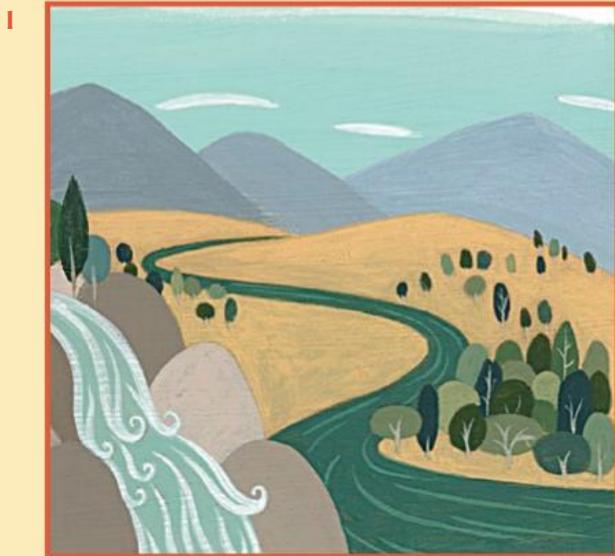
For the **first three frames**:

- write down whether the shot is a close-up, a medium shot, a long shot or an extreme long shot
- give the reason that this type of shot would be used.

For the **three empty frames**, continue the story:

- draw a sketch of the shot
- fill in the caption describing the action
- write down the type of shot you have chosen
- give your reason for choosing this type of shot.

An encounter in the magic forest



Caption: A vast magical landscape of forest, waterfalls, hills

Type of shot: _____

Reason: _____



Caption: Three strange creatures walking on a path

Type of shot: _____

Reason: _____

3



Caption: One of the creatures screams in fear

Type of shot: _____

Reason: _____

4



Caption: _____

Type of shot: _____

Reason: _____

5



Caption: _____

Type of shot: _____

Reason: _____

6



Caption: _____

Type of shot: _____

Reason: _____

8

The Dreaming and beyond

Stories from the Dreaming

Dreaming stories 'gave unity and purpose to Aboriginal societies in the past and are important today in maintaining their identity'. These are the words of Michael Connolly, who is an Aboriginal artist and writer, and a descendant of the Kullilla tribe of south-west Queensland and the Muruwari people from north-west New South Wales. Here is one of his Dreaming stories and a representation of it in his painting.

•• *Mundiba and the honey* ••

A long time ago there was a great drought and food became very scarce. All were hungry and worried, for the water of the river was very low and few fish could be caught. If hunting and food gathering had been successful the meal was shared and enjoyed by all.

Mundiba was a young hunter who spent most of his time looking for wild bees. He went out every morning soon after sunrise and did

not return until sunset and each time he was empty-handed but he greedily ate his share of the food collected by the others. He kept saying that the honey was as scarce as the food they collected—however the *gubi* [Clever Man] of the tribe had his suspicions of Mundiba and instructed his spirit servant to follow Mundiba



next morning on one of his hunting expeditions.

The small invisible spirit followed Mundiba the very next day and saw him find a nest, make a hole in the trunk with his tomahawk, remove the nest and eat with relish a considerable amount of this rare sweetness of the bush. The invisible spirit of the *gubi* followed Mundiba

from tree to tree and saw him eating greedily each time. This act of greed outraged the spirit servant and so he began to sing to the tree to persuade the tree to make the hole smaller and smaller and soon Mundiba's arm was stuck in the tree. That is where Mundiba remained and he was found dead hanging by his arm from the tree.

The suffering and death of Mundiba was an example for later generations. His greediness, selfishness and refusal to obey the laws deserved severe punishment. Those who behaved in a similar manner could expect strict discipline which might come in unexpected ways—thus you were warned!

Story and artwork reproduced with permission by Michael and Jo Connolly, Dreamtime Kullilla-Art

Understanding the story

- 1 Long ago, what problem did this tribe face?

- 2 What happened when hunting and food gathering was successful?

- 3 What did Mundiba do when he came back without any honey?

- 4 What did the invisible spirit servant see when he followed Mundiba the next day?

- 5 Why was the spirit angry?

- 6 What did the spirit do next and what happened to Mundiba?

- 7 What does this story teach later generations?

- 8 The painting uses a traditional Aboriginal symbol of circles to represent the waterholes that were drying up. What other images from the story are represented in the painting?

The dispossessed

Oodgeroo Noonuccal was a member of the Noonuccal tribe from Stradbroke Island. In the poem 'We are going', she presents a sad but moving picture of a tribe dispossessed of both its land and culture. The Aboriginal peoples had lived in Australia for over 45 000 years before the European colonists quickly usurped their land under the pretext of *terra nullius*—the idea that the land was uninhabited and therefore now legally belonged to the European colonists.

In the poem, the destruction of the bora ring, which was a sacred piece of ground for initiation ceremonies, emphasises the Aboriginal people's sense of loss.

•• We are going ••

For Granny Coolwell

They came into the little town
A semi-naked band subdued and silent,
All that remained of their tribe.
They came here to the place of their old bora ground
Where now the many white men hurry about like ants.
Notice of estate agents reads: 'Rubbish May Be Tipped Here.'
Now it half covers the traces of the old bora ring.
They sit and are confused, they cannot say their thoughts:
'We are as strangers here now, but the white tribe are the strangers.
We belong here, we are of the old ways.
We are the corroboree and the bora ground,
We are the old sacred ceremonies, the laws of the elders.
We are the wonder tales of Dream Time, the tribal legends told.
We are the past, the huts and the laughing games, the wandering camp fires.
We are the lightning-bolt over Gaphembah Hill
Quick and terrible,
And the Thunder after him, that loud fellow.
We are the quiet daybreak paling the dark lagoon.
We are the shadow-ghosts creeping back as the camp fires burn low.
We are nature and the past, all the old ways
Gone now and scattered.
The scrubs are gone, the hunting and the laughter.
The eagle is gone, the emu and the kangaroo are gone from this place.
The bora ring is gone.
The corroboree is gone.
And we are going.

Oodgeroo of the tribe Noonuccal



Reading for understanding

- 1 'A semi-naked band subdued and silent'. Why do you think they are 'subdued and silent'?

- 2 'Rubbish May Be Tipped Here'. What does this show about the impact of white society on Aboriginal culture?

- 3 Why is 'the old bora ring' important in this poem?

- 4 Why does the poet say, 'We are as strangers here now'?

- 5 'The white tribes are the strangers'. Why does the poet believe this to be true?

- 6 'We are nature and the past'. What does the poet mean?

- 7 What is the effect of the repetition of the word 'gone'?

- 8 Explain the meaning of the final lines of the poem.

The stolen children

The words ‘the stolen children’ and ‘the stolen generation’ are expressions used to describe those children of Aboriginal and Torres Strait Islander descent who were legally ‘stolen’ from their families by the Australian federal and state governments and church missions over a period of one hundred years, from 1869 to 1969. In many cases, as John’s story below reveals, these children were shamefully mistreated.

John was removed from his parents at such an early age that he didn’t know his parents or that he was Aboriginal.

•• John’s story ••

I was definitely not told that I was Aboriginal. What the Sisters told us was that we had to be white. It was drummed into our heads that we were white. It didn’t matter what shade you were. We thought we were white. They said you can’t talk to any of them coloured people because you’re white.

I can’t remember anyone from the welfare coming there. If they did I can’t remember ... we hardly saw any visitors whatsoever. None of the other kids had visits from their parents. No visits from family. The worst part is, we didn’t know we had a family.

When you got to a certain age, like I got to ten years old ... they just told us we were going on a train trip ... We all lined up with our little ports [school cases] with a bible inside. That’s all that was in the ports, see. We really treasured that, we thought it was a good thing that we had something ... the old man from La Pouse took us from Sydney, well actually from Bomaderry to Kinchela Boys’ Home. That’s when our problems really started, you know!

This is where we learned that we weren’t white. First of all they took you in through these iron gates and took our little ports off

us. Stick it in the fire with your little bible inside. They took us around to a room and shaved our hair off ... They gave you your clothes and stamped a number on them ... They never called you by your name; they called you by your number. That number was stamped on everything.

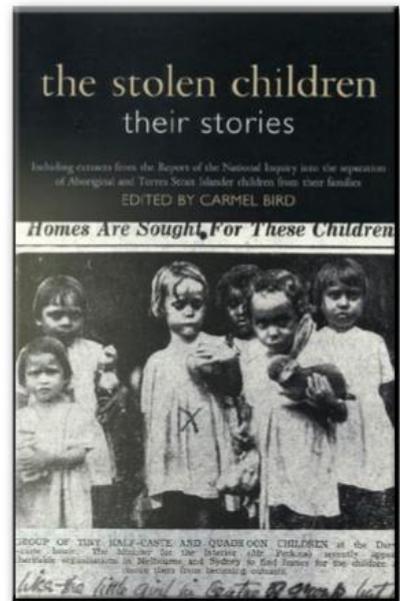
If we answered an attendant back we were ‘sent to the line’. Now I don’t know if you can imagine, seventy-nine boys punching the hell out of you, just knuckling you. Even your brother, your cousin.

They had to, if they didn’t do it, they were sent up the line. When the boys who had broken ribs or broken noses—they’d have to pick you up and carry you right through to the last bloke. Now that didn’t happen once, that happened every day.

Before I went to Kinchela, they used to use the cat-o-nine-tails on the boys instead of being sent up the line. This was in the thirties and early forties.

Kinchela was a place where they thought you were animals. You know it was a like a place where they go around and kick us like a dog ... It was just like a prison.

from *The Stolen Children: Their Stories*, edited by Carmel Bird



Reading for understanding

- 1 'We thought we were white'. Why did the narrator think he was white?

- 2 'We didn't know we had a family'. Why was this?

- 3 Why would it have been stressful for the children to have their ports burned?

- 4 How did John lose his identity once he was given his clothes at Kinchela?

- 5 Explain the meaning of 'sent up the line'.

- 6 What evidence can you find to show that being 'sent up the line' was very dangerous?

- 7 Why was the situation at Kinchela worse before John went there?

- 8 In the final paragraph, what comment does John make about his treatment at Kinchela?

Language English word origins

The English language contains many thousands of words that originally came from other languages. Why is this so?

One of the main reasons is that Britain itself experienced a number of invasions for well over a thousand years. The foreign invaders who settled permanently in England brought new words with them that became part of the English language and the English became accustomed to borrowing words from other languages.

The English also borrowed new words and ideas from the countries they colonised during the expansion of the British Empire.

Another important factor is that in the Middle Ages and the Renaissance, Latin was the language of the well-educated. During this time, thousands of scientific, mathematical, legal, literary and religious words came into the English language from Latin.

Aboriginal words in English

Since the first European settlement in Australia in 1788, a number of words have been adopted into English from the many different Australian Aboriginal languages.

See how well you can match the Aboriginal words listed with their English meanings or clues.

Matching words and meanings

broilga	yabby	corroboree
cooe	yabber	didgeridoo
galah	barramundi	dingo
taipan	koala	willy-willy
wobbecong	yakka	humpy
bindi-eye	bunyip	currawong
billabong	hookaburra	



- | | |
|-------------------------------------|-----------------------------------|
| 1 a pink and grey parrot _____ | 11 work _____ |
| 2 a large edible fish _____ | 12 to talk _____ |
| 3 a musical instrument _____ | 13 a carpet shark _____ |
| 4 'laughing' kingfisher _____ | 14 a waterhole near a river _____ |
| 5 a wild dog _____ | 15 a temporary hut _____ |
| 6 a gathering _____ | 16 a dancing bird _____ |
| 7 a call to attract attention _____ | 17 a small, spiky weed _____ |
| 8 a very poisonous snake _____ | 18 an imaginary creature _____ |
| 9 a freshwater crayfish _____ | 19 a black and white bird _____ |
| 10 a spiralling wind _____ | 20 wrongly called a bear _____ |

Latin words in English

Many words in English have come from Latin—the language of the ancient Romans. Below are some Latin words and English words derived from them.

Latin word	Meaning	English words
<i>gradus</i>	step	gradient, degrade, retrograde, graduation
<i>pes pedis</i>	foot	pedestrian, pedal, biped, impede, centipede
<i>finis</i>	the end	final, infinite, define, finale
<i>vivo</i>	I live	vivacious, survive, revive, vitality
<i>dens dentis</i>	tooth	dentist, trident, denture, orthodontist
<i>terra</i>	the earth	subterranean, terrace, terrier, territory
<i>pars partis</i>	a part	particle, apartment, participate
<i>porto</i>	I carry	portable, porter, import, export, deport
<i>manus</i>	hand	manicure, manacles, manual, manipulate
<i>locus</i>	place	locate, relocate, locomotive, locality
<i>audio</i>	I hear	audience, audible, audition, auditorium

Find the word

For each of the meanings below, write down the correct English word from the table above. The Latin words are given in brackets to help you.

- 1 degree of inclination _____ (*gradus*)
- 2 a tooth specialist _____ (*dens dentis*)
- 3 one who goes on foot _____ (*pes pedis*)
- 4 a self-propelled engine _____ (*locus*)
- 5 full of life _____ (*vivo*)
- 6 able to be heard _____ (*audio*)
- 7 can be carried _____ (*porto*)
- 8 care of hands and nails _____ (*manus*)
- 9 a dog that burrows into the earth _____ (*terra*)
- 10 neighbourhood or district _____ (*locus*)
- 11 bring back to life _____ (*vivo*)
- 12 a very small piece _____ (*pars*)

Greek words in English

There are many Greek words in the English language. Key English words such as *democracy*, *diameter*, *police* and *paragraph* all come from Greek. Here are some important English words and their Greek origins.

Greek word	Meaning	English words
<i>aster</i>	star	astronaut, astronomy, disaster, asteroid
<i>metron</i>	measure	speedometer, barometer, diameter, thermometer
<i>micro</i>	small	microbe, microscope, microphone, microcosm
<i>phone</i>	sound	telephone, phonetics, symphony, megaphone

Find the word

For each of the meanings below, write down the correct English word from the table above. The Greek words are given in brackets to help you.

- 1 an instrument for measuring temperature _____ (*metron*)
- 2 a minute organism; a germ _____ (*micro*)
- 3 a space traveller _____ (*aster*)
- 4 a long piece of music for an orchestra _____ (*phone*)
- 5 a line passing through the centre of a circle _____ (*metron*)
- 6 like a star; resembling a star _____ (*aster*)
- 7 instrument for viewing small objects _____ (*micro*)
- 8 a device for magnifying sound _____ (*phone*)
- 9 science of the heavenly bodies _____ (*aster*)
- 10 an instrument for measuring pressure _____ (*metron*)
- 11 the study of the sounds used in speaking _____ (*phone*)
- 12 an instrument for measuring speed _____ (*micro*)



Words from around the world

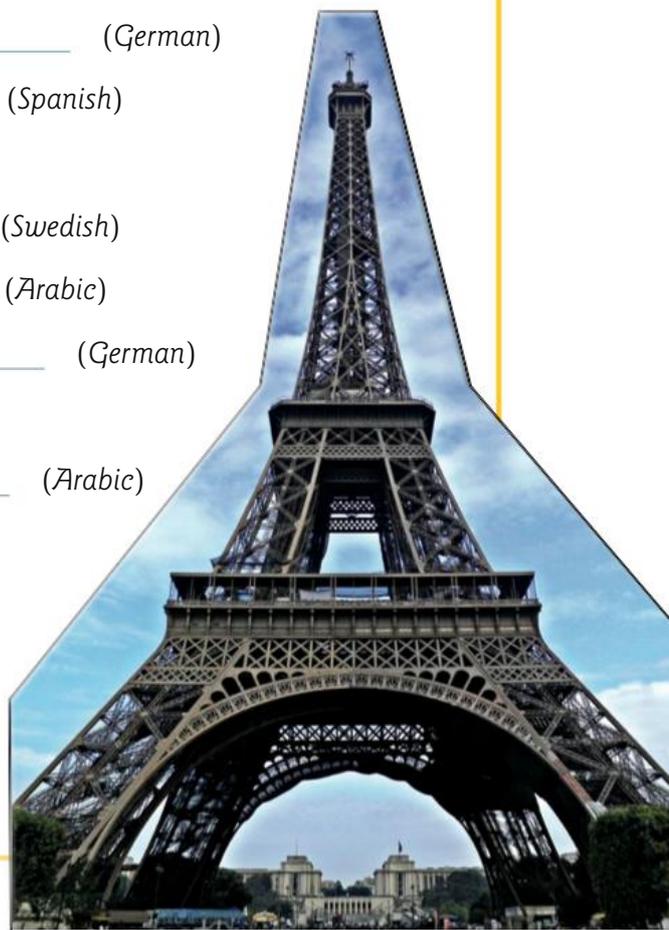
Words from all over the world have been adopted by the English language. Words that originally came from languages such as Arabic, Swedish, German, French and Spanish are used by English speakers every day.

Arabic	Swedish	German	French	Spanish
jasmine	smorgasbord	strudel	gourmet	armada
giraffe	flounder	waltz	en route	siesta
sherbet	moped	dachshund	chauffeur	matador
sultan	scuffle	kindergarten	espionage	breeze
mosque	orienteeering	quartz	faux pas	hacienda

Find the word

For each of the meanings below, write down the correct English word from the table above. The language of origin of each word is given in brackets to help you.

- 1 a sweet fizzy powder _____ (*Arabic*)
- 2 hiking with map and compass _____ (*Swedish*)
- 3 a blunder (false step) _____ (*French*)
- 4 a school for very young children _____ (*German*)
- 5 a large country house or farm _____ (*Spanish*)
- 6 a sweet perfume _____ (*Arabic*)
- 7 a bicycle equipped with a motor _____ (*Swedish*)
- 8 a place of worship for Muslims _____ (*Arabic*)
- 9 a short-legged dog with a long body _____ (*German*)
- 10 a fleet of warships _____ (*Spanish*)
- 11 an African animal with a long neck _____ (*Arabic*)
- 12 spying _____ (*French*)
- 13 a soft wind _____ (*Spanish*)
- 14 a Muslim ruler _____ (*Arabic*)
- 15 a ballroom dance _____ (*German*)
- 16 a buffet meal _____ (*Swedish*)



9

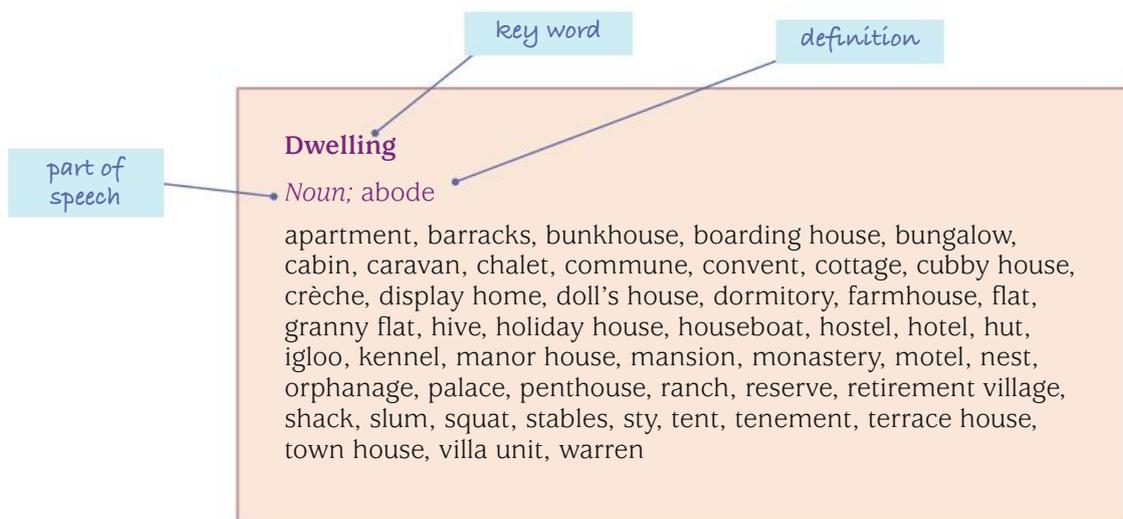
Words in action

Your success as a communicator depends on your ability to use the best and most appropriate words for every situation. It is useful to check the meaning of words you don't know and build your vocabulary gradually. The following exercises have been designed to help you increase your word power.

Using a thesaurus

When you are looking for the precise meaning of a word, you can use a dictionary. However, if you are looking for a range of words that are similar in meaning, you can use a thesaurus. Traditionally a thesaurus is in book format, but there are versions available for your computer and on the internet.

A thesaurus groups words and phrases according to their meaning. For example, here is an entry from a thesaurus showing a collection of words grouped under the key word 'dwelling'. All the words are related in some way to 'dwelling'. Look carefully at the entry then complete the exercise.





What dwelling am I?

Find the right dwelling from the thesaurus entry for each of the following. The first letter has been given to help you.

- 1 Soldiers live in me b
- 2 Campers live in me t
- 3 Rabbits live in me w
- 4 Kings or queens live in me p
- 5 Horses live in me s
- 6 Country people live in me f
- 7 Bees live in me h
- 8 Travellers on the move live in me c
- 9 Elderly people live in me r v
- 10 Babies with absent parents stay in me c
- 11 Nuns live in me c
- 12 Birds live in me n
- 13 Children play in me c h
- 14 Backpackers stay in me h
- 15 People who don't pay rent live in me s
- 16 Monks live in me m



Vocabulary building

Key words

For each key word in bold type, underline the correct meaning. Use the back-of-the-book dictionary to help you.

Key word	Meaning
1 feeling enervated	a ambitious b exhausted c tense
2 anticipate trouble	a suspect b expect c accept
3 debris accumulates	a diminishes b spreads c builds up
4 a coherent argument	a hard to follow b logically clear c false
5 an interminable wait	a short b comfortable c seemingly endless
6 a contagious disease	a fatal b infectious c personal
7 the zenith of a career	a end b peak c beginning
8 a tenuous connection	a strong b lasting c weak
9 placate someone	a criticise b pacify c inform
10 to comply	a break b obey c argue
11 a mundane existence	a ordinary b educated c happy
12 he was justified	a proved right b proved wrong c avenged
13 an erroneous calculation	a complicated b correct c incorrect
14 lethal fumes	a safe b evil smelling c deadly
15 a copious supply	a plentiful b scanty c sufficient
16 a subtle comment	a rude b elusively clever c unfair
17 enforced segregation	a captivity b separation c friendship
18 an affluent society	a evil b organised c wealthy
19 invariably sunny	a usually b always c often
20 succumb to the heat	a give way b attend c immune
21 an object of derision	a value b contempt c approval
22 sheer hypocrisy	a gratitude b delight c pretended virtue
24 refuse the gift	a condemn b replace c decline
25 a cursory examination	a hasty b thorough c unhurried
26 a gullible listener	a enthusiastic b critical c easily deceived



Our changing language

The English language is constantly evolving. New words are invented, old words are discarded and some existing words are given new meanings. This is particularly noticeable in the ever-changing world of technology. Match up the technology words in the box with the definitions and clues that follow.

chip	touchpad	email	iPod	graphics
scroll	spam	mouse	virus	cyberspace
compatible	hardware	plasma	monitor	broadband
laptop	internet	homepage	RAM	iTunes

- 1 a device used to move a pointer around on the computer screen _____
- 2 a silicon wafer with millions of tiny circuits engraved on it _____
- 3 an imaginary place where virtual objects exist _____
- 4 a pressure-sensitive pad that replaces the mouse on laptop computers _____
- 5 a program that has been deliberately created to cause computer problems _____
- 6 a way to send messages between computers _____
- 7 the physical parts of a computer _____
- 8 the front or main page of any website _____
- 9 the vast worldwide network of computers _____
- 10 the Apple Company's successful portable music player _____
- 11 a small, portable personal computer with a keyboard and screen _____
- 12 a type of very large TV screen or computer monitor _____
- 13 the screen of a personal computer _____
- 14 Random Access Memory—the computer's main memory _____
- 15 combination of keyboard symbols to express an emotion _____
- 16 Apple's online music store for downloading music _____
- 17 to move something up and down the computer screen _____
- 18 pieces of equipment that can operate together _____
- 19 very high speed data transmission _____
- 20 electronic junk mail _____

Synonyms and antonyms

A **synonym** is a word that is similar in meaning to another word. For example, 'round' is a synonym of 'circular'.

An **antonym** is a word that is opposite in meaning to another word. For example, 'same' is an antonym of 'different'.

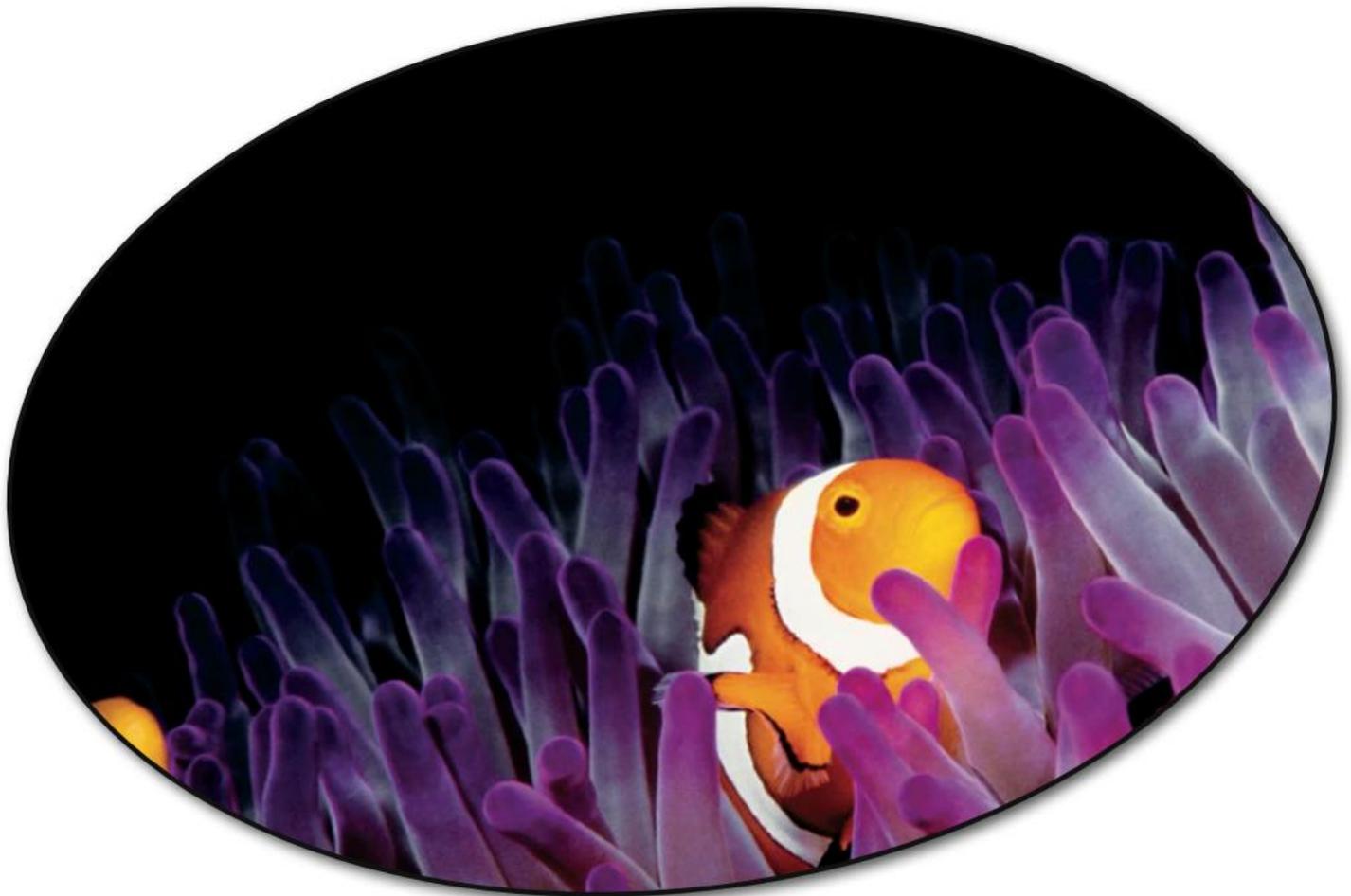
Using synonyms

Replace each word in italics below with a synonym from the box.

conceal	miserable	tallest	poisonous	gather
huge	look	moisture	smallest	powerful
unite	hard	shows	loveliness	guard
allows	copy	happens	clear	destroy

- 1 Many creatures are able to *hide* _____ themselves amongst the *enormous* _____ growths of coral that form the Great Barrier Reef.
- 2 The most *venomous* _____ fish in the world are the stonefish of the Pacific Ocean.
- 3 The ocean's *highest* _____ waves can rise as high as fifty metres and can *demolish* _____ whole towns.
- 4 During winter, tropical waters are often *transparent* _____.
- 5 It is *difficult* _____ to describe the *beauty* _____ of the rainforest that borders the sea.
- 6 The *dampness* _____ that is always present in the rainforest *permits* _____ the growth of ferns and mosses.
- 7 On the forest floor, bower birds *collect* _____ blue objects to decorate their playgrounds, called 'bowers'.

- 8 Some of the *tiniest* _____ creatures in the rainforest are moths and they have a *strong* _____ sense of smell.
- 9 Many ants' nests often *join* _____ to form an ant city.
- 10 To *protect* _____ themselves against attack, some insects *imitate* _____ the colouring of leaves and bark.
- 11 A *glance* _____ into a deadly pitcher plant *reveals* _____ the insects trapped inside.
- 12 The heavy rain that often *occurs* _____ during the summer makes life in the rainforest *wretched* _____ for the inhabitants of its villages.



Using antonyms

Select an antonym from the box for each word below. The first one has been done for you.

crooked	listener	minimum	loss	forget
often	answer	depart	private	temporary
absent	sich	poverty	dry	different
empty	captivity	dull	back	descent

- | | |
|-----------------------------|--------------------|
| 1 healthy <u>sick</u> _____ | 11 wealth _____ |
| 2 same _____ | 12 ascent _____ |
| 3 front _____ | 13 profit _____ |
| 4 arrive _____ | 14 bright _____ |
| 5 wet _____ | 15 seldom _____ |
| 6 straight _____ | 16 question _____ |
| 7 freedom _____ | 17 remember _____ |
| 8 present _____ | 18 permanent _____ |
| 9 speaker _____ | 19 public _____ |
| 10 full _____ | 20 maximum _____ |

Occupational words

'Specialists' ending in 'ist'

Choose a word ending in 'ist' from the box to identify each of the following specialists. The first letter is given to help you.

artist	pianist	dramatist	optimist	physiotherapist
podiatrist	pastoralist	arsonist	dentist	botanist
pessimist	motorist	novelist	geologist	receptionist
horticulturalist	chemist	cyclist	journalist	linguist

- 1 a person who writes books of fiction n ovelist
- 2 a person who studies plants b botanist
- 3 a person with a cheerful outlook on life o optimist
- 4 an expert in gardening and landscaping h horticulturist
- 5 someone who uses pedal power c cyclist
- 6 a specialist in the pharmaceutical trade c chemist
- 7 someone who writes for newspapers and magazines j journalist
- 8 someone who looks on the gloomy side of life p pessimist
- 9 a person who draws or paints with great skill a artist
- 10 a person who writes plays d dramatist
- 11 a specialist in treating teeth d dentist
- 12 a specialist in rocks and earth sciences g geologist
- 13 a specialist in the treatment of muscular injuries p physiotherapist
- 14 an expert in languages l linguist
- 15 a specialist in foot problems p podiatrist
- 16 a person who lights fires with criminal intent a arsonist
- 17 an employee who greets visitors to an office r receptionist
- 18 a person who runs a property with sheep or cattle p pastor
- 19 someone who drives a car m motorist
- 20 a keyboard musician p pianist



10 Multimedia texts

What is a multimedia text?

A multimedia text combines a variety of forms of communication, such as written text, recorded interviews, pictures, animation, photos, music and sound. Multimedia texts include websites, computer games, PowerPoint presentations and films.

Newspaper article

A printed daily newspaper is a traditional media text. It combines words and pictures to create interesting and lively news and feature items. Increasingly, newspaper publishers are now linking the printed version of the newspaper to their website, allowing readers to take advantage of greater interactivity and providing them with a much richer multimedia experience than ever before. Read this newspaper article, which also appeared online.

Hi everyone, want to come over for a play?

Cheryl Critchley

ANIMAL fans are set to fall in love with Melbourne Zoo's latest star, who melted hearts with a playful pool frolic and impromptu roll in the hay on Tuesday.

The impossibly cute baby elephant, who is due to meet the public today, turned hardened media types to jelly during a preview in Melbourne Zoo's Barn Paddock.

The playful pachyderm rubbed against mum Dokkoon, followed 'aunt' Mek Kapah, splashed water with her tiny trunk and even tested her soccer skills.

The older girls were none too pleased when she jumped headlong into the hay they were about to eat.

'It's like rolling in your salad,' zoo general curator Dan

Maloney laughed.

Mr Maloney said while she was still nursing and not yet eating solids, the zoo's first baby elephant in its 148-year history was into everything.

'She likes to mimic the adults,' he said. 'She'll see them grabbing boughs, grabbing hay. She grabs that; she'll manipulate it. She's completely fearless.'

Baby, as she will be known

until a naming competition starts in the next week or so, will make her much-awaited public debut at 11 am.

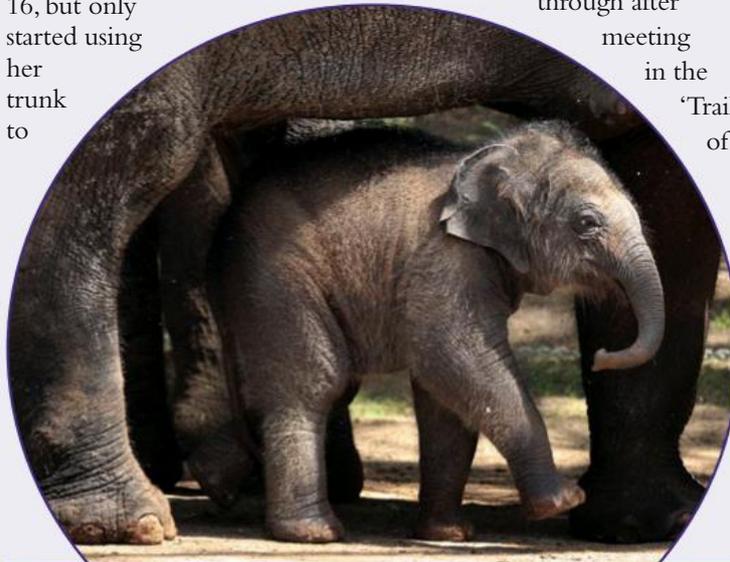
She first ventured into the Barn Paddock about a week after being born weighing about 110 kg on January 16, but only started using her trunk to

splash water on Monday.

Now 128 kg and gaining more than 1kg a day, Baby will be on public display from 11 am–noon and 2.30–3.30 pm daily.

Visitors will be ushered through after meeting

in the 'Trail of



Baby and mother are bonding well, but zoo staff waited more than three weeks to put her on show to ensure nothing was rushed.

They are also conscious of the feelings of Mek Kapah, who is effectively a middle-aged woman with no experience of children. So far she has coped well.

The zoo is still working with Thai experts to come up with five names to be voted on by the public at www.zoo.org.au and www.heraldsun.com.au.

The names will be based on Thai words that fit Baby's boisterous, fun-loving nature, and is expected to start next week.

Mr Maloney also revealed Melbourne Zoo could eventually end up with Sydney's baby male Luk Chai, who is six months older than Baby.



heraldsun.com.au

MULTIMEDIA SPECIAL

Watch the video and look at more pictures of our favourite baby

Herald Sun, 10 February 2010

Understanding multimedia

1 What is appealing about the way the headline is worded?

2 How did the 'hardened media types' react when they saw the baby elephant? Why?

3 What five playful things did the baby elephant do?

4 How much does she weigh now and how quickly is she gaining weight?

5 Why did zoo staff wait three weeks before showing Baby to the public?

6 How will Baby be named?

7 What does the photo with the red ball show about Baby's personality?

8 What multimedia support for this article is available on the newspaper's website?

9 Use the back-of-the-book dictionary to find the meaning of the following words:

a pachyderm _____

b curator _____

c mimic _____

d boisterous _____

Website

Roald Dahl has written many famous and well-loved novels and stories, including *Charlie and the Chocolate Factory* and *Fantastic Mr Fox*. Although he died in 1990, his books have continued to be popular around the world. Roald Dahl's interactive website is an example of a multimedia text. Here is the homepage. If you access the site, you will find illustrations, photos, written information, quirky sounds, interviews and interactive games.

Cartoon-style illustrations to liven up the page

Links to main sections of the site

Links to other Roald Dahl websites

Welcome note to the viewer

Understanding multimedia

- 1 There are two ways of entering the website. One is by clicking on the menu bar across the top of the page. What is the other way?

- 2 What is enticing about the message that is written in large type at the bottom of the homepage?

3 List the five major sections on the website.

4 How do the illustrations link to each main section of the website?

5 What is the joke in the title of 'Dahl-y Telegraph blog'?

6 The image of the homepage doesn't show everything that happens on the site. If you can access the internet, go to <www.roalddahl.com>. What extra features can you see or hear on the homepage?

Animation



Director Wes Anderson with the animated characters used in the film *Fantastic Mr Fox*

One of Roald Dahl's most popular books is *Fantastic Mr Fox*. It has been made into an animated feature film, which is reviewed here by Leigh Paatsch. The film uses a special-effects technique called stop-motion animation, whereby each time the small characters are moved slightly, a single frame of the film is recorded. Eventually, when all the frames are put together and the film is played at normal speed, the characters appear to be moving.

Fantastic Mr Fox

Leigh Paatsch

Fantastic Mr Fox (PG)
Director: Wes Anderson

Starring: the voices of George Clooney, Meryl Streep, Jason Schwartzman, Bill Murray, Eric Anderson

Rating: *½**

Positive evidence of fowl play

AND so we have another hipster filmmaker remixing a beloved children's book in their own idiosyncratic style.

However, it must be said upfront that Wes Anderson does a much better job of adapting Roald Dahl's *Fantastic Mr Fox* than Spike Jonze did with his fuzzy bungling of *Where the Wild Things Are*.

The biggest quibble that can be levelled at Anderson's work here is relatively minor.

Dahl's quintessentially English forest fable has been unapologetically Americanised, and not just in terms of the accents of its voice cast. The sensibility driving *Fantastic Mr Fox* is sharper, slicker and nervier than the sly whimsy of Dahl's original tale.

Any reservations viewers might harbour about this change in feel will almost certainly be extinguished by the tremendous visual design of the film.

Rejecting the smooth computerised rendering that is all the rage in cartooning right now, *Fantastic Mr Fox* is a defiantly old-fashioned exercise in stop-motion animation.

Every frame has been painstakingly manipulated by hand during a punishing two-year production period.

Not a fleck of fur, not a speck of paint is out of place. All sets, props, costumes and character figures have been crafted in exacting detail.

Even the herky-jerky movements that come to the fore during busier scenes have a part to play in deploying the film's boundless reserves of wit and charm.

As the film begins, Mr Fox (voiced by George Clooney) is very much a reluctantly retired chicken thief.

Once the scourge of henhouses everywhere, Mr Fox is now working as a journalist to make ends meet.



It was Mrs Fox (Meryl Streep) that forced the change of vocation. The couple had a baby cub on the way. A life on the lam dodging the deathly wrath of angry humans was no way to be raising a child.

Fast-forward two years later—or 14 years later, if you are a fox—and Mr Fox can no longer fight the urge to pilfer poultry.

Against the wise counsel offered by his lawyer, Mr Badger (Bill Murray), Mr Fox moves his family into a tree-trunk apartment overlooking three properties full of fine fowls.

The neighbours, known far and wide as Farmers Boggis, Bunce and Bean (famously described by Dahl as 'one fat, one short, one lean') are wise to the threat posed by Mr Fox.

If you think this means war, you are absolutely right.

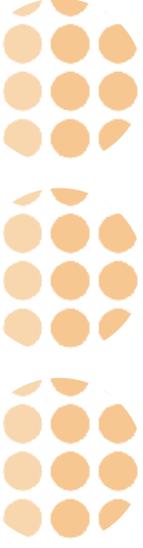
Forced underground by the enemy, Mr Fox and his followers—who include his moody son Ash (Jason Schwartzman) and cruisy nephew Kristofferson (Eric Anderson)—must come up with a cunning new strategy if they are to ever see daylight again.

As a film, *Fantastic Mr Fox* works on two distinct levels.

Every character is so vividly realised that children will hang upon their every move. Despite the extra material injected into the narrative by Anderson and his co-writer Noah Baumbach, the snappy simplicity of Dahl's storytelling has been maintained.

There is also enough going on in *Fantastic Mr Fox* to keep boredom at bay for adults as well. The vocal performances of Clooney, Streep and company share a wired, wisecracking spirit that recalls the great screwball comedies of yesteryear.

Herald Sun, 31 December 2009



• Understanding multimedia

1 What does the information given in bold type at the start of the review tell us?

2 A 'quibble' is a minor criticism. What is 'the biggest quibble' that the reviewer has with the film?

3 In the reviewer's opinion, what compensates for the Americanisation of the story?

4 Find two words in the sentence beginning 'Every frame ...' that tell us that stop-motion animation is a very difficult process.

5 Why did Mr Fox change from being a chicken thief to a journalist?

6 Two years later, why does Mr Fox move the family to live in a tree trunk?

• 7 Which sentence in the review indicates that there is going to be trouble?

• 8 What two groups of people does the film appeal to?

• 9 After reading this review, summarise the reviewer's overall opinion of the film.

10 Use the back-of-the-book dictionary to find the meanings of the following words:

a quintessentially _____

b whimsy _____

c scourge _____

d vocation _____

Creating a multimedia text

Choose one of these activities.

1 Write a newspaper article

Write a human-interest article about a real or imagined event that you think will interest readers. Choose from one of the topics below, or come up with a topic of your own. Write an article about the event that will be used in both the printed version of the newspaper and in the online version.

Make sure that you include the following features of a newspaper article:

- a catchy headline
- your name (the journalist's byline)
- an attention-grabbing introductory sentence in a contrasting typeface
- short paragraphs
- stunning photos
- clear links to the features available on the newspaper's website.

Possible topics

Massive floods sweep through city centre

Zoo welcomes a pair of pandas from China

Shark attacks swimmer in shallow water

Heartless thief steals family heirlooms

Students speak out

A family's plea for help

Police capture internet hackers



2 Design a website

Imagine that you are a writer of novels and stories for teenagers. Using the Roald Dahl website as a model, design two pages of your website. One must be the homepage and the other can be from any other section of the site.

Make sure that you include the following features of a website:

- a menu bar showing about five or six main sections of the website
- photographs and/or illustrations
- sound or music if you decide to use them
- useful links to other sites
- movements, such as pop-up features or images.

For each web page, write a list of the key features that cannot be seen on the design (such as sound and movement). You could use arrows to show where these features appear on the web pages.

3 Animation

There have been numerous animated films in recent years. For example:

<i>Avatar</i>	<i>Finding Nemo</i>	<i>Shrek</i>	<i>Toy Story</i>
<i>The Lion King</i>	<i>Mary and Max</i>	<i>Happy Feet</i>	<i>Coraline</i>

Choose an animated film that you have seen recently and write a film review similar to the one for *Fantastic Mr Fox*.

Make sure you include the following features of a review:

- title of the film
- your name (as the reviewer)
- a list of the director and lead actors
- a star rating
- a film still
- an interesting opening sentence to attract attention
- your general opinion of the film with reasons
- comparisons with other animated films
- a brief summary of the basic plot (but make sure you don't reveal the ending or surprise elements)
- your opinion of the animation techniques with reasons
- an indication of the likely audience
- concluding comments.

You may like to present the final version of your multimedia text to the class.

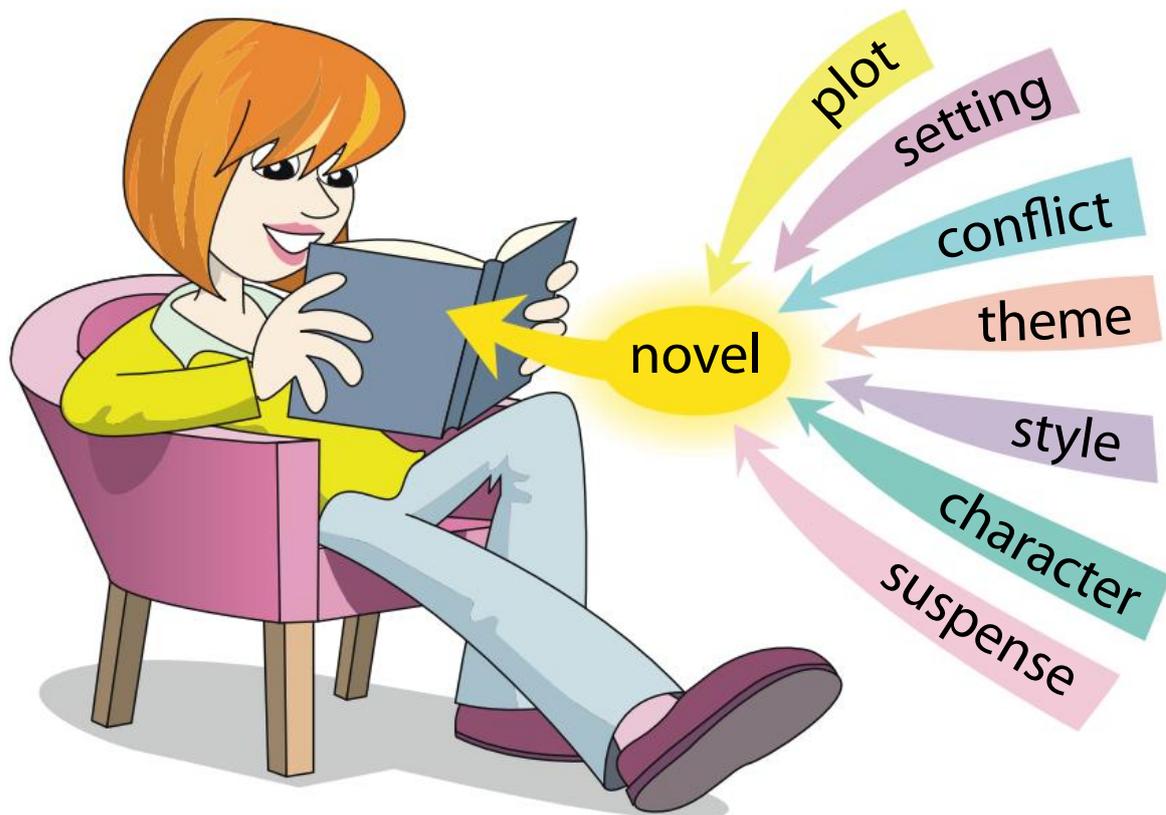
Understanding the novel

11

What is a novel?

Novels are made-up stories that have imaginary characters, places and events. In the world of novels we meet all kinds of imaginary people from all kinds of interesting places.

When we read a novel we enter an imaginary world in which we share the emotions, thoughts and actions of its characters. We identify with them as they struggle to overcome their problems. In some novels the writers concentrate on true-life situations; in others they are concerned with romance, adventure or mystery. Here are the main features of a novel.



Plot

The plot is the novel's story-line. It is the arrangement of the sequence of events in the novel. A novel has a beginning (orientation), a middle (complication) and an end (resolution).

Here is the plot of a very popular Year 7 novel, *Space Demons* by Gillian Rubinstein.

•• Plot of *Space Demons* ••

Orientation

Setting introduced

Characters introduced

Andrew Hayford hasn't reckoned on *Space Demons*, a computer game that comes innocently into his bedroom as a present from his father after a business trip to Japan.

Space Demons is a computer game with a difference—a prototype directly imported from Japan, and destined to lock four unlikely protagonists, Andrew Hayford, Elaine Taylor, Ben Challis and Mario Ferrone, into deadly combat with the sinister forces of its artificial intelligence. As the game draws them into its powerful ambit, Andrew, Elaine, Ben and Mario must confront the darker sides of their own natures.

Complication

The major problem

A possible solution

The only way to get out of the game itself is to fight the space demons and win against them.

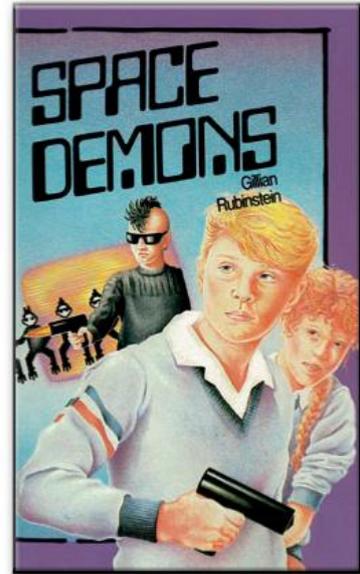
Andrew, having become deeply engrossed in the game, finally discovers that the way to defeat the evil space demons and to rescue his friends is to refuse to hate. His total victory is acknowledged by the computer when the message,

'CONGRATULATIONS! YOU HAVE SUCCESSFULLY COMPLETED THE HYPERGAME SPACE DEMONS! THIS GAME IS PROGRAMMED TO WIPE ITSELF OUT WHEN MASTERED' appears on the computer screen.

Resolution

Reasoning overcomes the space demons

Theme—goodness triumphs over evil



Understanding the plot

- 1 How did Andrew come to receive the computer game, *Space Demons*?

- 2 Why is *Space Demons* 'a computer game with a difference'?

3 Name the four main characters of the novel.

4 What solution for defeating the game does Andrew discover?

5 What evidence can you find to show that the game has been defeated?



Setting

The setting is the time and place where the events in a novel happen. Novelists use the setting to transport their readers to all kinds of interesting times and places. Rosemary Sutcliff, a famous writer of historical stories, explains her creation of setting:

I get a feeling that I want to write about a particular place and a particular period and I sit and brew on that and see what emerges. Often the characters then step out of that place and period.

In the following passage, we go back in time to cold and bleak nineteenth-century England where novelist Joan Aitken presents us with an engaging description of the great house of Willoughby Chase.

Structure

Language features

•• The great house ••

A winter scene

District identified

Human activity

House identified by name

It was dusk—winter dusk. Snow lay white and shining over the pleated hills, and icicles hung from the forest trees. Snow lay piled on the dark road across Willoughby Wold, but from dawn men had been clearing it with brooms and shovels. There were hundreds of them at work, wrapped in sacking because of the bitter cold, and keeping together in groups for fear of the wolves, grown savage and reckless from hunger.

Snow lay thick, too, upon the roof of Willoughby Chase, the great house that stood on an open eminence in the heart of the wold. But for all that, the Chase looked an inviting home—a warm and welcoming stronghold. Its rosy herring-bone brick was bright and well-cared-for, its numerous turrets and battlements stood up sharp against the sky, and the crenellated balconies, corniced with snow, each held a golden square of window. The house was all alight within, and the joyous hubbub of its activity contrasted with the sombre sighing of the wind and the hideous howling of the wolves without.

Adjectives show the beauty of nature

Adjectives emphasise the danger of the wolves

A detailed description of the house

Onomatopoeia (sound words)

from *The Wolves of Willoughby Chase* by Joan Aitken



Describing the setting

- 1 What time of day and season is the setting?

- 2 What were the men doing?

- 3 Why were the men 'keeping together in groups'?

4 What contrast is there between life inside the house and life outside?

5 Use the back-of-the-book dictionary to find out the meaning of these words:

a wold: _____

b turrets: _____

c battlements: _____

d sombre: _____

In the following passage, we travel to parched and arid Afghanistan where we encounter the grieving young Parvana who has just buried her father.

●● *Afghanistan graveside* ●●

A man Parvana didn't know gave one final pat to the dirt mounded up over her father's grave. The village mullah had already recited the jenazah, the prayer for the dead. The funeral service was over.

Small, sharp stones dug into Parvana's knees as she knelt at the edge of the grave and placed the large stones she had gathered around it. She put each one down slowly. There was no reason to hurry. She had nowhere else to go.

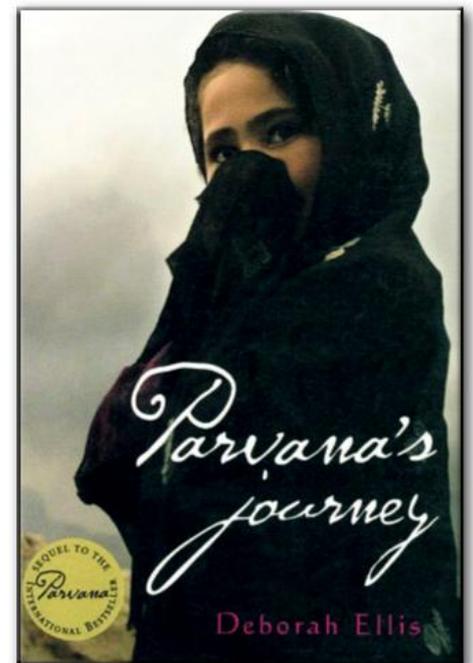
There were not enough rocks. The ones she had gathered only went halfway around the rectangle of turned-up earth.

'Spread them out,' a man said, and he bent down to help her.

They spread out the stones, but Parvana didn't like the gaps. She thought briefly about taking rocks from other graves, but that didn't seem right. She would find more rocks later. One thing Afghanistan had was plenty of rocks.

'Rise yourself up now, boy,' one of the men said to her. Parvana's hair was clipped short, and she wore the plain blanket shawl and shalwar kameez of a boy. 'There is no point staying in the dirt.'

'Leave him alone,' another man said. 'He is mourning for his father.'



from *Parvana's Journey* by Deborah Ellis



• Describing the setting

1 Where is the setting as the novel begins?

2 How does the novelist seize the reader's attention in the first paragraph?

3 What is Parvana doing?

4 What problem does Parvana encounter?

5 Why was Parvana confident of finding more rocks?

6 Why did one of the men mistake Parvana for a boy?



Characters

In the pages of a novel, real-life characters come alive for us as we come to know their motives, feelings and personalities through their words and actions. Writer Lee Harding says:

I like the characters in my books to evolve and change. I think that a novel is a journey for the reader as well as the characters involved.

Following are descriptions of two characters from popular teenage novels. The first character is a street urchin, named Smith, struggling to survive in eighteenth-century England. The second is Robyn, an important character in John Marsden's best-selling novel, *Tomorrow, When the War Began*.

Structure

Smith

Language features

Age — He was called Smith and was twelve years old. Which, in itself, was a marvel; for
 Life's problems — it seemed as if the smallpox, the consumption, brain-fever, gaol-fever and even the
 Amazing speed and mobility — hangman's rope had given him a wide berth for fear of catching something. Or
 else they weren't quick enough.
 Lack of cleanliness — Smith had a turn of speed that was remarkable, and a neatness in nipping
 down an alley or vanishing in a court that had to be seen to be believed. Not that
 Revealed as a pick-pocket — it was often seen, for Smith was rather a sooty spirit of the violent and ramshackle
 Town, and inhabited the tumbledown mazes about fat St Paul's like the subtle
 ever got of him was the powerful whiff of his passing and a cold draught in their
 dexterously emptied pockets.

Use of adjectives
 Comparison to emphasise Smith's speed

from *Smith* by Leon Garfield

Meeting the character

1 Why was it a 'marvel' that Smith had reached the age of twelve?

2 What evidence can you find to show that Smith rarely washed?

3 Identify the comparison that shows that Smith was very fast.

4 In what area did Smith live and conduct his thefts?

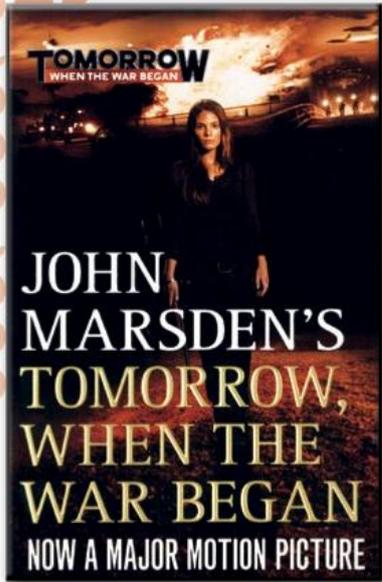
5 What evidence can you find to show that Smith had picked many pockets?

6 Use the back-of-the-book dictionary to find the meaning of these words:

a ramshackle: _____

b subtle: _____

c dexterously: _____



•• Robyn ••

I always thought of Robyn as fairly quiet and serious. She got effort certificates at school every year, and she was heavily into church stuff, but I knew there was more to her than that. She liked to win. You could see it at sport. We were in the same netball team and honestly, I was embarrassed by some of the things she did. Talk about determined. The moment the game started she was like a helicopter on heat, swooping and darting around everywhere, bumping people aside if she had to. If you got weak umpires Robyn could do as much damage in one game as an aerial gunship. Then the game would end and Robyn would be quietly shaking everyone's hands, saying 'Well played', back to her normal self. Quite strange. She's small, Robyn, but strong, nuggety, and beautifully balanced. She skims lightly across the ground, where the rest of us trudge across it like it's made of mud.

from *Tomorrow, When the War Began* by John Marsden

Meeting the character

- 1 What evidence is there to suggest that Robyn could be 'quiet and studious'?

- 2 Identify the comparison that describes Robyn's actions when a game of netball started.

- 3 Identify the comparison that describes Robyn's behaviour under a weak umpire.

- 4 'Quite strange'. Why does the narrator say this about Robyn's behaviour at the end of the game?

- 5 What does the narrator tell us about Robyn's physical appearance?

- 6 In the final sentence, what does the narrator tell us about Robyn's physical movements?

Theme

The main idea or message of a novel is called the theme. There are many themes that authors explore as the novel develops. While we are reading a novel, the theme may cause us to think more deeply about life. Novels often have more than one major theme. Some possible themes are: ambition, love, injustice, prejudice, survival, overcoming adversity, saving the environment and friendship.

Killer Whale

The main theme of *Killer Whale* by Justin D'Ath is saving whales from extinction by the Japanese whaling ships. In this passage from the novel, we also encounter a number of other themes. When you have finished reading the exciting description where Captain Dan in the *Black Pimpernel* attempts to intercept the Japanese harpoon ship, the *Nisshin Maru*, see how well you can answer the questions that follow.

•• The race ••

Saving
the whales

It was a race. The *Nisshin Maru* had a higher top speed than Captain Dan's old rust bucket, but we'd caught the whalers napping. They had been idling along at only four and a half knots when they spotted us; we were doing twice that. Gradually we overtook them and pulled ahead of the *Nisshin Maru*'s huge curved bow. Billy kept us on a steady course until three hundred metres of clear water separated the two vessels.

Then Captain Dan gave an order that chilled my blood.

'Thirty degrees to port, Billy.'

Fear

To port, I thought. Wasn't that left? But the *Nisshin Maru* was on our left!

Sure enough, the first officer spun the wheel to the left. And the *Black Pimpernel* turned slowly across the path of the approaching giant.

Now the Japanese ship was coming straight towards us. Even though it was three hundred metres away, it looked as big as a mountain. Its captain blasted the horn, warning us to get out of the way.

'They're going to smash into us!' Harry whispered, his eyes big with fright.

Friendship

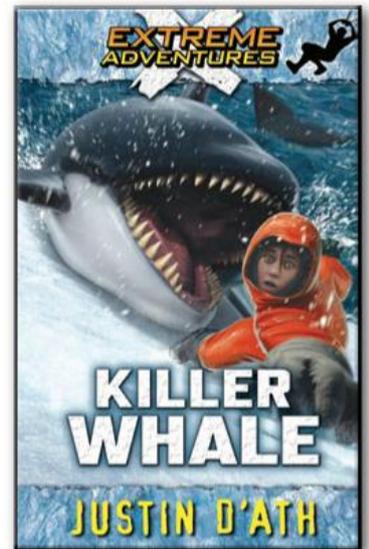
I put my arm around him. It did look like the two vessels were going to collide. But both Billy and Captain Dan seemed perfectly calm. Captain Dan reached for a microphone.

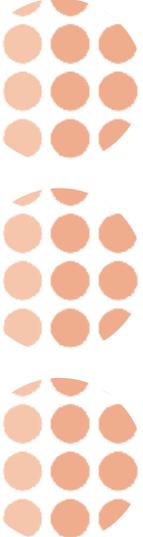
'Deploy the prop foulers!' he commanded, his voice booming from a pair of loudspeakers mounted above the bridge.

Below us, a team of crewmen wearing bright-yellow dry suits swarmed out on deck and rushed back towards the stern. They began heaving coils of thick black rope with floats attached into the churning grey sea behind the *Black Pimpernel*'s stern.

'What are they doing?' Harry asked.

'They're trying to tangle the *Nisshin*'s propellers,' I said. Frøya had explained it to me earlier. 'If it works, the factory ship will have to be towed back to Japan for repairs and they won't be able to kill any more whales.'





But I wondered if Captain Dan had left it too late. The *Nisshin Maru* was a hundred and fifty metres away, rushing towards us at full speed.

Hoot! Hoot! Hoot! went its horn.

'Collision, forty-five seconds!' Captain Dan's voice boomed over the loudspeakers. It confirmed my worst fears. The *Nisshin Maru* was going to T-bone us. We'd be cut in half!

The *Nisshin Maru's* huge, reinforced bow came slicing through the sea like a giant axe. It was going to hit us mid ship. We'd go straight to the bottom.

'Should I turn?' Billy asked.

Determination

'Hold your course,' said Captain Dan, as cool as a cucumber. It was a deadly game of 'chicken' on the high seas. He pulled the microphone close to his mouth.

'Collision, thirty seconds!'

More crewmen in life jackets rushed out on deck below us.

Hoot! Hoot! Hoot! went the *Nisshin Maru's* horn.

Even though the temperature on the poorly heated bridge was only a few degrees above freezing, I was sweating. Harry slipped his hand into mine.

'Collision, twenty seconds!' Captain Dan's steely voice boomed across the ship.

Then the Japanese captain lost his nerve. With its horn blaring angrily, the oncoming juggernaut began to turn left. Survival

from *Killer Whale* by Justin D'Ath

Exploring the theme

1 How does the writer create suspense in the first two sentences?

2 Why had the *Black Pimpernel* been able to overtake the *Nisshin Maru*?

3 'Captain Dan gave an order that chilled my blood'. Why was the narrator afraid?

4 Identify the comparison that emphasises the great size of the *Nisshin Maru*.

5 'Deploy the prop foulers!' Why does Captain Dan give this order?



6 'We'd be cut in half'. Identify the comparison that emphasises this prediction.

7 'Hold your course'. Identify the comparison that shows Captain Dan's calmness.

8 What was the temperature on the bridge of the *Black Pimpernel*?

9 Explain the meaning of 'the Japanese captain lost his nerve'.

10 What does this passage show about the character of Captain Dan?

••• Novel activities •••

Choose one of the following novel activities and work on it with a partner or by yourself. Base the activity on your class novel or a novel you have enjoyed reading.

- 1 Select a scene from your novel. Write a script based on this scene and then, with the help of other actors, perform it for the class.
- 2 Write a letter or email to the author of a novel that you have enjoyed reading and explain why you have enjoyed the novel by referring to the plot, characters, setting, suspense, climax, themes and so on.
- 3 The novel you have enjoyed reading is going to be republished. Your task is to design a new front and back cover. Choose an image and typefaces for the front cover and write a new blurb for the back cover.
- 4 Take a scene from your novel and turn it into a short comic strip with words and illustrations.

12

Poets paint word pictures

What is figurative language?

Good poets, like good photographers and artists, have their own special way of seeing. Poets paint word pictures of the world they see around them. To do this, poets carefully select and arrange words to create images or pictures in the audience's mind. Such patterns of picture-giving words are called figurative language.

Similes

A **simile** asks us to picture one thing as being similar to another, and often uses words such as 'like', 'as' or 'than'. Here are some examples:

The heavy rain fell on the travellers *like a curtain of water*.

The dinosaur's claw was *as sharp as a surgeon's knife*.

Superman moved *faster than a speeding bullet*.

Completing the similes

Many similes are used in everyday conversation. Complete each simile below by adding the correct word from the box. The first one has been done for you.

leech	rake	bone	sheet	dog	swan
snail	cucumber	peacock	wind	pancake	diamonds

1 The principal's eyes gleamed *like diamonds* _____.

2 During the argument she remained *as cool as a* _____.

- 3 The ballerina moves *like a graceful* _____.
- 4 Desert country is often as *flat as a* _____.
- 5 In her new clothes she was as *proud as a* _____.
- 6 The river bed was as *dry as a* _____.
- 7 After seeing the accident she was as *white as a* _____.
- 8 During the party he was as *sick as a* _____.
- 9 Her frightened friend clung to her *like a* _____.
- 10 The old bus was as *slow as a* _____.
- 11 The jogger was as *thin as a* _____.
- 12 The sprinter ran *like the* _____.

Simile poems

•• *The boxer* ••

The great iron figure crouches,
Scabs like flowers on his knees,
And his chest is like a mountain
And his legs are thick as trees.

He spits blood like a cherub
In a fountain spouting foam,
Ringed around by swinging ropes
And punters going home.

Broken-knuckled, shiny-eyed,
Battered, bruised, and wet
With droplets like cold rubies,
And laced with bitter sweat.

He crouches in a corner
In his pool of sparkling red
And dreads the jeers which soon will fall
Like blows upon his head.

Emma Payne



Identifying similes

Identify the similes from each stanza of 'The boxer'.

Stanza 1 _____

Stanza 2 _____

Stanza 3 _____

Stanza 4 _____

•• The magnificent bull ••

My bull is white like the silver fish in the river,
White like the shimmering crane bird on the river bank,
White like fresh milk!
His roar is like thunder to the Turkish cannon on the steep shore.
My bull is dark like the rain cloud in the storm.
He is like summer and winter.
Half of him is dark like the storm cloud
Half of him is light like sunshine.
His back shines like the morning star.
His brow is red like the back of the hornbill.
His forehead is like a flag, calling the people from a distance.
He resembles the rainbow.
I will water him at the river,
With my spear I shall drive my enemies.
Let them water their herds at the well;
The river belongs to me and my bull.
Drink, my bull, from the river; I am here to guard you with my spear.

anonymous African poem of the Dinka people

Comprehending the similes

1 What three similes can you find that show how white the bull is?

a _____

b _____

c _____

2 What simile shows how dark the bull is?

3 What similes show the brightness of the bull?

a _____

b _____

4 What does the poet compare the bull's red brow to?

5 What is the bull's forehead compared to?

Metaphors

A **metaphor** takes us one step further than a simile. Instead of asking us to picture one thing as being *like* another, we are asked to picture one thing as *being* another. As you look at the first three lines of the beginning of the poem 'The highwayman', by Alfred Noyes, you'll see the poet has used three metaphors to create the setting for the poem.

The **wind** was a torrent of darkness among the gusty trees,

The **moon** was a ghostly galleon tossed upon cloudy seas,

The **road** was a ribbon of moonlight over the purple moor.

Metaphor poems

A metaphor that continues for several lines is known as an **extended metaphor**. Sometimes, as in 'The crimson serpent' and 'The sea', a whole poem can be a single metaphor. See how skilfully the poets have achieved this as you read the poems and answer the questions that follow.

•• *The crimson serpent* ••

Fire; a serpent, hissing and crackling
Now pacified, now demanding
Climbing and swirling through countless
grotesque forms—
Hungrily eying the next morsel of food
in its path to self-destruction.
Fire—now secluded, now rampant through
the charred ruins of its meal
Now friendly and warm, the next moment
fierce and hot
Desperately trying to escape an inescapable fate—
A crimson serpent with an insatiable appetite,
Doomed to death through its own greediness.

Charles Cook





• Comprehending the metaphor

1 Throughout the poem, what is fire compared to?

2 What sounds does the crimson serpent make?

3 What is the serpent demanding?

4 'In its path to self-destruction'. Explain the meaning of this phrase.

5 Explain the meaning of 'now rampant'.

6 'Now friendly and warm'. How does the mood of the serpent suddenly change?

7 What is the serpent's 'inescapable fate'?

8 What is the meaning of 'insatiable appetite'?

9 Explain the meaning of 'Doomed to death by its own greediness'.

10 What characteristics of the crimson serpent does the poet emphasise?



•• The sea ••

The sea is a hungry dog.
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws.

Hour upon hour he gnaws
The rumbling, tumbling stones,
And 'Bones, bones, bones, bones!'
The giant sea-dog moans,
Licking his greasy paws.

And when the night wind roars
And the moon rocks in the stormy cloud,
He bounds to his feet and snuffs and sniffs,
Shaking his wet sides over the cliffs,
And howls and hollos long and loud.

But on quiet days in May or June,
When even the grasses on the dune
Play no more their reedy tune,
With his head between his paws
He lies on the sandy shores,

So quiet, so quiet, he scarcely snores.

James Reeves



Comprehending the metaphor

- 1 Throughout the poem, what is the sea being compared to?

- 2 'Giant and grey'. What two qualities of the sea is the poet emphasising?

- 3 'He gnaws the rumbling, tumbling stones'. What is the sea doing on the shore?

- 4 Can you suggest why the poet keeps repeating 'bones'?

- 5 'Shaking his wet sides over the cliffs'. What is happening here?

- 6 'And howls and hollos long and loud'. What aspect of the sea is the poet emphasising here?

- 7 'With his head between his paws'. What does this dog-like image indicate about the sea?

- 8 In the last two lines of the poem, the poet uses quite a number of 's' sounds. What picture of the sea do these sounds give you?

- 9 What contrast is there between the sea's behaviour in the third and fourth stanzas?

- 10 Using the metaphor of the sea-dog, how does the poet convey the impression in the last line that the sea is tranquil?

Personification

Personification is a special kind of metaphor in which human characteristics are given to non-human things. It is used to help make an image more vivid by having the audience associate human characteristics with it. Here are some examples:

The wind shouted through the trees.

The old windmill moaned.

The leaves danced on the breeze.



Personification poems

Personification is an important tool of a poet. Sometimes poets skilfully use personification through a whole poem. Norman Nicholson uses personification throughout his poem 'Road up'.

•• Road up ••

What's wrong with the road?
Why all this hush?
They've given an anaesthetic
In the lunch-hour rush.

They've shaved off the tarmac
With a pneumatic drill,
And bandaged the traffic
To a dead standstill.

Surgeons in shirt-sleeves
Bend over the patient
Intent on a major
Operation.

Don't dare sneeze!
Don't dare shout!
The road is having
Its appendix out.

Norman Nicholson



Personification questions

- 1 Who has the road become in 'Road up'?

- 2 'Why all this hush?' What's happened?

- 3 'They've shaved off the tarmac with a pneumatic drill'. What are the workmen doing to the road?

- 4 'And bandaged the traffic'. What has happened to the traffic?

5 Who are the 'surgeons in shirt-sleeves'?

6 In stanza three, what is the digging up of the road described as?

7 Why does the poet say 'Don't dare sneeze! Don't dare shout!'

8 In the final stanza, what medical explanation does the poet give for the road's 'operation'?

••• Writing simile poems •••

It's fun to write your own simile poems. Have a close look at these two poems written by a Year 7 student. The similes are shown in italic type.

•• Tiger ••

Quiet as a sea breeze
Striped like a crossing
Swift as an express train
Lying in ambush—
Tiger

Allison Reldas

•• Bush rabbits ••

Ears like radars
Claws like knives
Stealthy as thieves
Searching, eating, scratching—
Bush rabbits

Allison Reldas



These poems are based on the following pattern:

- a title (the subject of the poem)
- three similes about the subject (lines 1–3)
- a statement about the subject (line 4)
- the title repeated (line 5).

Now think of a subject and write your own two poems using this pattern. Your poem can be about a person, animal or thing. When you have finished, read your favourite out aloud to the class.

Poem 1

(title) _____

(line 1) _____

(line 2) _____

(line 3) _____

(line 4) _____

(line 5) _____

Poem 2

(title) _____

(line 1) _____

(line 2) _____

(line 3) _____

(line 4) _____

(line 5) _____



13

The short story

What is a short story?

A short story usually doesn't have many characters slowing down the action and lengthening the story. Quite often, a short story has just one or two central characters with a few minor characters. The characters themselves are usually described only to the extent that the story requires and the writer keeps the action moving. The climax of the story is often found near the end.

The plot of a short story usually focuses on a main event where some problem or complication occurs, preventing the main characters from reaching their goal or goals. Because short stories are brief, there is usually only room for one main theme to be developed. Nor can there be lengthy descriptions or masses of detail as in a novel. The action of the short story usually takes place in a single setting over a short period of time.

Reading a short story

Here are some questions to ask yourself when you are reading a short story.

- **Title:** How does the title relate to the story?
- **Purpose:** What is the writer's purpose? Is it merely to entertain, or is it to make the audience think?
- **Setting:** Where and when does the action take place? Is the setting important for the action taking place?
- **Characters:** Who are the characters? Are they true to life? Why are they important?
- **Conflict:** What struggle or problem occurs between the characters or what inner conflict does a character need to resolve?
- **Narrator:** Who is telling the story? Is it a character in the story, an observer or the writer?
- **Plot:** How are the events of the story arranged? Are they interesting or exciting?

- **Orientation:** How does the beginning arouse your interest?
- **Complication:** What are the problems that hinder the main characters from achieving their goal? How does the writer build up the suspense?
- **Climax:** What is the most exciting point in the story?
- **Resolution:** Is the ending of the story a surprise? How are the problems solved?

Read the short story 'Smart ice-cream' and answer the questions that follow.

●● *Smart ice-cream* ●●

Well, I came top of the class again. One hundred out of one hundred for Maths. And one hundred out of one hundred for English. I'm just a natural brain, the best there is. There isn't one kid in the class who can come near me. Next to me they are all dumb.

Even when I was a baby I was smart. The day that I was born my mother started tickling me. 'Bub, bub, bub,' she said.

'Cut it out Mum,' I told her. 'That tickles.' She nearly fell out of bed when I said that. I was very advanced for my age.

Every year I win a lot of prizes: top of the class, top of the school, stuff like that. I won a prize for spelling when I was only three years old. I am a terrific speller. If you can say it, I can spell it. Nobody can trick me on spelling. I can spell every word there is.

Some kids don't like me; I know that for a fact. They say I'm a show-off. I don't care. They are just jealous because they are not as clever as me. I'm good looking too. That's another reason why they are jealous.

Last week something bad happened. Another kid got one hundred out of one hundred for Maths too. That never happened before—no one has ever done as well as me. I am always first on my own. A kid called Jerome Dadian beat me. He must have cheated. I was sure he cheated. It had something to do with that ice-cream. I was sure of it. I decided to find out what was going on; I wasn't going to let anyone pull a fast one on me.

It all started with the ice-cream man, Mr Peppi. The old fool had a van which he parked outside the school. He sold ice-cream, all different types. He had every flavour there is, and some that I had never heard of before.

He didn't like me very much. He told me off once. 'Go to the back of the queue,' he said. 'You pushed in.'

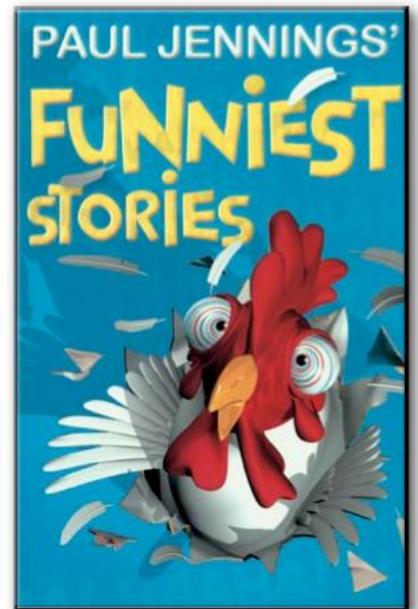
'Mind your own business, Pop,' I told him. 'Just hand over the ice-cream.'

'No,' he said. 'I won't serve you unless you go to the back.'

I went round to the back of the van, but I didn't get in the queue. I took out a nail and made a long scratch on his rotten old van. He had just had it painted. Peppi came and had a look. Tears came into his eyes. 'You are a bad boy,' he said. 'One day you will get into trouble. You think you are smart. One day you will be too smart.'

I just laughed and walked off. I knew he wouldn't do anything. He was too soft-hearted. He was always giving free ice-creams to kids that had no money. He felt sorry for poor people. The silly fool.

There were a lot of stories going round about that ice-cream. People said that it was good for you. Some kids said that it made you better when you were sick. One of the teachers called it 'Happy Ice-cream'. I didn't believe it; it never made me happy.



All the same, there was something strange about it. Take Pimples Peterson for example. That wasn't his real name—I just called him that because he had a lot of pimples. Anyway, Peppi heard me calling Peterson 'Pimples'. 'You are a real mean boy,' he said. 'You are always picking on someone else, just because they are not like you.'

'Get lost, Peppi,' I said. 'Go and flog your ice-cream somewhere else.'

Peppi didn't answer me. Instead he spoke to Pimples. 'Here, eat this,' he told him. He handed Peterson an ice-cream. It was the biggest ice-cream I had ever seen. It was coloured purple. Peterson wasn't too sure about it. He didn't think he had enough money for such a big ice-cream.

'Go on,' said Mr Peppi. 'Eat it. I am giving it to you for nothing. It will get rid of your pimples.'

I laughed and laughed. Ice-cream doesn't get rid of pimples, it gives you pimples. Anyway, the next day when Peterson came to school he had no pimples. Not one. I couldn't believe it. The ice-cream had cured his pimples.

There were some other strange things that happened too. There was a kid at the school who had a long nose. Boy, was it long. He looked like Pinocchio. When he blew it you could hear it a mile away. I called him 'Snuzzle'. He didn't like being called Snuzzle. He used to go red in the face when I said it, and that was every time that I saw him. He didn't say anything back—he was scared that I would punch him up.

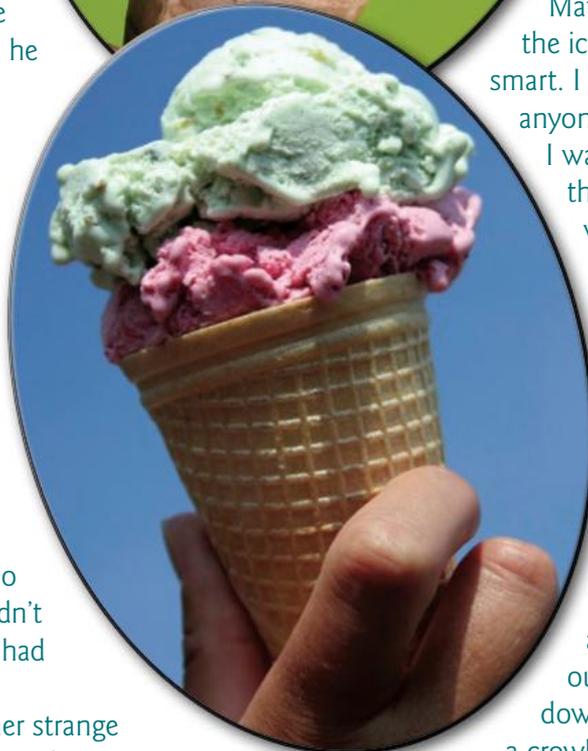
Peppi felt sorry for Snuzzle too. He gave him a small green ice-cream every morning, for nothing. What a jerk. He never gave me a free ice-cream.

You won't believe what happened but I swear it's true. Snuzzle's nose began to grow smaller. Every day it grew a bit smaller. In the end it was just a normal nose. When it was the right size Peppi stopped giving him the green ice-creams.

I made up my mind to put a stop to this ice-cream business. Jerome Dadian had been eating ice-cream the day he got one hundred for Maths. It must have been the ice-cream making him smart. I wasn't going to have anyone doing as well as me. I was the smartest kid in the school, and that's the way I wanted it to stay. I wanted to get a look inside that ice-cream van to find out what was going on.

I knew where Peppi kept his van at night—he left it in a small lane behind his house. I waited until about eleven o'clock at night. Then I crept out of the house and down to Peppi's van. I took a crowbar, a bucket of sand, a torch and some bolt cutters with me.

There was no one around when I reached the van. I sprang the door open with the crowbar and shone my torch around inside. I had never seen so many tubs of ice-cream before. There was every flavour you could think of: there was apple and banana, cherry



and mango, blackberry and watermelon and about fifty other flavours. Right at the end of the van were four bins with locks on them. I went over and had a look. It was just as I thought—these were his special flavours. Each one had writing on the top. This is what they said:

HAPPY ICE-CREAM for cheering people up.

NOSE ICE-CREAM for long noses.

PIMPLE ICE-CREAM for removing pimples.

SMART ICE-CREAM for smart alegs.

Now I knew his secret. That rat Dadian had been eating Smart Ice-cream; that's how he got one hundred for Maths. I knew there couldn't be anyone as clever as me. I decided to fix Peppi up once and for all. I took out the bolt cutters and cut the locks off the four bins; then I put sand into every bin in the van. Except for the Smart Ice-cream. I didn't put any sand in that.

I laughed to myself. Peppi wouldn't sell much ice-cream now. Not unless he started a new flavour—Sand Ice-cream. I looked at the Smart Ice-cream. I decided to eat some; it couldn't do any harm. Not that I needed it—I was already about as smart as you could get. Anyway, I gave it a try. I ate the lot. Once I started I couldn't stop. It tasted good. It was delicious.

I left the van and went home to bed, but I couldn't sleep. To tell the truth, I didn't feel too good. So I decided to write this. Then if any funny business has been going on you people will know what happened. I think I have made a mistake. I don't think Dadian did get any Smart Ice-cream.

2

It iz the nekst day now. Somefing iz happening to me. I don't feal quite az smart. I have bean trying to do a reel hard sum. It iz wun and wun. Wot duz wun and wun make? Iz it free or iz it for?

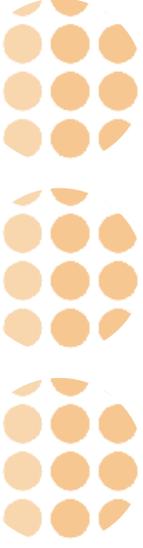
from *Funniest Stories* by Paul Jennings

Exploring the short story

1 Why does the title attract the reader's attention?

2 What does the narrator reveal about his personality in the orientation?





- **3** Why don't the other kids like the narrator?

- 4** Why did the narrator consider Jerome Dadian to be a threat?

- 5** Why did the narrator clash with Mr Peppi the ice-cream man?

- 6** What comments would you make about the character of Mr Peppi?

- 7** 'I won't serve you unless you go to the back'. How did the narrator take revenge on Mr Peppi on this occasion?

- 8** 'It will get rid of your pimples'. How does the narrator react to this advice from Mr Peppi to Pimples Peterson?

- 9** How did the narrator ridicule the kid with the long nose?

- 10** What effect did eating the small green ice-cream have on the kid with the long nose?

- •
11 Why did the narrator decide 'to put a stop to this ice-cream business'?

- •
•
•
•
•
12 'I decided to fix Peppi up once and for all'. How did the narrator do this?

- •
•

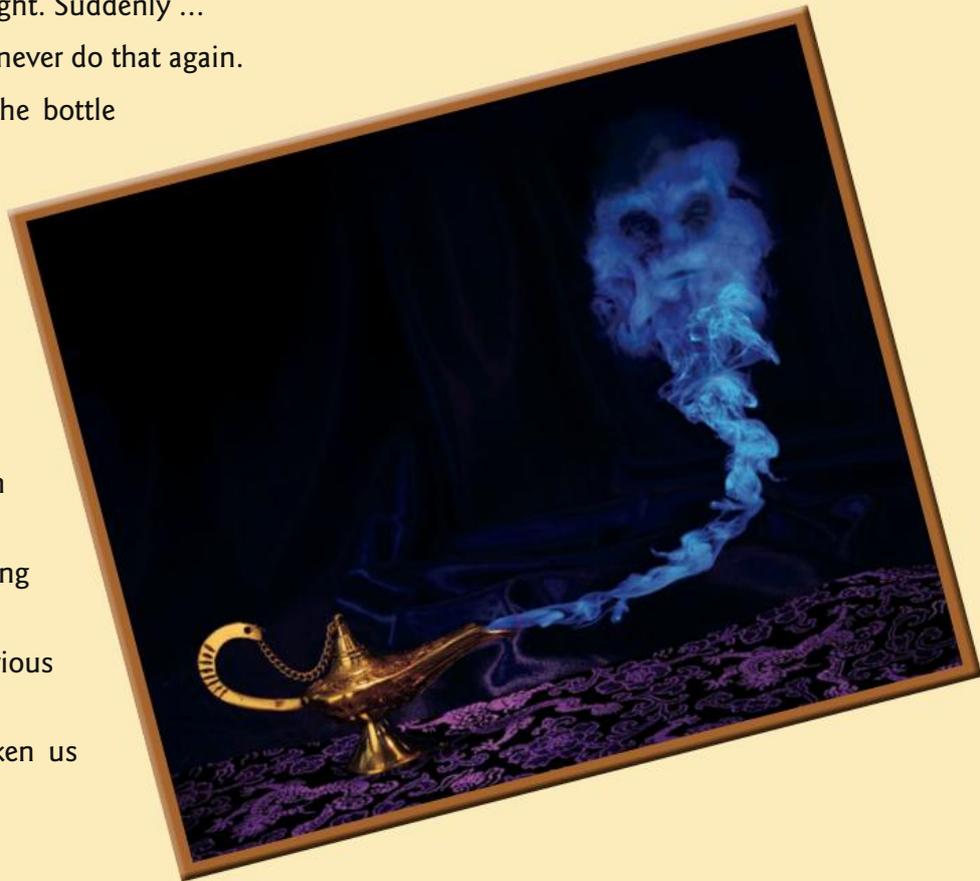
13 What has happened to the narrator at the end of the story?

14 Explain how the narrator misunderstood the label 'SMART ICE-CREAM for smart alects'.

• • • Writing a short story • • •

You can have a good deal of fun writing your own short stories and then reading them out to the class. Here is a list of opening lines, endings and titles to help you get started. The first one is a world-famous opening sentence—many writers have created intriguing and fascinating stories using this opening. You can make your story serious or humorous: it's up to you.

- It was a dark and stormy night. Suddenly ...
- She vowed that she would never do that again.
- The genie zipped out of the bottle and ...
- The day I won the lottery.
- Suddenly I was turned into a ...
- A narrow escape.
- The year is 2250.
- You won't believe what I am going to tell you.
- There was no hope. Everything was destroyed.
- Face to face with a mysterious being.
- The time machine had taken us back into the past.



14 Heroes

What is a hero?

A hero is a person of exceptional courage and admired for brave deeds and noble qualities. The hero of a story or in real life is usually involved in a struggle to overcome incredible obstacles. We share with heroes in their quest to defeat the forces of evil, to win epic battles against superior enemies and to discover new worlds. We cannot help but marvel at their determination, courage and endurance as they face all kinds of challenges and crises. Yet, quite often a hero who is 'flawed' and shows human weakness, becomes even more fascinating and interesting for us than a blameless hero.

Greek heroes

The following stories are both modern-day versions of Greek heroes. Homer's *Odyssey*, written around 800 BC, describes the terrible dangers faced by the brave Odysseus (later called 'Ulysses' by the Romans) as he struggles to return home after fighting in the Trojan Wars. Among the dangers that delayed him were the Cyclops, the horrible one-eyed giants.

•• *Odysseus versus the monsters* ••

As Odysseus and his men sailed onwards they saw an island on the horizon. Soon the wind left them and Odysseus realised they were approaching the island of the Sirens. These were beautiful women who sang so sweetly that sailors were lured to their destruction.

Odysseus spoke to his sailors: 'You must row past the island. I have some melted wax which I will mould into each man's ears. This will prevent you from hearing the sweet songs of the Sirens which are designed to entice sailors to land on the island. Then

the Sirens devour them. For myself, I wish to hear the Sirens' songs but I know I would be overpowered by them and leap from the ship and swim to the Sirens. So, lash me to the mast with ropes and do not untie me even if I wish you to do so. Instead take no notice of my signs but just keep on rowing till we are past the fatal shore.'

The sailors tied him to the mast and rowed by the island. Then the beautiful Sirens appeared surrounded by garlands of flowers, but because their ears were filled with wax

the sailors could not hear their sweet songs. The blossoms hid from their sight the skeletons of sailors who had been enticed ashore by the cruel Sirens.

Odysseus heard the enchanting singing, which flooded him with the desire to go to the Sirens. He strained against his bonds and shouted to his men to release him. They could not hear him so he nodded and frowned at his men but without any result. One of his men rose and tightened the knots because he thought that Odysseus might tear loose and leap into the sea. The Sirens were amazed when the ship passed their island without stopping.

When their ship was safely beyond the island, and the wind was once more blowing, the sailors untied Odysseus. He was grateful to his men for resisting his efforts to leave the ship and was shocked at himself for falling so completely under the power of the Sirens' songs.

The ship was now sailing towards two rocks. One was high with terrible cliffs and dark clouds. In the cliffs gaped the gloomy entrance to a cave in which a six-headed monster called Scylla lurked.

Her horrible heads shrieked and hooted when they emerged from the cave to swoop down, snatch up and devour six sailors from every ship that passed.

On the other side of the channel was a low, flat rock where a fig tree grew. The sea breaking around this rock concealed a monster called Charybdis.

Deep below the waves, this creature sucked in water with her huge mouth and spurted it forth again to form a treacherous whirlpool in which ships spun out of control to their doom. As the water was sucked in, terrified sailors

could look down an immense distance to the sea bed itself. When Charybdis breathed out the islands were covered in spray.

'Men,' shouted Odysseus, 'as we must sail between the islands, it will be better to pass close to Scylla's cave where only six of us might die than to chance the whirlpool monster which can swallow all of us. We will steer close to the high rock.'

As their ship sailed beneath the huge cliffs, the sailors trembled with fear. Odysseus put on his shining armour, and holding his strongest spears stood out on the deck of his ship and directed his piercing gaze into the gloom of the vast cave entrance that hid the loathsome six-headed monster. On the other side of the ship, the sailors screamed with terror as Charybdis sucked a huge hole in the

sea, then stung them with spray as she blew out masses of water in her disappointment at their escape.

All at once a great shrieking and hooting surrounded them as the monstrous heads of Scylla, slaving with greed, swooped upon them and snatched six screaming men, then carried them away in her dripping jaws to the depths of her terrible cavern. Odysseus found his spears completely useless against such relentless power. The ship's crew were frozen with terror, but Odysseus quickly mastered his own shock and sorrow at his men's horrible fate.

'Use oars and sails! Scylla may swoop again! Row if you value your lives and look ahead, not back!'

The ship moved away into safe waters, but for the rest of their lives, the sailors would never forget the horror and despair they had felt while passing among the terrible islands.





How well did you read?

1 What is the setting at the beginning of the story?

2 Why were the Sirens dangerous?

3 What is Odysseus's plan for getting his men through the danger of the Sirens?

4 How was Odysseus affected by the songs of the Sirens?

5 Why was Scylla so dangerous for the sailors on the ship?

6 Why was the monster Charybdis dangerous for Odysseus and his men?

7 Why did Odysseus decide to go closer to Scylla than to Charybdis?

8 What were Odysseus's instructions to the crew after Scylla's attack?

9 What heroic qualities does Odysseus reveal during these incidents?

10 Why do you think that this story has remained popular for almost three thousand years?

The next legend tells the story of the first human flight and explains how the Icarian Sea was named.

•• *The first flight* ••

Daedalus was a great craftsman and engineer who could create almost anything. Minos, king of the island of Crete, employed Daedalus to build a marvellous palace full of twisting and hidden passageways. It was the famous labyrinth in which King Minos kept the Minotaur, a strange monster, half man, half beast.

When Daedalus had finished this construction for Minos he wanted to return home to Greece, but since Daedalus was such a fine inventor, Minos refused to allow him to go. He locked Daedalus and his son, Icarus, in a tower. However, Daedalus was a determined man and he informed Icarus of his plan: 'Minos has prevented us from escaping by land and sea. Therefore we must use the sky. We will fly like birds over the sea.'

Daedalus and Icarus began to make wings from feathers taken from birds. They arranged the feathers exactly as they are in the wings of a bird, and bound them together with twine and wax. When, after months of work, they had painstakingly finished two pairs of wings, Daedalus fastened one pair to his shoulders, flapped them up and down like a bird and hovered in the air above the ground. Then

he had to teach Icarus how to fly. Icarus very quickly learned how to use his wings. He was so infatuated with them that he always wanted to fly as fast and high as he could.

After practising for several days, Daedalus and Icarus were ready to leave Minos and Crete behind them.

As they helped each other to strap on their wings, Daedalus gave Icarus some last-minute instructions. 'Be sure,' he said, 'to stay with me at all times and you will fly safe. Do not fly too high or the heat of the sun will melt the wax. Do not fly too low or the sea will clog your wings.'

Soon they were flying high in the sky like two great birds. On the ground, fishermen,

shepherds and ploughmen looked up in amazement as they flew overhead. Daedalus flew ahead and called out encouraging words to the boy. Icarus began to get carried away with the thrill of flying. He forgot his father's warning and flew higher and higher in the air. As he flew closer to the sun, the sun's rays began to melt the wax that kept the feathers together. The feathers began to fall off and flutter down. Too late, Icarus realised what was happening. Soon he found himself plummeting down towards the sea. He cried





out to his father for help, but Daedalus could not reach him in time. Icarus plunged into the sea. Daedalus searched for his son, but could only find a few feathers floating on the

waves. Eventually he flew on alone to Sicily. He named the sea where Icarus was drowned 'The Icarian Sea'. The sea is still named after the drowned boy.

How well did you read?

1 Where is the action taking place in the orientation of the story?

2 What is the complication in the second paragraph of the story?

3 Why was it difficult to escape from Crete?

4 What was Daedalus's plan to escape?

5 How do Daedalus and Icarus create their wings?

6 What warning did Daedalus give Icarus before they set out?

7 Why did Icarus forget his father's good advice?

8 Why was his mistake fatal?

9 'Daedalus searched for his son'. What did Daedalus find?

10 What did Daedalus then do?

Language Verbs

Verbs are doing, being and having words. Verbs tell us what is done or what is happening. Every sentence must contain at least one verb. A verb can be one word or it can be a group of words (called **a verb group**). Look at these sentences from the legends.

The blossoms *hid* from their sight the skeletons of sailors who *had been enticed* ashore by the cruel Sirens.

Too late, Icarus *realised* what was happening.

Identifying verbs

In the space below each sentence, write the verbs and the verb groups from that sentence. Note that the simplest form of a verb (called the *infinitive form*) begins with 'to', for example: *to fly*.

1 He forgot his father's warning and flew higher and higher in the air.

2 Her horrible heads shrieked and hooted when they emerged from the cave.

3 'We will fly like birds over the sea.'

4 He named the sea where Icarus was drowned 'The Icarian Sea'.

5 The ship was sailing towards two rocks.

6 Soon the wind left them and Odysseus realised they were approaching the island of the Sirens.

7 'I wish to hear the Sirens' songs but I know that I would be overpowered by them.'

8 The sailors tied him to the mast and rowed by the island.

9 Soon they were flying high in the sky like two great birds.

10 One of his men rose and tightened the knots.

Action verbs

In your writing, always try to use the best verb you can. From the box below, choose the most suitable action verb to replace the word 'went' in each of the sentences that follow. Use each verb only once.

toddled

whirred

limped

marched

sped

slithered

galloped

plunged

sneaked

waddled

1 The injured footballer *went* _____ from the field.

2 The ambulance *went* _____ to the hospital.

3 The snake *went* _____ through the grass.

4 The duck *went* _____ into the pond.

5 The stallion *went* _____ across the fields.

6 The helicopter *went* _____ across the sky.

7 The small child *went* _____
into the next room.

8 The thief *went* _____
into the showroom.

9 The diver *went* _____
into the water.

10 The soldiers *went* _____
through the city.



Modality can be strong, moderate or weak. For example:

Strong: You *must* come to the party.

Moderate: You *can* come to the party.

Weak: You *might* come to the party.

The modal verbs you choose indicate clearly to other people how strongly you feel about an issue or topic.



Identifying modal verbs

Underline the modal verb in each sentence and in the space provided write down whether it is **strong**, **moderate** or **weak**. The first one has been done for you.

- 1 You could walk home, but it's quicker to catch the bus. moderate
- 2 I will tidy my room, even if I miss my favourite TV show. _____
- 3 You can see my house from here. _____
- 4 We may play soccer tomorrow if it's not raining. _____
- 5 Your father should be there in a few minutes. _____
- 6 He might help you if he has time. _____
- 7 They will go shopping tomorrow. _____
- 8 We need to pay in cash, so we must get money from the ATM. _____

Choosing the best modal verb

Fill in the gaps by choosing the best modal verb from the brackets at the end of each passage.

- 1 Sarah's flight from Sydney to Rome was held up for eight hours in Dubai. She _____ be feeling exhausted. She _____ go straight to her hotel for a rest and later she _____ feel like a stroll around Rome. (*might should must*)
- 2 'Yes, I _____ meet you at the railway station tomorrow morning at 8.00 am. We _____ be there on time so that we don't miss our appointment in the city. In fact, it _____ be better if we catch an earlier train.' (*must might will*)
- 3 The government _____ take steps to reduce pollution of our air and waterways before it's too late. It's no good saying that it _____ be a good idea if we had the resources. I for one _____ definitely be attending next week's protest. (*should will might*)

Using correct verb forms

Complete each sentence by inserting in the spaces the correct verb form from the brackets. The first one has been done for you.

- 1 a** Odysseus *gave* orders to his men.
- b** Odysseus had *given* orders to his men.
- c** Odysseus wanted to *give* orders to his men. (*given, gave, give*)
- 2 a** Odysseus had _____ an island on the horizon.
- b** Odysseus _____ an island on the horizon.
- c** Odysseus was able to _____ an island on the horizon. (*see, saw, seen*)
- 3 a** Icarus _____ from the sky into the sea.
- b** Icarus did not want to _____ into the sea.
- c** Icarus had _____ from the sky into the sea. (*fallen, fell, fall*)
- 4 a** The Sirens had _____ sweet music.
- b** The Sirens set out to _____ sweet music to destroy the sailors.
- c** Previously the Sirens _____ sweet music. (*sing, sung, sang*)
- 5 a** Six of Odysseus's men were _____ by Scylla.
- b** Scylla _____ six of Odysseus's men.
- c** Scylla planned to _____ six of the sailors. (*eat, ate, eaten*)
- 6 a** Icarus and Daedalus tried to _____ to Athens.
- b** Icarus and Daedalus _____ over the sea.
- c** Icarus had _____ too close to the sun. (*flown, fly, flew*)
- 7 a** Icarus _____ beneath the waves.
- b** Icarus had _____ beneath the waves.
- c** Daedalus did not see Icarus _____ beneath the waves. (*sunk, sank, sink*)
- 8 a** Odysseus _____ he was a brave leader.
- b** Odysseus had _____ he was a brave leader.
- c** Odysseus tried to _____ Charybdis he was not afraid. (*show, shown, showed*)

15 Fantasy

What is fantasy?

Fantasy is a very popular fiction genre, especially since the arrival of the *Harry Potter* novels and the *Twilight* series. In the world of fantasy, all kinds of imaginary people, creatures and places make an appearance, including vampires, wizards, witches, werewolves, ogres, giants, elves, dragons, kings, queens, princes, princesses and knights.

Exploring fantasy

Now you can enter the world of fantasy as you read about Edmund's encounter with the White Witch, the wicked Queen of Narnia, who is the cruel ruler of her magic winter kingdom. Then you can move to the reptile house of the zoo where Harry Potter meets a boa constrictor who seems to have amazing powers.

•• *Edmund meets the evil Queen of Narnia* ••

'But what *are* you?' said the Queen again. 'Are you a great overgrown dwarf that has cut off its beard?'

'No, your Majesty,' said Edmund, 'I never had a beard, I'm a boy.'

'A boy!' she said. 'Do you mean that you are a Son of Adam?'

Edmund stood still, saying nothing. He was too confused by this time to understand what the question meant.

'I see you are an idiot, whatever else you may be,' said the Queen. 'Answer me, once and for all, or I shall lose my patience. Are you human?'

'Yes, your Majesty,' said Edmund.

'And how, pray, did you come to enter my dominions?'

'Please, your Majesty, I came in through a wardrobe.'

'A wardrobe? What do you mean?'

'I—I opened a door and just found myself here, your Majesty,' said Edmund.

'Ha!' said the Queen, speaking more to herself than to him. 'A door. A door from the world of men! I have heard of such things. This may wreck all. But he is only one, and he is easily dealt with.' As she spoke these words she rose from her seat and looked Edmund

full in the face, her eyes flaming; at the same moment she raised her wand. Edmund felt sure that she was going to do something dreadful but he seemed unable to move. Then, just as he gave himself up for lost, she appeared to change her mind.

'My poor child,' she said in quite a different voice, 'how cold you look! Come and sit with me here on the sledge and I will put my mantle round you and we will talk.'

Edmund did not like this arrangement at all but he dared not disobey; he stepped on to the sledge and sat at her feet, and she put a fold of her fur mantle round him and tucked it well in.

'Perhaps something hot to drink?' said the Queen. 'Should you like that?'

'Yes please, your Majesty,' said Edmund, whose teeth were chattering.

The Queen took from somewhere among her wrappings a very small bottle which looked as if it were made of copper. Then, holding out her arm, she let one drop fall from it on the snow beside the sledge. Edmund saw the drop for a second in mid-air, shining

like a diamond. But the moment it touched the snow there was a hissing sound and there stood a jewelled cup full of something that steamed. The dwarf immediately took this and handed it to Edmund with a bow and a smile; not a very nice smile. Edmund felt much better as he began to sip the hot drink. It was something he had never tasted before, very sweet and foamy and creamy, and it warmed him right down to his toes.

'It is dull, Son of Adam, to drink without eating,' said the Queen presently. 'What would you like best to eat?'

'Turkish Delight, please, your Majesty,' said Edmund.

The Queen let another drop fall from her bottle on to the snow, and instantly there appeared a round box, tied with green silk ribbon, which, when opened, turned out to contain several pounds of the best Turkish Delight. Each piece was sweet and light to the very centre and Edmund had never tasted anything more delicious. He was quite warm now, and very comfortable.

from *The Lion, The Witch and The Wardrobe*
by CS Lewis

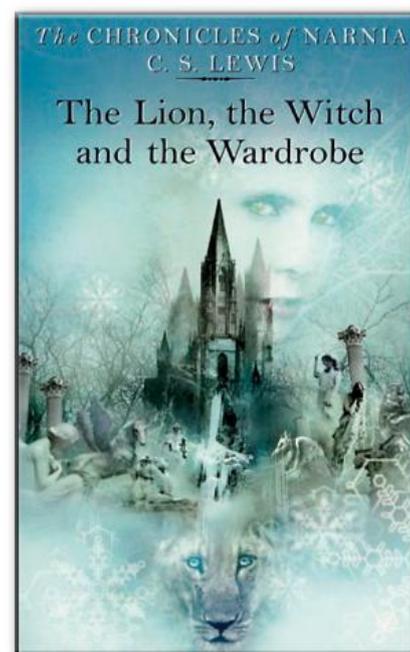


How well did you read?

- 1 Who does the Queen think Edmund could be?

- 2 How did Edmund enter the Queen's magic kingdom?

- 3 'At the same moment she raised her wand'. What did Edmund think this indicated?



4 'How cold you look'. What physical action of Edmund shows he is very cold?

5 What happened when the first drop from the bottle fell onto the snow?

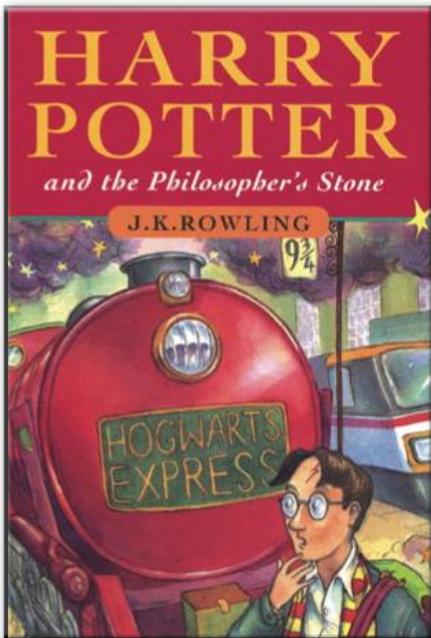
6 What evidence can you find that suggests the dwarf is not a pleasant character?

7 'It was something he had not tasted before'. What was the taste like?

8 What evidence can you find to show that these events were taking place in winter?

9 What effect did the Turkish Delight have on Edmund?

10 What parts of the story show you that it is a fantasy?



•• *Harry and the boa constrictor* ••

After lunch they went to the reptile house. It was cool and dark in here, with lit windows all along the walls. Behind the glass, all sorts of lizards and snakes were crawling and slithering over bits of wood and stone. Dudley and Piers wanted to see huge, poisonous cobras and thick, man-crushing pythons. Dudley quickly found the largest snake in the place. It could have wrapped its body twice around Uncle Vernon's car and crushed it into a dustbin—but at the moment it didn't look in the mood. In fact, it was fast asleep.

Dudley stood with his nose pressed against the glass, staring at the glistening brown coils.

'Make it move,' he whined at his father. Uncle Vernon tapped on the glass, but the snake didn't budge.

'Do it again,' Dudley ordered. Uncle Vernon rapped the glass smartly with his knuckles, but the snake just snoozed on.

'This is boring,' Dudley moaned. He shuffled away.

Harry moved in front of the tank and looked intently at the snake. He wouldn't have been surprised if it had died of boredom itself—no company except stupid people drumming their fingers on the glass trying to disturb it all day long. It was worse than having a cupboard as a bedroom, where the only visitor was Aunt Petunia hammering on the door to wake you up—at least he got to visit the rest of the house.

The snake suddenly opened its beady eyes. Slowly, very slowly, it raised its head until its eyes were on a level with Harry's.

It winked.

Harry stared. Then he looked quickly around to see if anyone was watching. They weren't. He looked back at the snake and winked, too.

The snake jerked its head towards Uncle Vernon and Dudley, then raised its eyes to the ceiling. It gave Harry a look that said quite plainly: *'I get that all the time.'*

'I know,' Harry murmured through the glass, though he wasn't sure the snake could hear him. 'It must be really annoying.'

The snake nodded vigorously.

'Where do you come from, anyway?' Harry asked.

The snake jabbed its tail at a little sign next to the glass. Harry peered at it.

Boa Constrictor, Brazil.

'Was it nice there?'

The boa constrictor jabbed its tail at the sign again and Harry read on: This specimen was bred in the zoo. 'Oh, I see—so you've never been to Brazil?'

As the snake shook its head, a deafening shout behind Harry made both of them jump. 'DUDLEY! MR DURSLEY! COME AND LOOK AT THIS SNAKE! YOU WON'T BELIEVE WHAT IT'S DOING!'



Dudley
came
waddling

towards them as fast as he could.

'Out of the way, you,' he said, punching Harry in the ribs. Caught by surprise, Harry fell hard on the concrete floor. What came next happened so fast no one saw how it happened—one second, Piers and Dudley were leaning right up close to the glass, the next, they had leapt back with howls of horror.

Harry sat up and gasped; the glass front of the boa constrictor's tank had vanished. The great snake was uncoiling itself rapidly, slithering out on to the floor—people throughout the reptile house screamed and started running for the exits.

As the snake slid swiftly past him, Harry could have sworn a low, hissing voice said, 'Brazil, here I come ... Thanksss, amigo.'

The keeper of the reptile house was in shock.

'But the glass,' he kept saying, 'where did the glass go?'

The zoo director himself made Aunt Petunia a cup of strong sweet tea while he apologised over and over again. Piers and Dudley could only gibber. As far as Harry had seen, the snake hadn't done anything except snap playfully at their heels as it passed, but by the time they were all back in Uncle Vernon's car, Dudley was telling them how it had nearly bitten off his leg, while Piers was swearing it had tried to squeeze him to death.

'Harry Potter and the Philosopher's Stone'—
Copyright © JK Rowling 1997



How well did you read?

- 1 What is the setting of this incident?

- 2 What kinds of snakes did Dudley and Piers want to see?

- 3 In the first paragraph, how does the author convey to the reader the great size and strength of the boa constrictor?

- 4 When does Harry first become aware that the snake seems to have magical powers?

- 5 'Where do you come from, anyway?' How does the boa constrictor answer Harry's question?

- 6 'Out of the way, you'. What does Dudley's treatment of Harry reveal about Dudley's character?

- 7 'Harry sat up and gasped'. What had happened?

- 8 How did the people react to the snake's escape?

- 9 How did Dudley exaggerate in his description of his encounter with the snake?

- 10 Why could this description be described as fantasy?

Language Adverbs

As their name suggests, **adverbs** add meaning to verbs. They are also used to add meaning to adjectives and other adverbs.

You can usually identify a word as an adverb by testing to see whether it answers the questions *how?* *when?* or *where?* with regard to a verb, or *to what extent?* with regard to an adjective or another adverb.

- **Adverbs tell how**

Harry moved in front of the tank and looked *intently* at the snake.

The snake nodded *vigorously*.

- **Adverbs tell when**

The dwarf *immediately* took this and handed it to Edmund.

Instantly there appeared a round box.

- **Adverbs tell where**

'Come and sit with me *here* on the sledge.'

The Queen took from *somewhere* among her wrappings a very small bottle.

- **Adverbs tell how much or to what extent**

He was *quite* warm now, and *very* comfortable.

Edmund felt *much* better.



Forming adverbs ending in 'ly'

Many adverbs end in 'ly'. Convert the following words into adverbs by adding 'ly'. Hint: you will often need to add or remove other letters.

- | | |
|---------------------|-----------------------|
| 1 anger _____ | 13 joyful _____ |
| 2 beautiful _____ | 14 mischievous _____ |
| 3 comfortable _____ | 15 sympathetic _____ |
| 4 courage _____ | 16 annoying _____ |
| 5 energetic _____ | 17 boastful _____ |
| 6 despairing _____ | 18 deceptive _____ |
| 7 easy _____ | 19 confidential _____ |
| 8 dramatic _____ | 20 creative _____ |
| 9 graceful _____ | 21 imaginative _____ |
| 10 forceful _____ | 22 foolish _____ |
| 11 honourable _____ | 23 equal _____ |
| 12 busy _____ | 24 fortunate _____ |

Inserting adverbs

Replace the words in italics with an adverb. The first letter has been given to help you.

- 1 Edmund *with anxiety* (a _____) obeyed the Queen.
- 2 The Queen displayed her power *on many occasions* (f _____).
- 3 The Queen controlled Edmund *without difficulty* (e _____).
- 4 Edmund had *not long before* (r _____) entered Narnia.
- 5 Edmund's teeth chattered *with noise* (n _____).
- 6 Edmund tried to answer the Queen's questions *with honesty* (h _____).
- 7 The Queen seemed to treat Edmund *with generosity* (g _____).
- 8 Edmund answered the Queen *with courtesy* (c _____).
- 9 The boa constrictor set off for Brazil *in triumph* (t _____).
- 10 Dudley *on purpose* (d _____) pushed Harry over.
- 11 The boa *by small degrees* (g _____) began to communicate with Harry.
- 12 The boa answered Harry's question *with ingenuity* (i _____).

Adverbs and their opposites

Next to each adverb, write its opposite from the right-hand column.

Adverbs

correctly _____
quickly _____
safely _____
never _____
earlier _____
forward _____
strongly _____
angrily _____
wearily _____
cheerfully _____
proudly _____
heavily _____

Opposites

humbly
lightly
later
sadly
weakly
slowly
energetically
always
dangerously
backward
wrongly
calmly

Writing an adverb poem

Look at this rhyming adverb poem beginning with the adverb 'slowly'. Note the following features:

- each line of the poem begins with the same adverb
- the poem is eight lines long
- the last word in each pair of lines rhymes
- each line is about someone or something and the last line is about the poet.

Slowly

Slowly snails make their trail
Slowly old people grow frail
Slowly the sun sets in the west
Slowly a boy does a maths test
Slowly a child learns to walk
Slowly the hunter aims at the hawk
Slowly the diver rises from the deep
Slowly I prepare for sleep.



Now, using 'Slowly' as your model, write your own adverb poem. Begin each line with one of the adverbs below, or choose your own adverb.

angrily silently greedily sadly
awkwardly happily strangely quickly
softly quietly foolishly busily

Title _____

by _____

16

Let's punctuate

When we are speaking, we stop naturally where a sentence would end and use pauses to make our ideas clear. A change in the pitch of the voice often indicates a question or exclamation.

When we are writing, punctuation marks are used to avoid confusion and to help keep our communications clear of misunderstandings.



Capital letters and full stops

Capital letters are used to begin sentences.

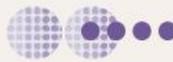
Full stops are used to end sentences.

Schools in the future may have electronic images of teachers rather than real teachers.

Capital letters are used in the following ways.

- To begin people's names:
Nicole Kidman is a famous film star.
- To begin the names of places and countries:
Canberra is the capital city of Australia.
- To begin the names of days, months and special occasions:
This Saturday is the 26th of January, which is Australia Day.
- To begin the names of films, books, magazines and commercial products:
Independence Day is a famous science fiction film.
A popular novel called *Cloud Street* has won several literary prizes.
Some teenagers enjoy reading *Dolly* magazine.
'Weet Bix' is a well-known breakfast cereal.

Note that little words in titles such as 'of', 'and', 'the' and 'in' are not usually capitalised.



Adding capitals

Write out the following sentences, putting in the capital letters where they are needed and ending each sentence with a full stop.

1 one of england's great novelists was charles dickens

2 elvis presley will always be remembered by pop fans everywhere

3 china and india are two countries with more than a billion people each

4 there is a disneyland in los angeles, paris and hong kong

5 the holden is still a popular car in many areas of australia

6 the platypus is an australian marsupial that has a bill and webbed feet and lays eggs

7 the first person to walk on the moon was the american neil armstrong

8 the city of paris is the capital of france

9 two of the greatest european composers are mozart and beethoven

10 on the 1st of january this year many people in the world will celebrate new year's day

Full stops, question marks and exclamation marks

A sentence ends with a full stop, a question mark or an exclamation mark depending on whether it is a statement, a question or a command.

- The **full stop** ends a sentence that is a statement:

Australia is the largest island in the world.

- The **question mark** ends a sentence that asks a question:

Isn't the Great Barrier Reef the best place for swimming and sailing in the world?

Why?

- The **exclamation mark** ends a sentence that expresses a command or a sudden strong emotion:

Beware of falling stones!

Quick, get your camera!

Punctuating sentences

Rewrite the following sentences punctuating them, where necessary, with capitals, full stops, question marks or exclamation marks.

- 1 the highest human structure in the world used to be the great pyramid of giza

- 2 who were the pharaohs

- 3 look at the height of that pyramid

- 4 did you know that the world's largest reptile is the crocodile

- 5 what is your favourite wild creature

- 6 wasn't it hubert booth who invented the vacuum cleaner in 1901

7 spectacles were invented in the eleventh century

8 isn't the umbrella one of the oldest inventions that's still in use

9 three cheers for the tennis champion

10 go for gold



Commas

In our writing, we use **commas** to help us communicate our ideas clearly. Commas are used to indicate where pauses are needed.

Look at the difference a comma makes to the meaning of these two sentences:

Have you eaten, Father?

Have you eaten Father?

Commas are used in the following ways:

- To show where a natural pause occurs in a sentence:
After eating lunch, we skied down the mountain.
- To make the name or title of a person spoken to stand out from the rest of the sentence:
Driver, please stop at the next corner.
- After a phrase that begins a sentence:
After the storm, the tracks of many animals were visible in the snow.
- To separate the words that explain something:
The dingo, the native dog of Australia, often hunts in packs.
- To separate items in a list, such as names, objects or actions:
Our resort caters for swimming, canoeing, cycling, hiking and bird watching.
- In an address:
You can get tourist information from the Western Australian Visitor Centre, 469 Wellington Street, Perth, WA, 6000.



Commas and capitals

Rewrite the following sentences, adding the commas and capitals.



- 1 the simpson desert a place of red sand ridges is hot and waterless.

- 2 she lives at 171 bourke street orange NSW 2800.

- 3 during summer sydney harbour is crowded with sailing boats and ferries.

- 4 tourist activities on the great barrier reef include snorkelling swimming boating dolphin watching fish feeding and island hopping.

- 5 the tasmanian tiger the largest of the flesh-eating marsupials is now extinct.

- 6 the golf champion's plane has arrived in perth western australia.

- 7 adelaide set in wooded hills is famous for its festivals concerts and art shows.

- 8 as we cruised to the east we saw cape york the most northern point of the continent.

- 9 the tropical city of darwin is home to that hungry reptile the crocodile.

- 10 in the queensland rainforest the trees shelter birdlife insect swarms and vivid orchids.

Quotation marks in speech

In writing, **quotation marks** (also called inverted commas) are used to show a person's spoken words.

Quotation marks are used to show the surfer's words in these two sentences:

'Let's try the really big waves at Palm Beach,' shouted the surfer.

The surfer shouted, 'Let's try the really big waves at Palm Beach.'

Note that in the first sentence, the comma is placed inside the quotation marks.

'.....,' shouted the surfer.

In the second sentence, the comma is placed in front of the quotation marks and the full stop is placed inside the quotation marks.

The surfer shouted, '......'

Using quotation marks in speech

Rewrite each sentence using quotation marks to enclose the words that are spoken. Also add any commas, capitals and full stops that are needed.

1 i came i saw i conquered boasted julius caesar

2 the scientist stated the blue whale is the largest animal on earth

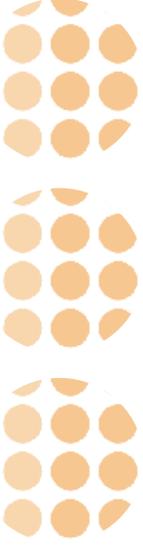
3 global warming means some world cities will be flooded warned the conservationist

4 winston churchill said we shall fight in the streets and we shall never surrender

5 the tour guide stated the most famous gorge in the world is the grand canyon

6 during a total fire ban no fires may be lit in the open the radio announcer stated

7 do love me true crooned the singer



8 the ranger declared californian redwoods are the tallest trees in the world

9 all students must wear the correct school uniform ordered the principal

10 all things bright and beautiful sang the choir

More quotation marks in speech

Quotation marks are used with commas and full stops when the words spoken are broken up, like this:

‘The universe,’ stated Einstein, ‘is full of mysteries and surprises.’

Or like this:

‘Lightning can be dangerous,’ said the safety officer. ‘A person should not walk in the open or take shelter under a tree during a storm.’



Speech punctuation practice

Rewrite the following sentences, punctuating them correctly. Don't forget the full stops!

1 Our oceans argued the scientists must be protected from over-fishing

2 Trees protect the world's atmosphere stated the famous botanist the great forests of the Amazon must be protected

3 Dolphins have been caught in the fishing net shouted the sailor we need help to free them

4 If the typhoon approaches warned the radio announcer shut yourself in a protected room

5 We will need a map the guide said to find our way across the desert

6 The dingo-proof fence encloses the main sheep areas of Australia said the farmer it is the world's longest fence

7 The world said the conservationist is now a global village

8 Did you know asked the geologist that one of the world's greatest explosions occurred when Krakatoa erupted

Apostrophes

The **apostrophe** is often used to show that one or more letters have been dropped from a word. Be careful not to confuse words like this with possessive words.

● **it's** and **its**

It's is the short way of writing 'it is'. The apostrophe indicates that the 'i' has been dropped.

It's a long way. (It is a long way.)

Its without an apostrophe indicates possession.

It opened its mouth.

● **you're** and **your**

You're is the short way of writing 'you are'.

You're late. (You are late.)

Your indicates possession.

Where's your backpack?

● **who's** and **whose**

Who's is the short way of writing 'who is' or 'who has'.

Who's here? (Who is here?)

Who's found the key? (Who has found the key?)



Whose indicates possession.

Whose coat is this?

Carol, *whose* coat it was, put it on.

● **they're** and **their**

They're is the short way of writing 'they are'.

They're present. (They are present.)

Their indicates possession.

They forgot to bring *their* books.

Apostrophe practice

1 Give the full form of the following shortened words.

- | | |
|------------------------------------|------------------------------------|
| a <i>It's</i> mine _____ | e <i>It's</i> a long way. _____ |
| b <i>Who's</i> coming? _____ | f <i>You're</i> being silly. _____ |
| c <i>They're</i> my friends. _____ | g <i>It's</i> pet food. _____ |
| d <i>Who's</i> won? _____ | h <i>You're</i> right. _____ |

2 Shorten the words in italics by using an apostrophe.

- | | |
|---------------------------------|--|
| a <i>It is</i> tasty. _____ | e <i>Who is</i> the best? _____ |
| b <i>Who is</i> hungry? _____ | f <i>They are</i> the best team. _____ |
| c <i>They are</i> absent. _____ | g <i>Who is</i> the tallest? _____ |
| d <i>It is</i> my money. _____ | h <i>It is</i> really hot. _____ |

3 Complete each sentence with the correct word from the brackets.

- a _____ dancing on _____ lawn. (*they're, their*)
- b _____ time to go. (*it's, its*)
- c My dog is wagging _____ tail (*its, its*)
- d _____ eating _____ lunch. (*you're, your*)
- e _____ driving _____ car? (*whose, who's*)
- f _____ taken my drink? (*who's, whose*)
- g _____ on _____ own. (*your, you're*)
- h _____ car has _____ lights on (*you're, your; its, it's*)

What is a fable?

A fable is a story that teaches a lesson. It is often about animal characters that have the ability to speak and behave as humans do. Fables not only entertain us but they also tell us important truths about human nature.

Aesop's fables

The most famous fables are those of a Greek slave named Aesop, who is believed to have lived in Greece in the sixth century BC. Aesop invented wonderful stories about animals who spoke and acted as human beings did and his stories usually had a moral at the end.

Read the following Aesop's fables and respond to the questions.

•• *The ant and the grasshopper* ••

All summer the ant had been working hard, gathering a store of corn for the winter. Grain by grain she had taken it from the fields and stowed it away in a hole in the bank, under a hawthorn bush.

One bright, frosty day in winter Grasshopper saw her. She was dragging out a grain of corn to dry it in the sun. The wind was keen, and poor Grasshopper was cold.

'Good morning, Ant,' said he. 'What a terrible winter it is! I'm half dead with hunger. Please give me just one of your corn grains to eat. I can find nothing, although I've hopped all over the farmyard. There isn't a seed to be found. Spare me a grain, I beg.'

'Why haven't you saved anything up?' asked Ant. 'I worked hard all through the summer, storing food for the winter. Very glad

I am too, for as you say, it's bitterly cold.'

'I wasn't idle last summer, either,' said Grasshopper.

'And what did you do, pray?'

'Why, I spent the time singing,' answered Grasshopper. 'Every day from dawn till sunset I jumped about or sat in the sun, chirruping to my heart's content.'

'Oh you did, did you?' replied Ant. 'Well, since you've sung all summer to keep yourself cheerful, you may dance all winter to keep yourself warm. Not a grain will I give you!'

And she scuttled off into her hole in the bank, while Grasshopper was left cold and hungry.

In good times prepare for when the bad times come.

• How well do you read?

1 Why had the ant been working hard all summer?

2 'I'm half dead with hunger.' Why was he so hungry?

3 Why does the grasshopper believe that he was not idle last summer?

4 In what ways are the personalities of the ant and the grasshopper different?

5 'In good times prepare for the bad times to come' is the moral of the fable. What are 'the good times' and 'the bad times' it refers to?

Use the back-of-the-book dictionary to find the meaning of:

a stowed: _____

b hawthorn: _____

c chirruping: _____

d scuttled: _____

•• The fox and the goat ••

A fox once fell into a water tank and could not escape. Eventually a thirsty goat came by and, seeing the fox, asked him if the water was good. The fox praised the water with great eloquence and encouraged the goat to come down and try it. The goat was so thirsty that he thoughtlessly jumped in and drank the water. When he had finished, he looked up and realised that they couldn't get out of the tank.

The fox said, 'I have a good idea. If you stand on your hind legs and place your forelegs against the wall, I'll climb up your

back and step on your horns to get to the top. Then I'll pull you up, too.'

The goat readily agreed to this plan. The fox climbed nimbly over his back, stepped on his horns and escaped. Once he was free, he started to run away. The goat called out to complain that the fox had broken their compact, but the fox merely said, 'You foolish fellow. If you had as many brains in your head as you have hairs in your beard, you would never have gone into the tank without thinking about how you were going to get out.'

Look before you leap.

How well did you read?

1 What reasons did the goat have for joining the fox in the water tank?

2 What was the fox's plan for getting out of the water tank?

3 How did the fox betray the goat?

4 What criticism did the fox make of the goat?

5 What does this fable reveal about the character of the fox?

6 What does this fable reveal about the character of the goat?

7 Explain the meaning of the moral 'Look before you leap.'



Language

Clauses and animal words

Clauses

A clause is a group of words expressing a complete thought. It contains a subject and a verb. Clauses are often joined together to provide additional information in a sentence.

A **main clause** (also called a principal or independent clause) contains a verb and a subject. It usually makes sense on its own and may also form a complete sentence in itself.

Brown bears often wait at rivers and waterfalls for salmon.

A **dependent clause** (also known as a subordinate clause) is a group of words that has both a subject and a verb, but it cannot function by itself and stand alone as a sentence. It usually begins with a conjunction or a relative pronoun.

A main clause is very often combined with another main clause to form a sentence. Note that the two main clauses in the following example are joined by the coordinating conjunction 'but'.

Main clause

Main clause

Penguins have wings, / but they are unable to fly.

The following sentence is made up of a main clause and two dependent clauses. The first dependent clause begins with the conjunction 'when' and the second with the conjunction 'because'.

Main clause

Dependent clause

Dependent clause

Penguins need to stay alert / when they dive into the ocean, / because sharks, seals and whales may hunt them.

Identifying clauses

Identify the main and dependent clauses as set out in each example.

- 1 Emperor penguins can remain under water for more than fifteen minutes when they are looking for food.

Main clause:

Dependent clause:

- 2** Wandering albatrosses, which are the biggest sea birds, have a wing span of about three metres.

Main clause:

Dependent clause:

- 3** After they hatch, baby ducks follow the first moving thing that they see.

Main clause:

Dependent clause:

Dependent clause:

- 4** Otters spend much time in the water, where they prey on fish, frogs and shellfish.

Main clause:

Dependent clause:

- 5** An ostrich egg, which is the largest egg laid by any bird, has the same volume as 24 farmyard chicken eggs.

Main clause:

Dependent clause:

- 6** The largest spider in the world is the goliath bird-eating spider, which has a leg span of 28 cm.

Main clause:

Dependent clause:



Animal words

The sounds of animals

Complete the following sentences by inserting the correct sounds made by the animals from the words in brackets.

- 1 As they approached the farm they could hear the _____ of horses, the _____ of the ducks, the _____ of lambs and the _____ of turkeys.
(bleating, gobbling, neighing, quacking)
- 2 The tourists on safari were awakened by the _____ of a lion, the _____ of an elephant and the _____ of monkeys.
(roaring, chattering, trumpeting)
- 3 In the darkness of night, an owl was _____, a pigeon was _____, a crow was _____ and a parrot was _____.
(screeching, hooting, cawing, cooing)
- 4 At the zoo could be heard the sound of a bear _____, an ape _____, a donkey _____ and a snake _____.
(growling, hissing, braying, gibbering)



Animal idioms

Idioms are sayings or expressions that are part of our everyday speech. The real meaning of an idiom is not the same as its literal meaning; for example, if someone said to you, 'You have come out of your shell,' they would mean that you were no longer shy.

A good number of our everyday idioms involve animals. In the following sentences there are common animal idioms printed in italics. Write down the actual meaning of each animal idiom.

- 1 It was raining *cats and dogs*.

- 2 I am so hungry *I could eat a horse*.

- 3 The well-thumbed book had *dog-eared* pages.

4 He was *the black sheep* of the family.

5 We had a *bird's eye view* of the valley.

6 It was only five kilometres from the station *as the crow flies*.

7 The old lady eats *like a bird*.

8 The soldier was *lion-hearted* in battle.

••• Writing your own animal story •••

Here's an opportunity for you to read an interesting animal story and then write a brief one of your own. As you read 'The death of Mate, the magpie' you will notice that, like all good stories, it has a beginning (orientation), a middle (complication) and an ending (resolution).

•• The death of Mate, the magpie ••

Bert Whiting, from Port Lincoln, was flying his spotter plane on a big sweep west towards the Bight to see if he could pick up an early sign of tuna. But how was Mate to know that? It was a lovely morning, the sea a pattern of twinkles and herringbone, and the sky as blue and delicate as the shell of a starling's egg. Bert felt happy. He swung his plane about in the empty air, pretending to dive-bomb his shadow. He felt like a wartime flying ace. He saw the island up ahead and decided to strafe all the hidden gunners in the caves on the cliffs.

He opened the throttle until the engine roared, and dived down steeply towards the shore. The wind whistled past the wings. Just as it seemed that he was going to crash straight into the black rocks he levelled out to shoot fast and low over the island. Too

late, he saw the colony of terns. They rose up in a screaming cloud right in front of him, thousands of them, like white confetti thrown upwards. In a second or two he would be plunging into the middle of them, blinded, windshield smashed, plane out of control. So at the last instance he banked hard to starboard, pulling grimly, desperately. The engine shrieked. The plane, missing the outsiders of the terns by fractions, levelled over the island, its wings hissing so low that the grass streamed and flattened in its wake.

Mate heard it coming. If only she had stayed where she was, crouched low and safe while it rushed overhead!

But the monster was too terrifying and her fear was too great. She could feel it upon her. The air was shuddering and shattering,

Oral communication

18

What is public speaking?

Although many people find speaking in public challenging, it is an important skill to develop for everyday life. Some speeches are impromptu, which means that there is no time for preparation. Others, however, require careful planning. For example, you may be asked to prepare and present a speech for a special family occasion such as a 21st birthday or a wedding. Speeches and presentations that you are asked to make at school will help you gain confidence to speak publicly in the future, whether in the workplace, at social events, on behalf of organisations, or for other important occasions.



Giving a speech

Careful planning and preparation is necessary if your speech or talk is to be a success. Here are some guidelines.

Your topic

Decide on the subject of the speech and give it a title. For example, if you are giving a talk on conservation, you might simply call it 'Conservation'. However, if you want a more interesting title you might use something like 'The Green Revolution'.

Your purpose

Decide on the purpose of your speech. There are three main purposes for which speeches are written: to inform, to entertain and to persuade. Any one speech may be prepared for a combination of these purposes, but you should concentrate on the single purpose you consider most important when you are preparing your speech.

Your audience

Carefully consider the kind of people who will make up your audience, and tailor your speech to suit them. Ask yourself the following questions about your audience:

- Do they have an interest in common?
- Are they mostly male or female, young or elderly?

The experiences you talk about, and the stories and jokes you include in your speech to make it lively and stimulating, must all be related to the character of your audience. For example, your approach to a group of businesspeople would be very different from your approach to a classroom of students. Whatever your audience, deliver your speech with confidence and clarity. Believe in what you are saying and be sure to use words your listeners will understand.

Preparation

When preparing your speech, start by asking yourself these two important questions:

- What am I going to say?
- How am I going to say it?

Research the content of your speech by using the internet, books, newspapers and magazines and talking to any experts you can find. Make notes and group similar points and ideas together.

The structure of your speech

Make sure that your speech has a beginning, a middle and an end—also known as the introduction, the body and the conclusion.

The introduction

Use your introduction to gain and hold your audience's attention. Here are some methods you might use to begin your speech.

- Describe a gripping personal experience.
- Tell a joke.
- Make a startling remark or use a startling quotation. For example, if your talk is on conservation you might begin: 'Ladies and gentlemen, there's nothing surer than the words 'if we ignore the world, it will go away'.

The body

Use the body of the speech to present your main points, ideas and opinions. If your speech is short, include about three main points. Speakers often write out their speech in full, and then prepare palm cards that contain only the main points and subpoints. Using palm cards helps you avoid sounding as if you are reading the speech aloud and helps you appear natural and relaxed. For example, on the topic 'The Green Revolution', the first two major points and subpoints in your plan might be:

Main point

1 *Recycling is a contribution that we can all make to help save our planet from pollution and waste.*

2 *Environmental organisations work tirelessly to protect our wildlife and our natural environment.*

Subpoints

a *What to include in your recycling bin*
b *Reduce waste by re-using plastic bags and containers*

a *Greenpeace*
b *Wildlife Australia*

Write down one more main point and two subpoints that you could include for this topic:

3 _____

a _____

b _____



The conclusion

Use your conclusion to sum up the ideas and issues you have raised in the body of your speech. Try to finish with some memorable words, such as: 'Let's leave a world that is fit for our children to live in.'

Presentation suggestions

- 1 Use your voice to carry meaning and feeling to all your listeners. Your voice will not be monotonous if you speak clearly and stress individual words and phrases where needed.
- 2 Move around and be energetic as you talk. Your facial expressions and gestures are important in emphasising and conveying your enthusiasm.
- 3 Study the body language of speakers on TV, then practise in front of a mirror to develop your own style. Ask your friends to help you recognise and overcome any annoying aspects of your presentation.
- 4 If your speech is long, keep it interesting by using a PowerPoint presentation, a video, posters or even objects that can be passed around.
- 5 Finally, consider the place where you will give your speech. For example, if you are speaking in a hall, you'll need to project your voice to every corner.

... Planning and preparing a speech ...

Use the guidelines above to help you complete the following tasks.

1 Plan a speech of your own

Choose one of the following speech topics, or a topic of your own, and plan a three-minute speech on the next page. Use main points and subpoints as shown in the guidelines on structure.

Topics

- | | |
|----------------------------|-------------------------------|
| 1 Planet Earth's survival | 11 A wedding speech |
| 2 The meaning of happiness | 12 Parents |
| 3 Leisure | 13 The teenager's way of life |
| 4 Health | 14 Travel |
| 5 The population explosion | 15 That's life |
| 6 Australia's future | 16 Television |
| 7 The future of education | 17 The internet |
| 8 Money | 18 The best kind of life |
| 9 Humour | 19 Heroism |
| 10 My ideal holiday | 20 Friendship |



Your speech

Speech topic: _____

Introduction: _____

Body:

1 _____

a _____

b _____

2 _____

a _____

b _____

3 _____

a _____

b _____

Conclusion: _____

2 Plan an imaginary speech

Here is a list of people in particular situations. Imagine you are one of these people and plan a speech to your imaginary audience.

- 1 A school principal speaking to an assembly
- 2 An astronaut about to leave Earth speaking to the crowd
- 3 A salesperson selling a new product
- 4 A sports coach empowering the team to win
- 5 A captain of an aircraft addressing the passengers
- 6 A tour guide speaking to tourists
- 7 A mother or father speaking at a family event, such as a 21st birthday party or a wedding
- 8 A boss speaking to the workers



Your imaginary speech

I am: _____

Introduction: _____

Body:

1 _____

a _____

b _____

2 _____

a _____

b _____

3 _____

a _____

b _____

Conclusion: _____

3 Deliver your speech to the class

Choose one of the speeches that you planned above and present it to the class.

Language Conjunctions

Conjunctions are joining words. They are used to join words, phrases or clauses.

The most common conjunctions are *and*, *or* and *but*. Other important conjunctions are:

while	since	until	till	although	because	as	before
where	after	than	so	unless	whether	nor	when
if	for	or					

Joining sentences with conjunctions

Join each pair of sentences using the given conjunction. The conjunction must go at the beginning of the first sentence, or the beginning of the second sentence.

1 because

Many of the world's endangered species may be saved.

Greenpeace has educated the nations of the world.

2 when

The tiger population in India had dropped to a mere two thousand.

'Operation Tiger' helped increase the numbers to seven thousand.

3 although

The European bison was once common all over Europe.

It is now found only in some remote Polish and Russian parks.

4 before

The blue whale was keenly hunted in modern times.

It became an endangered species.

Back-of-the-book dictionary

accumulates **verb** piles up

affluent **adj.** wealthy

anticipate **verb** expect

battlements **noun** a wall around the top of a castle, with spaces through which weapons could be fired

boisterous **adj.** energetic and high spirited

chirruping **verb** making chirping sounds

coherent **adj.** logically clear

comply with **verb** obey

conflagration **noun** a destructive fire, usually an extensive one

contagious **adj.** infectious

copious **adj.** plentiful

curator **noun** the manager of a collection

cursory **adj.** rushed, hurried

derision **noun** ridicule

dexterously **adv.** with skill or cleverness, especially in the use of the hands

enervated **adj.** exhausted

erroneous **adj.** incorrect

gullible **adj.** quick to believe or be deceived

hawthorn **noun** a small tree with thorns and white or pink blossom

hypocrisy **noun** false goodness

interminable **adj.** seemingly endless

invariably **adv.** always

justified **verb** showed to be right

lethal **adj.** deadly

mimic **verb** copy or imitate

mundane **adj.** ordinary

pachyderm **noun** a large, thick-skinned, hoofed animal

quintessentially **adv.** typically and distinctively

ramshackle **adj.** badly made or likely to collapse

scourge **noun** the cause of trouble or disaster

scrabbling **verb** scratching or scraping with claws or hands

scuttled **verb** ran with quick steps

segregation **noun** separation from others

slaked **verb** quenched thirst or satisfied a craving

sombre **adj.** gloomy, dismal

stowed **verb** packed neatly out of sight

subtle **adj.** slight and not obvious or clear; elusively clever

succumb **verb** give way

tenuous **adj.** weak

turrets **noun** small towers on a building

vocation **noun** an occupation or profession

whimsy **noun** an odd or fanciful quality

wold **noun** an area of open rolling country

zenith **noun** peak

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