

Complete English *Basics*

4

A class and homework course

THIRD EDITION



Rex Sadler Sandra Sadler

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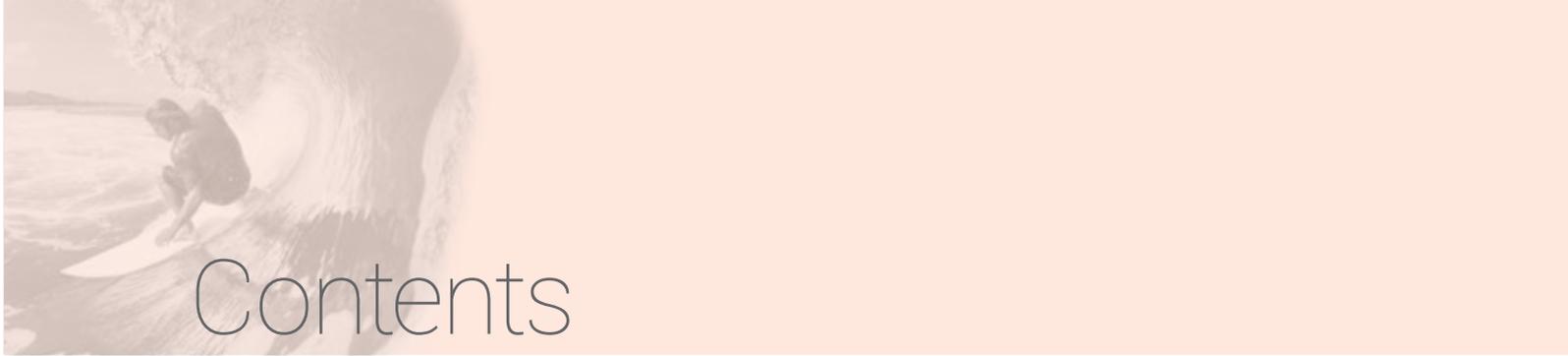
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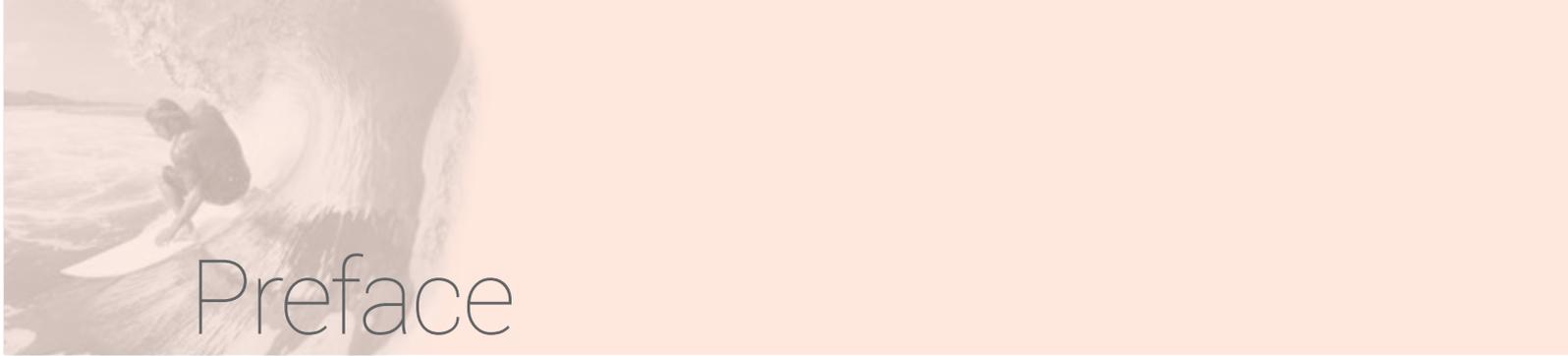
Contents

Preface	vii
Acknowledgements	viii
1 The world of texts	1
Comprehension Information report	1
Film poster	3
Poem	4
Biography	5
Spelling and vocabulary Communicating	6
Language Text types	7
Tone	8
Euphemism	9
The craft of writing An encounter	10
2 Context	11
Comprehension Modern society	11
Of peace and war	12
Spelling and vocabulary Life and times	14
Language Understanding sentences	15
Subject and predicate	16
The craft of writing Text and context	17
3 Related texts—outlaws	19
Comprehension Film review	19
Novel	22
Cartoon	24
Spelling and vocabulary Freedom and justice	25
Language Prefixes	26
Suffixes	27
The craft of writing Script layout	27
4 Journeys	29
Comprehension The rabbit-proof fence	29
Death by lethal seashells	31
Spelling and vocabulary Out and about	33
Language Nouns	34
Common and proper nouns	34
The craft of writing Journeys	36

5	Autobiography	37
	Comprehension Crash landing	37
	Grandad	39
	Spelling and vocabulary Endurance	40
	Language Collective nouns	42
	Abstract nouns	43
	The craft of writing Personal recounts	43
6	Persuasion	45
	Comprehension Advertisement	45
	Newspaper article	47
	Spelling and vocabulary Powers of persuasion	48
	Language Using bias	49
	The craft of writing A letter of complaint	51
7	The poet's world	53
	Comprehension School social	53
	The tourists	54
	Spelling and vocabulary Appreciating poetry	56
	Language Imagery	57
	The craft of writing Writing your own poems	59
8	Biography	61
	Comprehension Survival in the jungle	61
	Spelling and vocabulary Triumph over adversity	63
	Language Singular and plural nouns	64
	Irregular plurals	65
	The craft of writing Famous lives	65
9	Genres	67
	Comprehension Horror	67
	Fantasy	69
	Spelling and vocabulary Genres in action	70
	Language Adjectives	72
	The craft of writing Genres—creatures and characters	73
10	Winning	75
	Comprehension The pep talk	75
	Spelling and vocabulary Winners and losers	77
	Language Formal language	78
	Colloquial language	79
	The craft of writing Winning speeches	81
11	Visual texts	83
	Comprehension Film still	83
	Cartoon	84
	Comic strip	85
	Spelling and vocabulary All about visual texts	87
	Language Confusing word pairs	88
	The craft of writing Storyboards	90

12 Humour	91
Comprehension Caricature	91
Satire	92
Comic strip	94
Spelling and vocabulary Having a laugh	95
Language Communication breakdown	97
Ambiguity	97
Circumlocution	99
The craft of writing Creating humour	100
13 Prejudice	101
Comprehension Characters in conflict	101
Spelling and vocabulary Discrimination	103
Language Shades of meaning	104
The craft of writing Novel activities	106
14 A world in conflict	107
Comprehension The fury of war	107
Landmines	109
Spelling and vocabulary At war	111
Language Verbs in action	112
The craft of writing Voices from the front	114
15 Inferno!	115
Comprehension Fighting the fire	115
Spelling and vocabulary Struggle for survival	117
Language Present participles	118
Varying sentences	119
The craft of writing Describing a dangerous situation	120
16 Reviews	121
Comprehension Film reviews	121
Book review	124
Spelling and vocabulary A critical eye	125
Language More confusing word pairs	126
The craft of writing Writing book reviews	127
17 William Shakespeare	129
Comprehension A brief history	129
All the world's a stage	131
Spelling and vocabulary Stage, screen and script	133
Language Figurative language	135
Metaphors	135
Hyperbole	136
The craft of writing The interview	137

18 People and places	139
Comprehension Big brother	139
007 meets Goldfinger	141
Spelling and vocabulary All about people	143
Language People in action	144
The craft of writing Positioning characters	145
19 The newspaper	147
Comprehension Ocean ghosts wait for the unwary	147
Spelling and vocabulary Meet the press	149
Language Confusing endings	151
Using better English	152
The craft of writing Letters to the Editor	153
20 Family matters	155
Comprehension Recollections	155
Spelling and vocabulary The family	157
Language Personal pronouns	158
Subject and object pronouns	159
The craft of writing A self-portrait	159
21 Superheroes	161
Comprehension Superman	161
Spelling and vocabulary All about heroes	163
Language Revising subjects and verbs	164
The craft of writing A profile of a superhero	165
22 Personal recount	167
Comprehension Refugees in peril	167
Spelling and vocabulary In character	168
Language Revising parts of speech	170
The craft of writing Choosing a point of view	171
Back-of-the-book dictionary	173



Preface

Complete English Basics 4 sets out to present essential English skills in an interesting and meaningful way for middle secondary students.

This third edition covers essential language and literacy skills underpinning the new Australian Curriculum. Additional high-interest literacy texts have been added for comprehension and analysis.

The workbook can be used as a class or homework text. One approach would be to have students complete each unit over a two-week period.

The stimulus materials and exercises are designed to improve comprehension and vocabulary skills, as well as language usage and spelling. A special feature is the back-of-the-book dictionary, which encourages students to expand their vocabulary by looking up the meanings of unfamiliar words.

Correct spelling is essential for good communication. Research has shown that in those classrooms where teachers are concerned about correct spelling and vocabulary enrichment, the students' spelling level improves significantly. It is a good idea, if time allows, to have a brief spelling test at the end of each unit using the words from the spelling and vocabulary list.

The extracts are engaging and cover a diverse range of topics—from superheroes to Shakespeare. A range of genres is represented, including autobiography, science fiction, humour and romance.

Above all, we hope that students will enjoy their studies as they gain basic English skills.

Rex and Sandra Sadler

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The world of texts

1

Comprehension

Read and view the following texts and answer the questions.

Information report

The cane toad

IN THE 1930s, sugarcane crops in Queensland were being destroyed by infestations of cane beetles. To try to combat the beetle, cane toads were introduced from Central and South America in 1935. This attempt to eradicate the beetle was unsuccessful, and now the cane toad has become a serious threat to native animals, humans and their pets.

Cane toads have spread throughout Queensland, northern New South Wales and the Northern Territory. They are prolific breeders and adapt to many different environments. Each season, the female lays thousands of black eggs in long, sticky strands, which then attach to water plants, etc. Because cane toads produce a poison—even at the egg and tadpole stages—they can cause the water in which they live to become polluted. This can have a deleterious effect on native frogs and other water creatures.

Both the male and female toads are heavily built and can weigh up to 2.5 kilograms. They have thick, leathery skin with wart-like bumps. The male toad has more bumps on his skin than the female. Cane toads have been known to reach an age of up to 16 years.

As the toads grow, they threaten the survival of many native animals. Their venom (bufotoxin) is produced in two glands on the head behind the ears. It is toxic if ingested and extremely painful if it is rubbed into the eyes. The bufotoxin exudes over the cane toad's body when it is frightened or



squeezed. This causes predators such as snakes, goannas, freshwater crocodiles and egrets to be affected by the toxin when they try to eat the toads. Affected animals suffer profuse salivation, foaming at the mouth, violent vomiting and even death.

Cane toads survive in many environments because they can live on a varied diet of dead or living plants, household rubbish, insects, frogs, small reptiles and mammals, and even pet food. If they do invade private properties, they often like to rest in pets' water bowls, poisoning the water and causing health problems for domestic animals.

The population of some native animals was dramatically reduced when cane toads were

first introduced, but over the years many native animals have learned not to include the toad in their diet.

There are no known predators of the cane toad. Viruses that keep the cane toad numbers under control in its native Venezuela are lethal to Australia’s native frogs. One of the best ways of reducing the population of toads is to destroy the eggs and tadpoles before they mature.

The Queensland government has suggested a humane way of killing adult cane toads. The toad should be caught with care and placed in a plastic bag. The bag should be tied and placed in the refrigerator for an hour to make the toad comatose. Then the bag should be placed in the freezer compartment for a minimum of sixteen hours. The dead toad can then be buried or put into a compost heap.

Reading for understanding

1 Why was the cane toad brought to Queensland from Central and South America in 1935?

.....
.....

2 Give two reasons for the rapid spread of the cane toad in Queensland.

.....
.....

3 How does the cane toad—even at the egg and tadpole stages—endanger native frogs and other water creatures?

.....

4 How does the cane toad become dangerous to predators when it is frightened?

.....
.....

5 How does the diet of the cane toad enable it to survive in many environments?

.....
.....

6 What is one of the best ways of preventing the cane toad from reaching maturity?

.....

7 Why is the cane toad population under control in Venezuela but not in Australia?

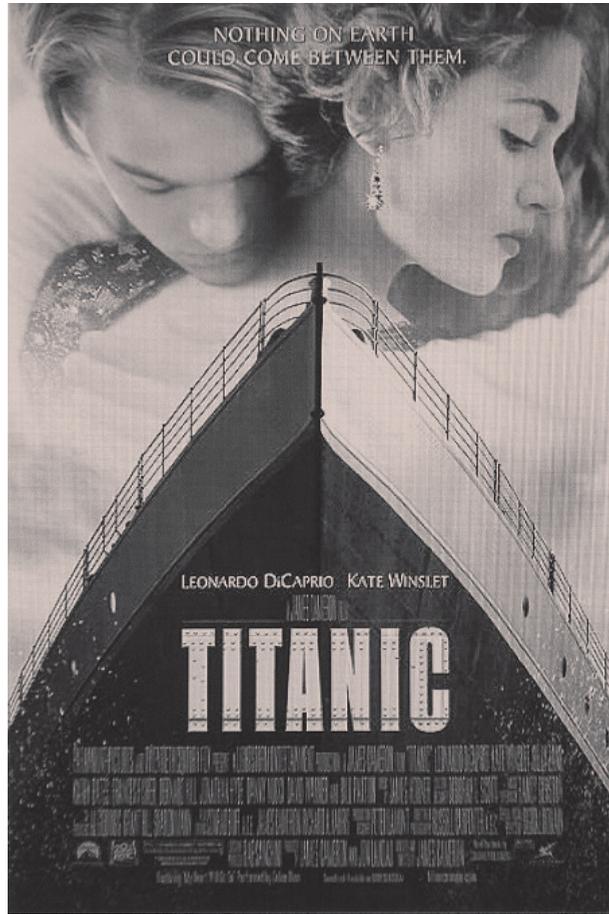
.....
.....

8 Use the back-of-the-book dictionary to find the meanings of these words:

- a eradicate:
- b prolific:
- c deleterious:
- d ingest:
- e predator:
- f comatose:

Film poster

Titanic



Reading for understanding

- 1 What is the purpose of this film poster?
 ..
 ..
- 2 What techniques has the advertiser used to show that the movie's focus is the love between the two young people?
 ..
 ..
 ..
- 3 Why do you think the names of the two main actors are on the poster?
 ..
 ..
- 4 What impression does the poster give of the ship?
 ..
 ..
- 5 Why is the audience positioned below the subject of the poster?
 ..
 ..

5 marks

Poem

The panther

His weary glance, from passing by the bars,
Has grown into a dazed and vacant stare;
It seems to him there are a thousand bars
And out beyond those bars the empty air.

The pad of his strong feet, that ceaseless sound
Of supple tread behind the iron bands,
Is like a dance of strength circling around,
While in the circle, stunned, a great will stands.

But there are times the pupils of his eyes
Dilate, the strong limbs stand alert, apart,
Tense with the flood of visions that arise
Only to sink and die within his heart.

Rainer Maria Rilke

**Reading for understanding**

1 Why is the panther's glance 'weary'?

.....

2 Which words in the first stanza suggest that there is an impossible barrier to freedom?

.....

3 How does the poet use alliteration in the second stanza to suggest the panther's movements?

.....

4 Which words show that the panther is a powerful animal?

.....

5 Explain the meaning of 'stunned, a great will stands'.

.....

6 What do you think 'the flood of visions' could be?

.....

7 Explain how the poem ends in a message of despair.

.....

8 What is the poet's purpose in writing this poem?

.....

.....

8 marks

Biography

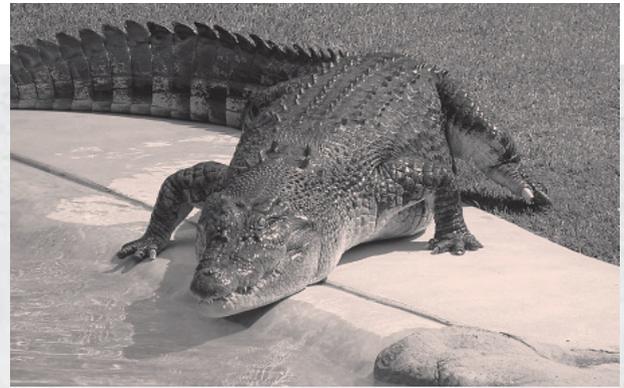
Encounter with a crocodile

IT WENT like clockwork. Steve top-jaw roped Toolakea, and we all jumped her. He decided since she was only a little over nine feet long, we would be able to just lift her over the fence and carry her to her other enclosure.

Steve never built his enclosures with gates. He knew that, sooner or later, someone would make a mistake and not latch a gate properly. We had to be masters at fence jumping. He picked up Toolakea around her shoulders with her neck held firmly against his upper arm. This would protect his face if she started struggling. The rest of us backed him up and helped to lift Toolakea over the fence.

All of a sudden she exploded, twisting and writhing.

'Down, down, down,' Steve shouted. That was our signal to pin the crocodile again before picking her up. Not everyone reacted quickly enough. As Steve moved to the ground, the people on the tail were still standing up. That afforded Toolakea the opportunity to twist her head around and grab hold of Steve's thigh.



The big female croc sunk her teeth deep into his flesh. I never realised it until later. Steve didn't flinch. He settled the crocodile on the ground, keeping her eyes covered to quiet her down. We lifted her again. This time she cleared the fence easily. I noticed the blood trickling down Steve's leg.

We got to the other enclosure before I asked what had happened, and he showed me. There were a dozen tears in the fabric of his khaki shorts. Half-a-dozen of Toolakea's teeth had got through to his flesh, putting a number of puncture holes in his upper thigh.

from *My Steve* by Terri Irwin

Reading for understanding

- 1 Why did Steve decide that they would be able to lift Toolakea over the fence?

.....

- 2 Why hadn't Steve built his enclosures with gates?

.....

- 3 What afforded Toolakea the opportunity to grab hold of Steve's thigh?

.....

- 4 Why was the narrator at first unaware that Steve had been bitten?

.....

- 5 How did Steve quieten down the crocodile?

.....

- 6 What evidence was there to show that Steve had received a dangerous bite?

.....

- 7 What does this incident reveal about the character of Steve Irwin?

.....

7 marks

Spelling and vocabulary

Communicating

illustrate	entertain	criticise	description	persuade
review	comparison	complaint	argue	analyse
evaluate	condemn	response	interjection	influence
predict	advertise	invitation	clarify	request
directory	approve	applause	definition	exhibition
explain	discussion	introduce	information	summarise



A word for a phrase

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

- | | |
|---|----------------|
| 1 a talk in which opinions are shared | <i>d</i> |
| 2 an expression of dissatisfaction | <i>c</i> |
| 3 a reply | <i>r</i> |
| 4 to interest and amuse | <i>e</i> |
| 5 a remark made to interrupt a conversation or speech | <i>i</i> |
| 6 praise or approval expressed by handclapping | <i>a</i> |
| 7 a representation by written or spoken words | <i>d</i> |
| 8 to make clear | <i>c</i> |
| 9 to examine in detail | <i>a</i> |
| 10 to make known for the first time | <i>i</i> |
| 11 a likening that shows similarities or differences | <i>c</i> |
| 12 to convince or make someone believe | <i>p</i> |
| 13 the power to affect people, actions or events | <i>i</i> |
| 14 to outline the main points | <i>s</i> |

14 marks

Word forms

Form nouns from the verbs in brackets to complete the phrases.

- | | | | |
|--------------------|-------------|------------------|--------------|
| 1 heated | (argue) | 7 severe | (condemn) |
| 2 course | (evaluate) | 8 clear | (explain) |
| 3 scathing | (criticise) | 9 brief | (summarise) |
| 4 written | (approve) | 10 graphic | (illustrate) |
| 5 scientific | (analyse) | 11 weather | (predict) |
| 6 brief | (introduce) | 12 legal | (clarify) |

12 marks

A B C *Back-of-the-book dictionary*

The word 'interjection' is derived from the Latin words *inter*, meaning 'between', and *iacere*, meaning 'to throw'. An interjection is literally 'a throwing between'. There are many words in the English language that are derived from *inter*. Use the back-of-the-book dictionary to write the meanings of the following *inter* words.

- intercede:
- interloper:
- intermittent:
- interpose:
- interrogate:

5 marks

Language

Text types

A text is a spoken, written or visual communication used to convey meaning to an audience. Five main categories of texts can be identified: factual texts, literary texts, visual texts, media texts and everyday texts. Well-known texts include novels, poems, newspaper articles, films, reviews, jokes, cartoons, comic strips, advertisements, emails, scripts, diaries, letters, paintings, posters, photographs, brochures and autobiographies.

Identifying purpose and audience

Write the purpose and audience for each of the following texts.

- 1 A school report
 - a Purpose:
 - b Audience:
- 2 A letter to the editor of a newspaper
 - a Purpose:
 - b Audience:
- 3 A car manual
 - a Purpose:
 - b Audience:
- 4 A travel brochure about travelling to Alaska
 - a Purpose:
 - b Audience:
- 5 Nursery rhymes
 - a Purpose:
 - b Audience:

6 A television guide

a Purpose:

b Audience:

7 The blurb on the back cover of a novel

a Purpose:

b Audience:

8 A film script

a Purpose:

b Audience:

16 marks

Tone

The choice of words in a written text enables the writer to introduce certain attitudes and feelings; for example, angry, informative, ironical, gentle, sympathetic, critical, joyful. These attitudes and feelings form the tone of the text. It is through the writer's tone that the emotional message of the text is communicated to the audience.

Identifying tone

Read the following passages and identify the tone in each one.

1 'The strength of fire, the taste of salmon, the trail of the sun,
And the life that never goes away,
They speak to me.
And my heart soars.' (from *And My Heart Soars* by Chief Dan George)

Tone:

2 'Give a man a fish; you have fed him for today. Teach a man to fish; and you have fed him for a lifetime.' (Anonymous)

Tone:

3 'The town had a black canal in it, and a river that ran purple with ill-smelling dye.'
(from *Hard Times* by Charles Dickens)

Tone:

4 'Death of much-loved leader' (Newspaper headline)

Tone:

5 'Troops without ammunition or food. 18,000 wounded without any supplies or dressings or drugs.' (General von Paulus's communiqué to Adolf Hitler)

Tone:

6 I eat my peas with honey;
I've done it all my life.
It makes the peas taste funny,
But it keeps them on the knife. (Anonymous)

Tone:

6 marks

Euphemism

A euphemism is a pleasant or mild expression used to replace one that is considered harsh or blunt. A coach driver, for example, might tell passengers of a 'comfort stop' rather than a toilet stop.

Using euphemisms

Rewrite the following sentences, replacing the term shown in italics with a suitable euphemism from the box.

senior citizen	pre-loved	a custodial facility
perspire	between jobs	waste disposal specialist
dentures	under the influence	economically disadvantaged
mobile home	put to sleep	courtesy reminder

- 1 The lecturer purchased a *second-hand* computer online.
.....
- 2 The tenant received a *warning* for not paying the rent.
.....
- 3 The *old-age pensioner* had lost his *false teeth*.
.....
- 4 The *garbage collector* found a valuable antique.
.....
- 5 The *poverty-stricken* family had to live in a *caravan*.
.....
- 6 The thief was sentenced to five years in *jail*.
.....
- 7 The racehorse with a broken leg had to be *euthanised*.
.....
- 8 The truck driver was arrested for driving while *drunk*.
.....
- 9 The television executive was now *unemployed*.
.....
- 10 Soon after the start of the marathon, the runners began to *sweat*.
.....

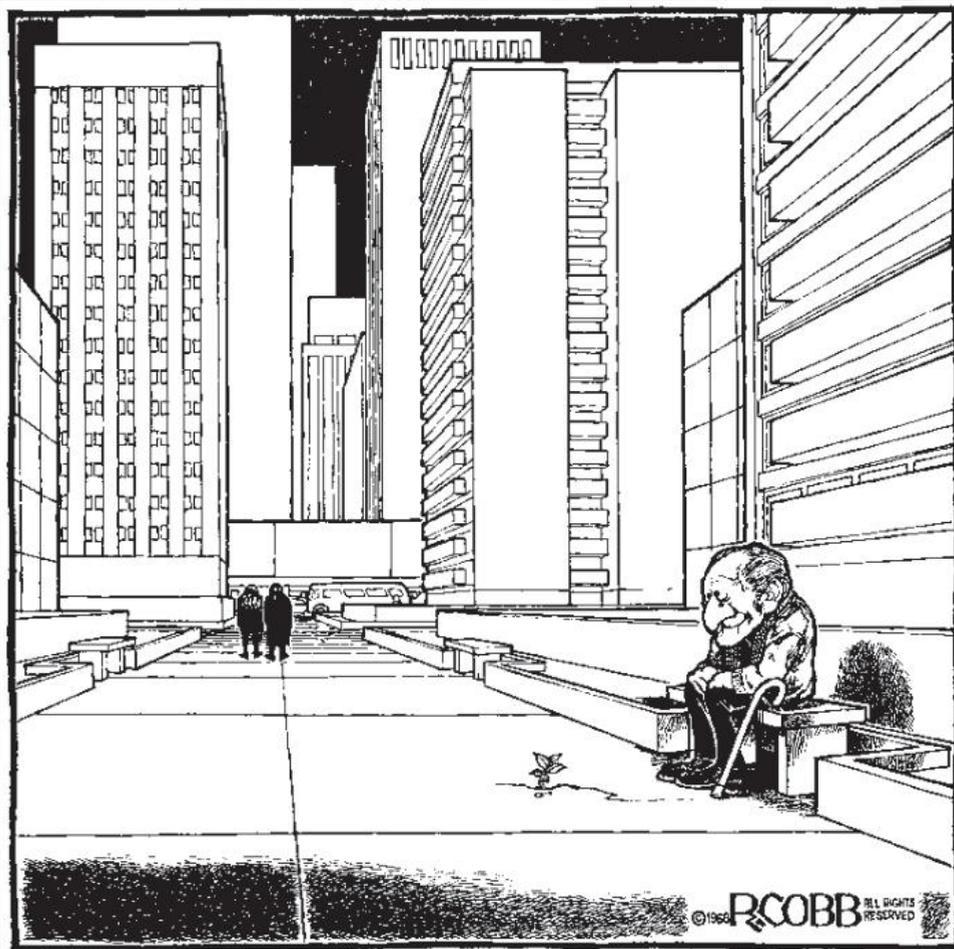
10 marks

Comprehension

View and read the following texts, then answer the questions. Each text has a short introduction to place it in context.

Modern society

Ron Cobb has won fame as a political cartoonist, artist, writer and film designer. As a film designer, he has been involved in the production of popular science fiction films such as *Star Wars*, *Back to the Future* and *Aliens*. In his cartoons he ridicules and condemns the behaviour of modern society.



Reading for understanding

1 What comment about modern living is Ron Cobb making in the cartoon?

.....

2 Why is the small plant important in this cartoon?

.....

3 What is the significance of the high-rise buildings?

.....

4 The old man appears happy and contented. Why is this?

.....

5 What evidence can you find to show that this is a modern-day cartoon?

.....

6 What attitude to life do you think Ron Cobb would recommend?

.....

7 Why are cartoonists such as Ron Cobb important in today's society?

.....

7 marks



Of peace and war

As the poem 'Children' begins, the poet, Nancy Keesing, is watching her children surfing at an Australian beach. It is the time of the Vietnam War, when the United States of America and Australia are fighting on the side of South Vietnam in a war against North Vietnam. Keesing is also reading a newspaper and sees horrifying pictures of innocent village children being blown apart in the conflict. While she has concerns for her own children being hurt by the occasional dumpers, she suffers anguish for the Vietnamese children who have become casualties of the war.

Children

Long-summer scorched, my surfing children
 Catch random waves or thump in dumpers,
 Whirling, gasping, tossed, disjointed.
 I, watching, fear they may be broken—
 That all those foaming limbs will never
 Reassemble whole, together.

All under such a peaceful sky.

All under such another sky.

The pictures show some village children
 Caught at random, tossed, exploded,
 Torn, disjointed, like sticks broken,
 Whose jagged scorching limbs will never
 Reassemble whole, together.

Nancy Keesing

Reading for understanding

1 What is the setting as the poem begins?

.....

2 What does 'long-summer scorched' tell you about the poet's children?

.....

3 '... thump in dumpers'. What does the assonance suggest about the waves?

.....

4 Why is the poet afraid for her children?

.....

5 How does the poet prepare the reader for a change of setting?

.....

6 Explain the difference between 'Catch random waves' and 'Caught at random'.

.....

7 Why are village children 'disjointed, like sticks broken'?

.....

8 Explain the difference in the poem between 'foaming limbs' and 'jagged scorching limbs'.

.....

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

.....

9 marks

Spelling and vocabulary

Life and times

setting	heritage	values	acknowledge	controversy
contemporary	historical	society	customary	significance
literature	culture	permanent	admiration	debatable
evidence	belief	recommend	witness	reputation
recognition	peculiar	similarity	tradition	distinguished
intellectual	illustrious	precede	opinion	civilisation



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|---|---|
| 1 the time and place | s |
| 2 to go before | p |
| 3 modern; existing now | c |
| 4 famous or distinguished | i |
| 5 an argument or difference of opinion | c |
| 6 the handing down of beliefs or customs | t |
| 7 relating to the study of past events | h |
| 8 books and other forms of writing | l |
| 9 valuable things passed from one generation to the next | h |
| 10 information that gives reasons for believing something | e |

10 marks

Completing the phrases

Complete the phrases by adding suitable words from the spelling list. The first letters are given to help you. Use each word once only.

- | | |
|----------------------------|------------------------|
| 1 a w..... for the defence | 9 a close s..... |
| 2 an i..... war record | 10 a d..... decision |
| 3 p..... behaviour | 11 a second o..... |
| 4 English l..... | 12 of great s..... |
| 5 middle-class s..... | 13 religious b..... |
| 6 according to t..... | 14 a p..... home |
| 7 the stage s..... | 15 our national h..... |
| 8 well-deserved r..... | 16 customs and v..... |

16 marks

A

B

C

Back-of-the-book dictionary

The word 'significance' comes from the Latin word *signum*, which means a 'sign', 'mark' or 'seal'. Below are some more English words derived from *signum*. Use the back-of-the-book dictionary to write their meanings.

insignia:

signature:

signet:

designate:

signatory:

5 marks

Language

Understanding sentences

A sentence is an arrangement of words that expresses a complete thought or idea. Below is an example of a simple sentence expressing a complete thought.

The hallway smelt of boiled cabbage. (from *Nineteen Eighty-Four* by George Orwell)

A sentence presents a **subject** (noun) and then reveals some information about it. The subject of the above sentence is 'the hallway'. What is said about the hallway is that it 'smelt of boiled cabbage'. This part is called the **predicate** of the sentence. Notice that the predicate contains the verb or action word 'smelt'. To help you create complete sentences, each containing a complete thought, it is important to understand that sentences contain a subject and a predicate.

Forming sentences

Here are twelve sentences from the pens of famous novelists. The subjects have been removed from their predicates. Complete each sentence by inserting the correct subject from the list below.

The old man	The print of a man's foot	The unconscious patient
Dinner	The swarm of students	The shark's dorsal fin
Three sailors	A weak trickle of steam	The poster with the huge face
Her teeth	The Grand Trunk Road	The cave bear's sacred bones

- cut the glassy water with a hiss.
(*Jaws*, Peter Benchley)
- were the barest crew for a cutter.
(*Flying Colours*, CS Forester)
- were white in her brown face.
(*For Whom the Bell Tolls*, Ernest Hemingway)
- vandalised the classroom.
(*The Blackboard Jungle*, Evan Hunter)

- 5 were placed in the bear's cave.
(*The Clan of the Cave Bear*, Jean Auel)
- 6 gazed from the wall.
(*Nineteen Eighty-Four*, George Orwell)
- 7 had been in a motor accident.
(*One Pair of Feet*, Monica Dickens)
- 8 was thin and gaunt with deep wrinkles.
(*The Old Man and the Sea*, Ernest Hemingway)
- 9 was handsomely served at a groaning table.
(*Bleak House*, Charles Dickens)
- 10 runs straight without crowding India's
traffic for fifteen hundred miles. (*Kim*, Rudyard Kipling)
- 11 was plain to be seen in the sand.
(*Robinson Crusoe*, Daniel Defoe)
- 12 hissed from the engine's outlet valve.
(*Puckoon*, Spike Milligan)

12 marks

Subject and predicate

When you consider the examples above and the ones that follow, you will notice that the subject of a sentence can be a single word or a group of words. The same rule applies to the predicate. To find the subject, it is a good idea to ask 'who?' or 'what?' before the verb. The verb (and any additional information relating to that verb) forms the predicate.

Subject	Predicate
Shakespeare	<i>wrote plays.</i>
William Shakespeare, a famous dramatist,	<i>wrote tragedies, comedies and histories.</i>

It is also important to note that the subject does not always have to come at the beginning of a sentence. For example:

At the beginning of his career, Shakespeare had been an actor.

Identifying the subject and predicate

Divide each sentence below into its subject and predicate.

- 1 The rumbling of thunder was heard after the lightning flashes.

Subject:

Predicate:

- 2 The bushrangers bailed up the stagecoach at the top of the hill.

Subject:

Predicate:

- 3 A Norwegian engineer named Erik Rotheim invented the aerosol can.

Subject:

Predicate:

- 4 High above the plains soared the wedge-tailed eagle.

Subject:

Predicate:

- 5 The head of the snake appeared through the undergrowth.

Subject:

Predicate:

- 6 In front of the explorers stood an escaped convict, thin and hungry.

Subject:

Predicate:

12 marks

The craft of writing

Text and context

Texts are not created in isolation. Many personal, social, cultural, historical and natural influences and factors affect their creation.

All texts are influenced in some way by the society and culture in which they are created. They reflect the values and attitudes of the time and place of their creation. These influences, together with the surrounding circumstances, background and setting of a text, are all part of its context.

Your context as the reader of the text is also important. Your life experiences, values, education and background combine to determine how you react to a particular text.

The following extract is an abridged version of what one student wrote about the background of the author Harper Lee and the context of her book *To Kill a Mockingbird*.

Time and place

In 1863, during the American Civil War, Abraham Lincoln issued a proclamation for the freeing of the slaves in the southern states of America. However, this did not provide equal status between the black people living in the South and the white people. Most black people were impoverished and received little education. The rigorous policy of segregation resulted in them being denied job opportunities and equal rights. In addition, thousands were lynched and terrorised by white people through organisations such as the Ku Klux Klan. It was only when the civil rights movement came to the fore in the 1960s that changes began to take place.

Harper Lee, who was born on 28 April 1926, grew up in the small south-western town of Monroeville in Alabama. She was well aware of the legal and social injustices endured by the black people in the South. Her father—like Atticus Finch in the novel—was a lawyer and she had also studied law, but withdrew from the course six months before graduation.



Related texts— outlaws

3

Comprehension

Read and view the following texts and answer the questions.

Film review

Riding through the glen:
Russell Crowe in Sherwood
Forest with fellow outlaws



**Looking
under
the hood**

Russell's deeper Robin Hood is all talk, and some action too ...

Robin Hood (M)

★★★

Director: Ridley Scott (*Blade Runner*)

Starring: Russell Crowe, Cate Blanchett, Mark Strong, Max von Sydow, Oscar Isaac

by Leigh Paatsch

Sherwoodn't recognise him if you didn't know his name

A regular figure on movie screens since the silent era, Robin Hood is back yet again. But not in his usual guise.

If you're after the basics of the famous Mr Hood—you know, robbing from the rich, giving to the poor, and so on—you've come to the wrong film.

That means no base camp in Sherwood Forest. No trademark feather in his pointy green hat. And most importantly, no tights. (Do the math: Russell Crowe plus chunky thighs plus skimpy 12th-century leggings equals urgent need to wash eyes.)

This epic reboot of the enduring medieval legend winds the clock back to the years before the title character earned his reputation as 'the prince of thieves'.

As played by Crowe, this Robin Hood evolves from lowly soldier of fortune to high-minded social justice campaigner across the complex tale outlined here.

Though just as likely to deliver a fiery extended speech as shoot a flaming arrow, the new Robin Hood is still very much a man of action.

Trading under his original surname of Longstride, the crack sharpshooter Robin is first seen fighting alongside Richard the Lionheart (Danny Huston) at the tail end of the Crusades.

After Richard perishes on the field of battle, Robin makes tracks home, only to discover England is teetering on the brink of civil war.

A villainous double agent, Godfrey (Mark Strong) is using his influence in the royal court to fan the flames of discontent on behalf of the French. Should Godfrey's scheme succeed, England is sure to be invaded by the enemy from across the Channel when the time is right.

Though Robin becomes a key figure in the turmoil threatening the reign of the weak-willed King John (Oscar Isaac), he also finds himself attracted to the fairest widow in Nottingham, Lady Marian Loxley (Cate Blanchett).

As you would expect of a movie priding itself on its unorthodox take on a familiar tale, the angle from which the Robin–Marian romance is developed is anything but straightforward.

In a convoluted charade to save the embattled estate of Marian's father-in-law, the blind nobleman Sir Walter Loxley (Max von Sydow), Robin must pretend to be her late husband.

This section of the picture doesn't quite integrate with the many other components in play. Marian is portrayed ably by Blanchett as a self-

sufficient, self-righteous firebrand, but the speed with which she falls for Robin (helping him undress for a candlelit bath mere hours after learning her husband is dead) is strange to say the least.

Though the teaming of Crowe and director Ridley Scott will invite comparisons to their 2000 smash hit *Gladiator*, *Robin Hood* is closer in spirit (if not cohesive execution) to Mel Gibson's *Braveheart*.

A busy screenplay by Brian Koppelman (*Mystic River*) plays down the usual storytelling devices associated with the tale—for instance, the evil Sheriff of Nottingham is just a bit player here—but does not do away with them altogether.

If this vehicle is very much an origin story for Robin Hood, the same also applies to his loyal band of off-siders, led by Little John (Kevin Durand), Will Scarlet (Scott Grimes) and Friar Tuck (Mark Addy).

The trio supply what passes for light relief in a movie heavy with political manoeuvring in the royal court.

There is arguably one too many scenes of Robin's entourage partying like it's 1199, but hey, merry men will be merry men.

Production values are first-class and the combat scenes are genuinely exciting.

If *Robin Hood* has just one flaw, it is that sometimes the complicated plotting—and the copious chatter needed to explain it—will test a viewer's patience.

from *The Daily Telegraph*

Reading for understanding

1 What does the film still show about Robin Hood and his men?

.....

2 In the film still, how is Robin Hood made to appear the most important of the four horsemen?

.....

.....

- 3 Where is the viewer of the film still positioned? Why?
 ..
 ..
- 4 Why do you think this shot was chosen to promote the film?
 ..
 ..
- 5 What is meant by the words, ‘looking under the hood’?
 ..
 ..
- 6 In previous films, what were ‘the basics of the famous Mr Hood’ referred to in the review?
 ..
 ..
- 7 In previous films, how was Robin Hood dressed?
 ..
 ..
- 8 At the beginning of the film, what is the setting and what is Robin doing?
 ..
 ..
- 9 What does Robin discover on his return to England?
 ..
 ..
- 10 What does Robin do to help save the estate of Marian’s father-in-law?
 ..
 ..
- 11 How is Marian portrayed by the actor Cate Blanchett?
 ..
 ..
- 12 What character in this version of *Robin Hood* is not as important as in previous versions?
 ..
 ..
- 13 What features of the film does the reviewer find particularly worthy of praise?
 ..
 ..
- 14 In the final paragraph, what criticism does the reviewer make of the film?
 ..
 ..
- 15 Use the back-of-the-book dictionary to find the meanings of these words:
 - a guise: ..
 - b skimpy: ..
 - c teetering: ..
 - d convoluted: ..
 - e cohesive: ..
 - f entourage: ..

20 marks

Novel

Shooting for the silver arrow



LAST of all, that afternoon, Robin Hood himself took his bow and moved out onto the range. Every eye was upon him as he raised his bow and nocked the arrow to his string. The bowstring hummed its deep music in his ear as he loosed; the shaft droned away down the sunlit range, to hang quivering in the target, a finger's breadth from the peg. He drew and loosed again, and his second arrow grazed the peg on the other side. An utter silence had fallen on the crowd, and they scarcely breathed as he bent the great bow for the third time. Every eye followed the flight of that third arrow as it hummed on its way, burning like a streak of fire as the sun caught it, to thud into the target. Then a roar went up from the crowd: the ladies in the stand leaned forward, clapping their hands, and even the sheriff sat up and snorted with approval. Robin had done the thing that he had done once before in that same place—he had split the peg!

The crowd had surged forward and were spilling out onto the range. Two foresters, having examined the target, went up to the stand and spoke in the sheriff's ear. The sheriff, in his turn, spoke to his lady wife, and she rose from the cushioned bench, shook out her skirts, and took up the gleaming gold and silver arrow from the place where it had rested all day.

Robin found himself being hustled towards the steps of the stand. He mounted them and dropped on one knee before the sheriff's lady, who bent forward, smiling very prettily, with the silver arrow in her hand. He looked up at her, and as he did so, the low rays of the westering sun slanted in under his hood, lighting up his lean brown face with its glare; and the man in the deep hood, who had been standing beside the sheriff, leaned forward suddenly, to stare at him with fixed intensity. Robin caught the sudden movement out of the corner of his eye, and looking round, found himself staring into the narrowed dark eyes of Guy of Gisborne, steward of the Manor of Birkencar.

For a moment the two men looked into each other's eyes, with hatred like a naked sword between them; and then Guy of Gisborne laughed exultantly, and cried out: 'You were ever a fine bowman, but I think you have loosed your last arrow—*Robin Hood!*'

In an instant Robin had sprung to his feet and turned to leap down the steps. Behind him he heard a bellow of astonished rage from the sheriff, and the voice of his old enemy shouting to the men-at-arms to take him. At the foot of the steps he turned about to face their attack; his broadsword glittered in his hand, and he knew that his own men were closing up behind him, the six who had shot with him being quickly joined by the rest, who came thrusting through the crowd, their strung bows across their shoulders, their good blades naked in their hands.

The whole crowd was in an uproar around the outlaws, and the sheriff's men-at-arms and archers came closing in on their flanks. They withdrew steadily: a little band of grim-faced, desperate men, their broadswords biting deep. The sheriff's men dared not shoot in that crowd, and press inward as they would, they could not break through the menace of those leaping sword-blades; and the outlaws, in close formation, retreated steadily, slipping away as it were from between their fingers.

In a few moments more the forest-rangers were clear of the crowd, and with the men-at-arms pressing round them like hounds about their quarry and outnumbering them four to one, they sprang back and turned to run. Weaving from side to side as they ran, they sped

over the turf. A flight of arrows hummed after them, but none found a mark; and the fleet-footed men of the forest were drawing steadily away from the full-fed men-at-arms.

As they ran, they slipped their bows from their shoulders, and when they turned again, two hundred yards nearer the forest, each man

had an arrow nocked to his string. The deadly clothyard shafts hummed away like a flight of angry hornets, and several of the men-at-arms dropped and rolled over.

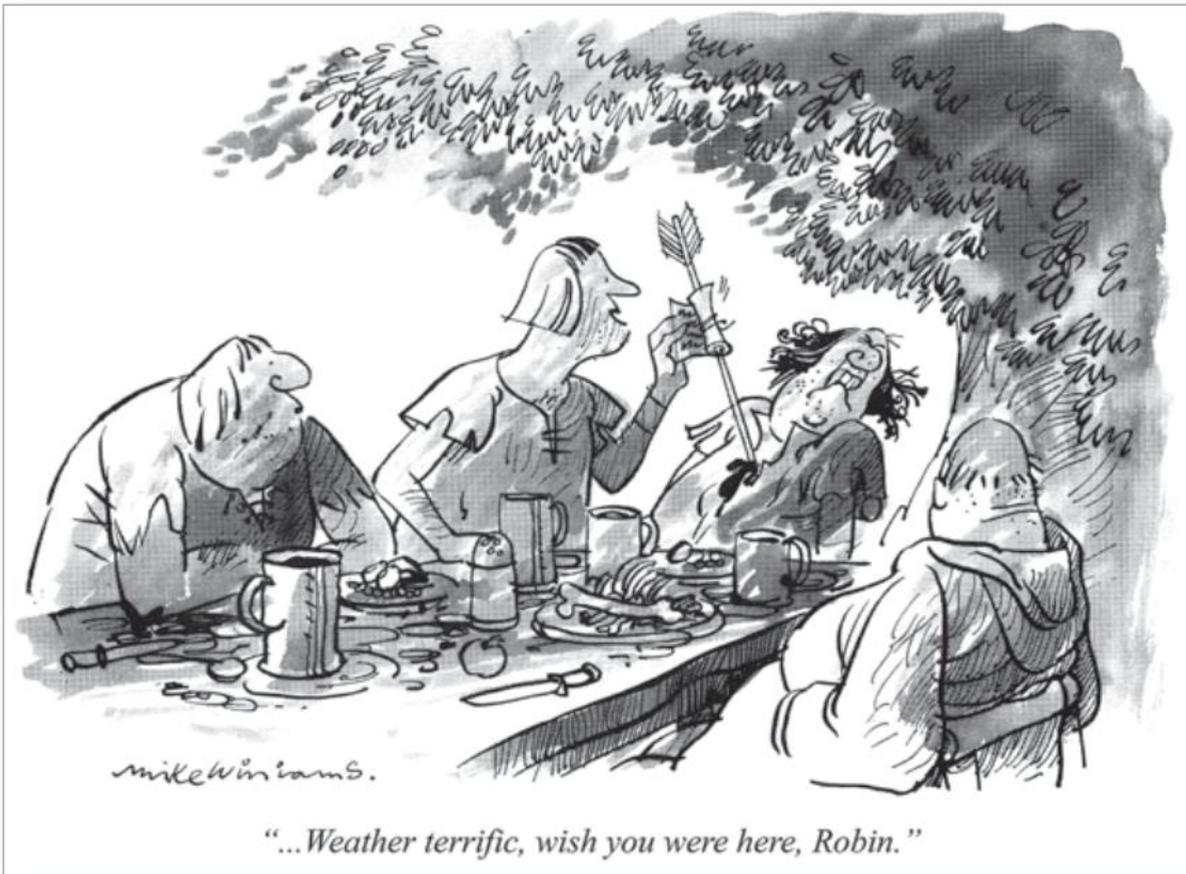
from *The Chronicles of Robin Hood*
by Rosemary Sutcliff

Reading for understanding

- 1 Identify seven onomatopoeic words in the first paragraph that describe the actions of the arrows and the onlookers.
.....
- 2 Identify the simile in the first paragraph. Why is it effective?
.....
- 3 What does the first paragraph establish about Robin Hood?
.....
- 4 How was Guy of Gisborne able to identify Robin Hood?
.....
- 5 What words in the extract indicate that Guy of Gisborne was also trying to conceal his identity?
.....
- 6 Identify the simile that shows the intense hatred between Robin and Guy of Gisborne.
.....
- 7 'I think you have loosed your last arrow—*Robin Hood!*' Why does Guy of Gisborne believe this?
.....
- 8 Why, at first, did the sheriff's men not shoot their arrows?
.....
- 9 What was the final act of the forest-rangers as they headed towards the forest?
.....
- 10 Use the back-of-the-book dictionary to find the meanings of these words:
 - a exultantly:
 - b broadsword:
 - c flanks:
 - d clothyard:

13 marks

Cartoon



Reading for understanding

1 How does the cartoon relate to the passage from *The Chronicles of Robin Hood*?

.....

.....

2 What is the cartoonist's purpose?

.....

3 How does the cartoonist indicate that the setting is Sherwood Forest?

.....

4 How does Robin's message show that he is on holidays?

.....

.....

5 How does the cartoonist use exaggeration to create humour?

.....

.....

5 marks

Spelling and vocabulary

Freedom and justice

liberty	oppressive	grievance	privilege	assassinate
conscientious	acquire	accessible	changeable	repulsive
aggression	independence	persecute	different	innocence
deprive	squalor	justice	imprison	confiscate
permissible	dominate	threaten	deplore	acceptance
freedom	desolate	martyr	vulnerable	suspicious



A word for a phrase

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

- | | |
|--|---------|
| 1 fairness, especially in the treatment of people | i |
| 2 the state of being able to think or act freely | l |
| 3 distrustful; tending to believe that something is wrong | s |
| 4 filth and misery | s |
| 5 allowed to be done | p |
| 6 cruel; unjustly harsh | o |
| 7 to rule over or control | d |
| 8 easily reached; approachable | a |
| 9 causing great dislike or disgust | r |
| 10 showing great care and attention | c |
| 11 a person who chooses to die for a cause | m |
| 12 to express an intention to cause harm | t |
| 13 a cause for complaint | g |
| 14 capable of being wounded or hurt | v |
| 15 having unlike qualities; being dissimilar | d |
| 16 to put into prison | i |
| 17 to feel or express regret for something | d |
| 18 to kill someone, especially a public figure, by a sudden attack | a |
| 19 to get or obtain | a |
| 20 threatening behaviour or actions | a |

20 marks

A B C *Back-of-the-book dictionary*

The word 'desolation' comes from the Latin word *solus*, meaning 'alone'. Use the back-of-the-book dictionary to find the meanings of the following words derived from *solus*.

- solitude:
- soliloquy:
-
- soloist:
- solitaire:

4 marks

Language

Prefixes

A prefix is a word-part that is added to the beginning of a word to alter its meaning or to create a new word. In the following examples, the prefix is in bold type.

- automobile** **contravene** **advantage** **exterminate** **supernatural**

Prefixes in action

The box below lists some common prefixes, their meanings, and words that are formed by using them. Use this word list to find words that match the meanings below. The relevant prefixes are given in brackets to help you.

Prefix	Meaning	Words that contain the prefix
ad-	towards, to	adhere, adjacent, advertise, adaptable, adjourn
hyper-	over, excessive	hyperbole, hyperactive, hypertension, hypersensitive
dys-	ill, bad	dysentery, dysfunctional, dyslexia, dyspepsia
di-	apart, two	divert, digress, dilute, divulge, dilemma, divorce, divide
pre-	before	prevent, precocious, preface, preamble, prejudice

- 1 an impaired ability to understand written language (dys-)
- 2 developed, especially mentally, at an unusually early age (pre-)
- 3 an abnormally high blood pressure (hyper-)
- 4 to promote or make known to the public (ad-)
- 5 to disclose or reveal information (di-)
- 6 to suspend a meeting to a later time or place (ad-)
- 7 the introduction to a book, speech or document (pre-)
- 8 excessively sensitive (hyper-)
- 9 not functioning properly or normally (dys-)
- 10 the ending of a marriage by a court decree (di-)

10 marks

Suffixes

A suffix is a word-part that is added to the end of a word to alter its meaning or form. In the following examples, the suffix is in bold type.

direct—**director** *appear*—**appearance** *reverse*—**reversible** *cry*—**crying**

Suffixes in action

The table below lists some common suffixes, their meaning and words that are formed by using them. Use this word list to find words that match the meanings below.

Suffix	Meaning	Words that contain the suffix
-ish	having the nature of	childish, foolish, fiendish, impish
-less	without	merciless, breathless, motherless, defenceless
-ous	full of	dangerous, adventurous, zealous, mountainous
-ist	one who	dentist, chemist, psychiatrist, pianist, optometrist

- 1 having the nature of a child (-ish)
- 2 without mercy (-less)
- 3 a person who tests eyes (-ist)
- 4 full of adventure (-ous)
- 5 without breath (-less)
- 6 a doctor who treats mental illnesses (-ist)
- 7 having the nature of an elf (-ish)
- 8 full of eagerness or enthusiasm (-ous)

8 marks

The craft of writing

Script layout

Scriptwriters are the unsung heroes of film, television, stage, radio and even some computer games.

Scripts usually follow a particular pattern so that the actors can readily act out the written material. Scriptwriters usually provide background information about the characters, and give information about the time and place of the events taking place. The title page of the script gives a list of all the characters.

The sample script that follows is for the opening scene of one of Robin Hood's adventures.



When the character's name comes before the stage direction, the first word inside the brackets does not begin with a capital letter.

ACT 1

ROBIN's camp in the forest of Greenwood near Nottingham.

ROBIN and MARIAN are arguing about the need for safety.

MARIAN: (*worried*) You know how closely the Sheriff of Nottingham is watching you. Yet, you see no harm in going to the highway.

ROBIN: You always imagine the worst that can possibly happen ...

The stage directions are shown in italics. They may give details about the setting, costume, lighting, props and sound effects.

Comprehension

Read the following passages and answer the questions.

The rabbit-proof fence

THAT evening they supped on hot damper, which was made on a clean spare frock, and sweet black tea, then they slept in a dry gully. Their simple meals were just like the ones they ate at home—especially when they managed to find birds, birds' eggs, rabbits and lizards to supplement their meagre diet. But their festering sores were still aching and they could find no relief. Despite the pain they pressed on using the same procedure as before; taking it in turns to carry each other—except Molly who was heavier and bigger than the other two.

One day about midday, when the sun was high in the azure sky, Daisy and Gracie heard an excited shriek from Molly who, as usual, was walking ahead of them.

'Here it is. I've found it. Come and look,' she yelled as she laughed and waved her arms.

'What is it?' asked Gracie. 'What are you shouting for?'

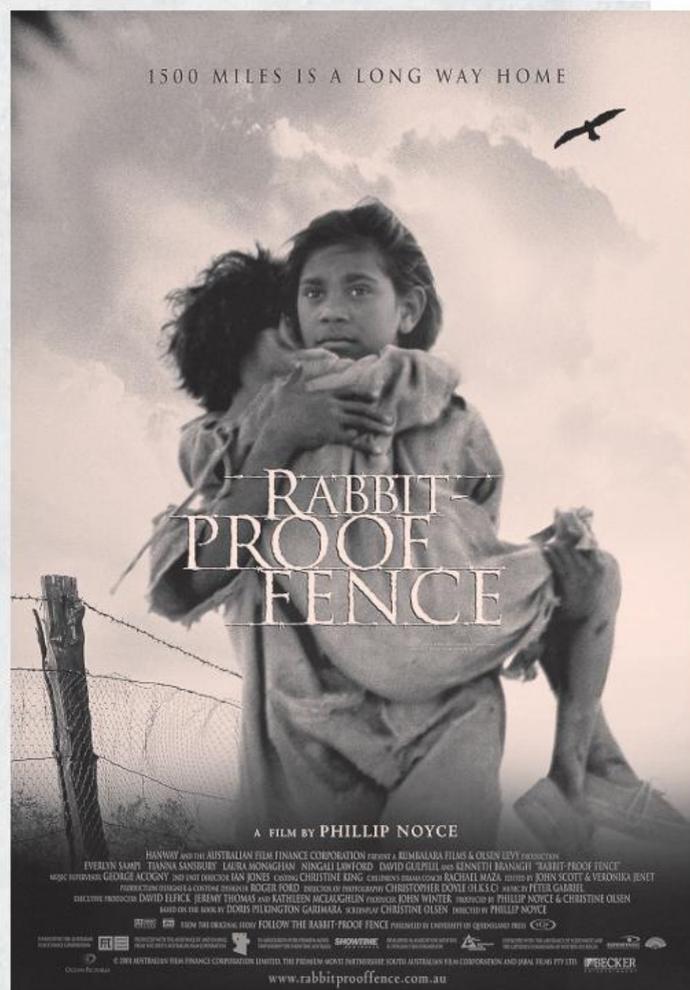
'I've found the rabbit-proof fence. See,' she said, pointing to the fence. 'This will take us all the way home to Jigalong.'

'But how do you know that's the rabbit-proof fence, Dgudu?' asked Daisy, with a puzzled look on her face. She didn't notice anything special about this fence.

'This fence is straight, see,' Molly explained. 'And it's clear on each side of the fence.'

She should know, after all her father was the inspector of the fence and he told her all about it. Now the fence would help her and her sisters find their way home. There was much excitement when the girls at last reached the rabbit-proof fence.

From when she was young, Molly had learned that the fence was an important landmark for the



Mardudjara people of the Western Desert who migrated south from the remote regions. They knew that once they reached Billanooka Station, it was simply a matter of following the rabbit-proof fence to their final destination, the Jigalong government depot; the desert outpost of the white man. The fence cut through the country from south to north. It was a typical response

by the white people to a problem of their own making. Building a fence to keep the rabbits out proved to be a futile attempt by the government of the day.

For the three runaways, the fence was a symbol of love, home and security.

‘We’re nearly home,’ said Molly without realising that they had merely reached the halfway mark, they had almost eight hundred kilometres still to go.

‘We found the fence now. It gunna be easy,’ she told her younger sisters. They were glad to hear that because each morning when they awoke

they were never sure whether they would survive another day.

Molly was determined to reach Jigalong and nothing was going to stop her. She renewed her vow as she greeted the fence like a long-lost friend, touching and gripping the cold wire.

‘We gunna walk alongside it all the way to Jigalong,’ Molly said confidently. It would stand out like a beacon that would lead them out of the rugged wilderness, across a strange country to their homeland.

from *Rabbit-Proof Fence* by Doris Pilkington

Reading for understanding

1 What evidence can you find in the first paragraph that suggests that the three children were Aboriginal?

.....

2 What physical problem did the children have to endure?

.....

3 What travelling procedure did the children adopt on their journey?

.....

4 How did Molly know the important details concerning the rabbit-proof fence?

.....

5 Why was the rabbit-proof fence an important landmark for the Mardudjara people?

.....

.....

6 How far did the children still have to travel?

.....

7 What was Jigalong and why was it important to the three girls?

.....

8 What was Molly’s plan?

.....

9 Identify two similes in the final paragraphs.

.....

10 What does this passage show about Molly?

.....

.....

10 marks

Death by lethal seashells

PALM Cove was lovely—really quite astonishingly so. It was a purpose-built village inserted with some care into a stretch of tropical luxuriance beside a curving bay. On one side of a beachside road stood low-rise hotels and apartments, a few cottages and a scattering of bars, restaurants and shops, all discreetly obscured by palms, spreading fronds and flowering vines, and on the other was a palm-line walk overlooking a smooth, golden beach and the sea.

Our hotel was, in everything but name, setting and price, a motel, but it was friendly and overlooked the sea. We claimed our rooms, then went for a walk along the beach. A few other people were strolling over the sand, but no one was in the water and for a very good reason. It was the height of the season for box jellyfish, also known in Queensland as marine stingers, or just stingers. By whatever name they go, these little bubbles of woe are not to be trifled with.

From October to May, when the jellyfish come inshore to breed, they render the beaches of the tropics useless to humans. It is quite an extraordinary thought when you are standing there looking at it. Before us stood a sweep of bay as serene and inviting as you would find anywhere, and yet there was no environment on earth more likely to offer instant death.

‘So you’re telling me,’ said Allan, for whom all this was new, ‘that if I waded into the water now I would die?’

‘In the most wretched and abject agony known to man,’ I replied.

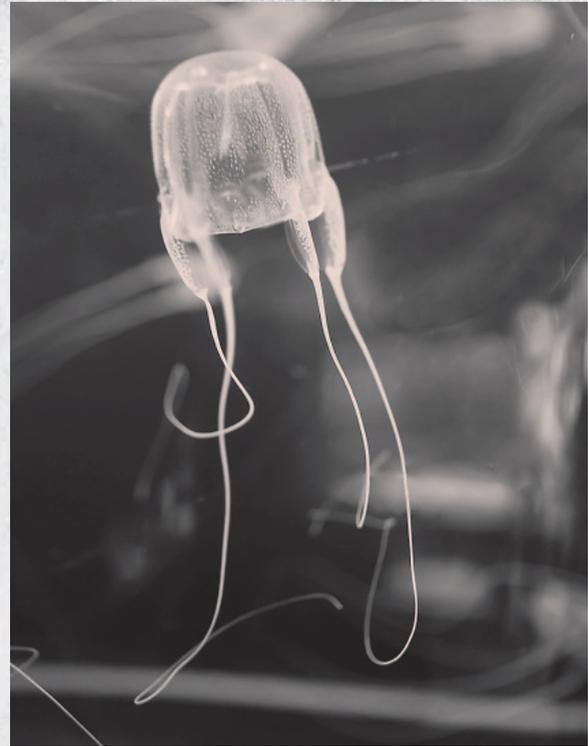
‘Jesus,’ he muttered.

‘And don’t pick up any of the seashells,’ I added, stopping him from leaning over to pick up a seashell. I explained to him about coneshells—the venomous creatures that lurk inside some of the handsomest shells, waiting for a human hand to sink their vile pincers into.

‘Seashells will kill you?’ he said. They’ve got lethal seashells here?’

‘There are more things that will kill you up here than anywhere else in Australia and that’s saying a lot, believe me.’

I told him about the cassowary, the flightless, man-sized bird that lives in the rainforests, with a razor claw on each foot with which it can slice you open in a deft and appallingly expansive manner; and the green tree snakes that dangle from branches and so blend into the foliage that you don’t see them until they are clamped onto a facial extremity. I mentioned also the small



but fearsomely poisonous blue-ringed octopus, whose caress is instant death; and the elegant but irritable numb ray, which moves through the water like a flying carpet discharging 220 volts of electricity into anything that troubles its progress; and the loathsome, sluggish stonefish, so called because it is indistinguishable from a rock, but with the difference that its twelve spikes on its back are sharp enough to pierce the sole of a sneaker, injecting the hapless sufferer with a myotoxin bearing a molecular weight of 150 000.

‘And what does that mean exactly?’

‘Pain beyond description followed shortly by muscular paralysis, respiratory depression, cardiac palpitations and severe disinclination to boogies. You might similarly be discommoded by firefish, which are easier to spot but no less hurtful. There’s even a shellfish called the snottie.’

‘You’re making all this up,’ he said, but without conviction.

‘Oh, but I’m not.’

Then I told him about the dreaded saltwater crocodile, which lurks in tropical lagoons, estuaries and even bays such as this one, leaping from the waters from time to time to snatch and devour unsuspecting passers-by.

from *Down Under* by Bill Bryson

Reading for understanding

- 1 What is the tone of the first paragraph?
.....
- 2 How does the tone change in the second paragraph?
.....
- 3 Why do the box jellyfish come inshore?
.....
- 4 Why is it important to be wary of the flightless cassowary?
.....
.....
- 5 What is Bill Bryson’s purpose in this description from *Down Under*?
.....
.....
- 6 Why are green tree snakes dangerous for passers-by?
.....
.....
- 7 Why should a swimmer not get in the way of a numb ray?
.....
.....
- 8 How does the stonefish get its name?
.....
- 9 Why is the stonefish dangerous even for people wearing sneakers?
.....
.....
- 10 Why is the saltwater crocodile to be greatly feared?
.....
.....
- 11 Use the back-of-the-book dictionary to find the meanings of these words:
 - a luxuriance: ..
 - b abject: ..
 - c deft: ..
 - d hapless: ..

14 marks

Spelling and vocabulary

Out and about

nomad	destination	emigrant	detour	spectacular
migration	fatigue	discovery	delivery	gypsy
island	scenery	perseverance	schedule	explorer
access	truly	arduous	splendour	rejuvenated
abandon	commuter	tranquil	pilgrimage	circumnavigate
exotic	enthusiastic	itinerary	immigrant	accommodation



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|---|---------|
| 1 a place to stay | a |
| 2 to leave with no intention of returning | a |
| 3 the way or the right of entry | a |
| 4 a person who comes to live in a foreign country | i |
| 5 to sail around | c |
| 6 great tiredness | f |
| 7 the plan of a trip | i |
| 8 a journey to a holy place | p |

8 marks

Completing the journey

Choose suitable words from the spelling list to complete the passage. The first letters are given. Use each word once only.

We will provide you with a travel *i* to an *e* location, where you will be able to relax, *a* all your cares and soon feel *r*

However, before you reach your *d*, your journey will take you through the jungle. This part of the trip will be *a* and require great *p* As *a* is restricted by marshy swamp, you will experience *f* as you are forced to make a *d* around this area.

Then, at the end of your journey of *d*, you will find first class *a* awaiting you. You will soon be *e* about the *t* water lapping the sand and be able to appreciate the *s* of the *t* *s* *s*

18 marks

Using the clues

Use the clues to find words from the spelling list that complete the **emigrant** puzzle.

- | | | | |
|---|---|---|-------|
| 1 | unusual or foreign | e | _____ |
| 2 | the movement from one place or country to another | m | _____ |
| 3 | land completely surrounded by water | i | _____ |
| 4 | a nomad originally from Europe | g | _____ |
| 5 | made to feel young again | r | _____ |
| 6 | difficult; needing a lot of hard work | a | _____ |
| 7 | a person with no permanent home | n | _____ |
| 8 | peaceful | t | _____ |

8 marks

A

B

C

Back-of-the-book dictionary

The word 'circumnavigate' means 'to sail around'. It is made up of the Latin words *circum*, meaning 'around', and *navigo*, meaning 'I sail'. Use the back-of-the-book dictionary to find the meanings of the following words beginning with *circum*.

- circumscribe:
- circumspect:
- circumstance:
- circumlocution:
- circumvent:

5 marks

Language

Nouns

Nouns are naming words. They are used to name:

- **people:** *mother dad doctor Hugh Jackman Harper Lee*
- **animals:** *horse lion eagle whale Fluffy Phar Lap*
- **places:** *school beach zoo airport London Gibraltar*
- **things:** *finger aeroplane wheel Mazda Mars Bar*
- **qualities:** *beauty joy forgiveness pride contempt*

Common and proper nouns

A **common noun** is a word that names a general rather than a specific person, animal, place or thing. Most nouns are common nouns. For example:

dog woman city language manager paper hamburger mountain

A **proper noun** is the name of a particular person, place or thing. Proper nouns can easily be recognised because they always start with a capital letter. For example:

Wednesday Mt Kosciuszko Sarah Microsoft Queensland Harry Potter

Identifying common and proper nouns

Find the common or proper nouns in the list that match the meanings below.

Mozart	hieroglyphics	BMW	Mars	labyrinth	comedian
Hanoi	accomplice	Cleopatra	Schweppes	cataract	geologist

- 1 the make of a luxury German car
- 2 Ancient Egyptian writing system
- 3 the planet that is closest to Earth
- 4 a brand of popular soft drink
- 5 a person who studies rocks and earth formations
- 6 a large waterfall
- 7 a performer who makes people laugh
- 8 a famous woman who once ruled Egypt
- 9 a partner in a crime
- 10 the capital of Vietnam
- 11 a famous composer
- 12 a maze

12 marks

Countries and capital cities

The countries of the world and their capital cities are all proper nouns and must begin with a capital letter. Write the missing countries and capital cities in the spaces below. You may have to do some research to find the answers. An example has been given to help you get started.

Example: Paris is to France as Madrid is to Spain.

- 1 Moscow is to Russia as is to Austria.
- 2 Ottawa is to Canada as is to China.
- 3 Budapest is to Hungary as Helsinki is to
- 4 Copenhagen is to as Havana is to
- 5 New Delhi is to as Nairobi is to Kenya.
- 6 Cairo is to as Warsaw is to

8 marks

Jumbled countries

Unscramble the words listed below to form the names of countries. The capital letter indicates the first letter of each country. For example: l u t r P g a o = Portugal

- 1 a i S r y _ _ _ _ _
- 2 d I i a n _ _ _ _ _
- 3 a e o r K _ _ _ _ _
- 4 w R n a a d _ _ _ _ _
- 5 s y u r p C _ _ _ _ _
- 6 y K n a e _ _ _ _ _

6 marks

Autobiography

5

Comprehension

Read the following passages and answer the questions.

Crash landing

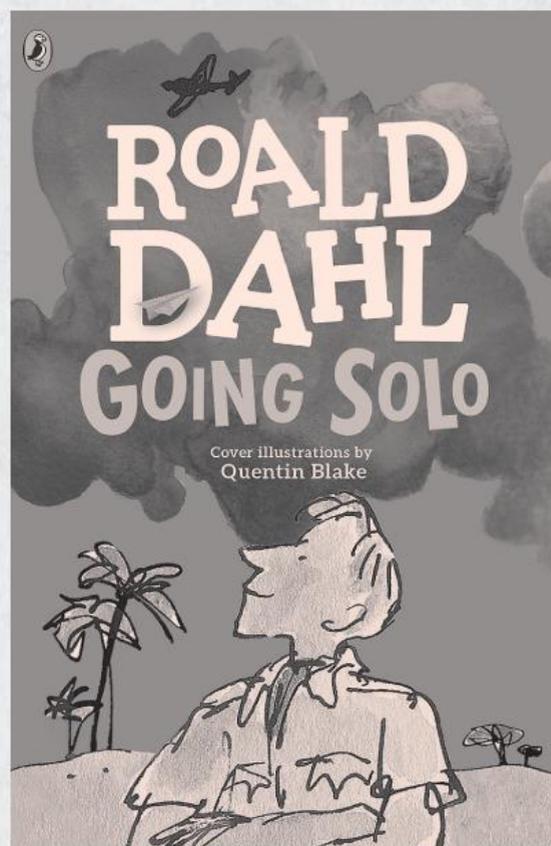
I FLEW straight for the point where the 80 Squadron airfield should have been. It wasn't there. I flew around the area to north, south, east and west, but there was not a sign of an airfield. Below me there was nothing but empty desert, and rather rugged desert at that, full of large stones and boulders and gullies.

At this point, dusk began to fall and I realised that I was in trouble. My fuel was running low and there was no way I could get back to Fouka on what I had left. I couldn't have found it in the dark anyway. The only course open to me now was to make a forced landing in the desert and make it quickly, before it was too dark to see.

I skimmed low over the boulder-strewn desert searching for just one small strip of reasonably flat sand on which to land. I knew the direction of the wind so I knew precisely the direction that my approach should take. But where, oh where was there one little patch of desert that was clear of boulders and gullies and lumps of rock. There simply wasn't one. It was nearly dark now. I *had* to get down somehow or other. I chose a piece of ground that seemed to me to be as boulder-free as any and I made an approach. I came in as slowly as I dared, hanging on the prop, travelling just above my stalling speed of eighty miles an hour. My wheels touched down. I throttled back and prayed for a bit of luck.

I didn't get it. My undercarriage hit a boulder and collapsed completely and the Gladiator buried its nose in the sand at what must have been about seventy-five miles an hour.

My injuries in that bust-up came from my head being thrown forward violently against the reflector-sight when the plane hit the ground



(in spite of the fact that I was strapped tightly, as always, into the cockpit), and apart from the skull fracture, the blow pushed my nose in and knocked out a few teeth and blinded me completely for days to come.

It is odd that I can remember very clearly quite a few of the things that followed seconds after the crash. Obviously I was unconscious for some moments, but I must have recovered my senses very quickly because I can remember hearing a mighty *whoosh* as the petrol tank in

the port wing exploded, followed almost at once by another mighty *whoosh* as the starboard tank went up in flames. I could see nothing at all, and I felt no pain. All I wanted was to go gently off to sleep and to hell with the flames. But soon a tremendous heat around my legs galvanised my soggy brain into action. With great difficulty I managed to undo first my seat-straps and then the straps of my parachute, and I can even remember the desperate effort it took to push myself upright in the cockpit and roll out head first onto the sand below. Again I wanted to lie down and doze off, but the heat close by was terrific and had I stayed where I was I should simply have been roasted alive. I began very slowly to drag myself away from the awful

hotness. I heard my machine-gun ammunition exploding in the flames and the bullets were pinging about all over the place but that didn't worry me. All I wanted was to get away from the tremendous heat and rest in peace. The world about me was divided sharply down the middle into two halves. Both of these halves were pitch black, but one was scorching-hot and the other was not. I had to keep on dragging myself away from the scorching-hot side and into the cooler one, and this took a long time and enormous effort, but in the end the temperature all around me became bearable. When that happened I collapsed and went back to sleep.

from *Going Solo* by Roald Dahl

Reading for understanding

- 1 What was the first problem that confronted Roald Dahl?
.....
- 2 Why was the desert area unsuitable for landing a plane?
.....
- 3 'I *had* to get down somehow or other.' Why did Dahl need to land as soon as possible?
.....
- 4 What evidence shows that Dahl was trying to land the plane as slowly as possible?
.....
.....
- 5 What happened to the plane immediately after the undercarriage hit a boulder?
.....
- 6 What caused the injuries to Dahl's skull and face?
.....
- 7 Dahl twice heard a 'mighty *whoosh*'. What was responsible for this on each occasion?
.....
.....
- 8 'All I wanted was to go gently off to sleep ...' What prevented this from happening?
.....
- 9 Dahl refers to his brain as 'soggy'. What does he mean by this?
.....
- 10 Use the back-of-the-book dictionary to find the meanings of these words:
 - a starboard: ..
 - b galvanise: ..

11 marks

Grandad

I WAS never particularly kind to my grandfather. He was my mother's father, and he lived with us when I was a teenager. I remember him coming into the lounge room one night, and when he went to sit down, I said to my brother, 'I hope he doesn't sit down.' I didn't think my grandfather understood much English, but he understood enough, and as I watched, he straightened up again, and without a word, returned to his room. I was 12 years old.

My grandfather wrote poetry on great rolls of thin white paper with a paintbrush. He offered to read and explain his poems to me several times over the years, but I only let him do it once. I'd let my Chinese go by then, which made listening to him too much of an effort. Though I was raised speaking Chinese, it wasn't long before I lost my language skills. I spoke English all day at school, listened to English all night on TV. I didn't see the point of speaking Chinese. We lived in Australia.

Monday to Friday, Grandad went to the city, dressed in a suit with a waistcoat, a hat, and carrying his walking stick. He would take the bus to the station, the train to the city, the tram to Little Bourke Street. On Mondays, he'd be sitting at a large round table at Dragon Boat Restaurant with other old Chinese men. Tuesdays to Fridays, he was at a small square table by himself with a pot of tea and the Chinese newspaper. I watched him leave in the morning and come back in the afternoon, as punctual and as purposeful as any school kid or office worker, for years.

One afternoon, he didn't come home until well after dark. We assumed he'd got off the bus at the wrong stop or had turned into the wrong street at some point, forcing him to wander around for a bit before finding his way home.

A month after that, he tried to let himself into a stranger's house. It looked just like our house. The yellow rose bush, the painted timber mailbox, even the Ford Falcon parked out the front were the same. But it was the home of a gentle Pakistani couple who let him use the phone to call us.

Two months after that, he fell and hit his head on something. When he didn't come home, mum and I drove around looking for him. We finally found him stumbling along in the dark, two kilometres from the house. There was a trickle of blood down the side of his face.

From that day forward, Grandad was only allowed to go to the city if someone



accompanied him. Once or twice during the school holidays that task fell to me.

After rinsing his milk glass, Grandad would pick up his walking stick and head out into the street. I'd follow, a few steps behind. He wasn't aware of me. He wasn't aware of the milk on his lip, the upside-down watch on his wrist, the scrape of branches against his coat. He had a blank, goofy, content expression on his face, and turned instinctively into Platform 5 when he was at the train station and into Dragon Boat Restaurant when he was on Little Bourke Street.

When he was about to board the wrong tram or turn round the wrong corner, I'd step forward to take him by the elbow and steer him back on course. He'd smile innocently and seem glad to see me. 'Hello there Amy. Finished school already?' Then he'd look away and forget I was ever there.

He'd been diagnosed with a brain tumour and, three months later, he died.

At the funeral, my sadness was overshadowed by a sense of regret. I'd denied my grandfather the commonest of kindnesses. I was 16 years old.

I am now 26. A few weeks ago, during a family dinner at a Chinese restaurant, the waiter complimented my mum on the fact that I was speaking to her in Chinese. The waiter told mum with a sigh that his own kids could barely string a sentence together in Chinese. Mum told the waiter I had stopped speaking Chinese a few years into primary school, but that I had suddenly started up again in my late teens.

I have often wondered how aware my mum is of the connection between Grandad's death and my ever-improving Chinese. Whenever I am stuck for a word, I ask her. Whenever I am with her, or relatives, or a waiter at a Chinese restaurant, or a sales assistant at a Chinese department store, I practise. I am constantly adding new words to my Chinese vocabulary, and memorising phrases I can throw into a conversation at will. It is an organic way of relearning a language. Text books and teachers

are not necessary since I am only interested in mastering the spoken word. I am not interested in the written word or in the many elements of Chinese culture of which I am ignorant. I am not trying to 'discover my roots'. I am simply trying to ensure that the next time an elderly relative wants me to listen to them, I am not only willing, I am able.

from 'The relative advantages of learning my language'
by Amy Choi, from *Growing up Asian in Australia*

Reading for understanding

- 1 In what way initially was the author unkind towards her grandfather?
.....
.....
- 2 Why didn't the author see the point of speaking Chinese?
.....
.....
- 3 What was the first sign that her grandfather was developing memory loss?
.....
.....
- 4 What feelings did the author experience at her grandfather's funeral?
.....
.....
- 5 How has the author's attitude to speaking Chinese changed?
.....
.....

5 marks

Spelling and vocabulary

Endurance

aviator	strategy	dilemma	suitable	reluctant
recount	aeroplane	adequate	dexterity	competent
remember	consequence	immense	impossible	landscape
memorable	delirious	desirable	precarious	reconnoitre
memoir	ominous	episode	capable	hindrance
boulders	phenomenon	disfigured	advisable	autobiography



A word for a phrase

Find words in the spelling list that match the meanings of the phrases to complete the **dilemma** puzzle.

- | | |
|--|--------------------|
| 1 extremely excited and imagining things | d _ _ _ _ _ |
| 2 very large | i _ _ _ _ _ |
| 3 a view of country scenery | l _ _ _ _ _ |
| 4 an incident in a series | e _ _ _ _ _ |
| 5 worthy of being remembered | m _ _ _ _ _ |
| 6 a record of one's own life and experiences | m _ _ _ _ _ |
| 7 an aircraft | a _ _ _ _ _ |

7 marks

Word skills

1 Write the plurals of the following words.

- | | | | |
|------------------------|-------|--------------------|-------|
| a autobiography | ..... | d episode | ..... |
| b memoir | ..... | e strategy | ..... |
| c phenomenon | ..... | f aeroplane | ..... |

6 marks

2 Write nouns ending in '-ty' that are derived from the following:

- | | | | |
|---------------------|-------|--------------------|-------|
| a desirable | ..... | d capable | ..... |
| b impossible | ..... | e immense | ..... |
| c suitable | ..... | f advisable | ..... |

6 marks

3 Write the opposites of the following words, using either the prefix 'un-' or 'in-'.

- | | | | |
|--------------------|-------|--------------------|-------|
| a suitable | ..... | d adequate | ..... |
| b advisable | ..... | e desirable | ..... |
| c competent | ..... | f capable | ..... |

6 marks

Using the clues

Use the clues to find words in the spelling list for each of the following.

- | | |
|--|----------------------|
| 1 a pilot | _____ a _____ |
| 2 something that obstructs | _____ d _____ |
| 3 a difficult decision | _____ e _____ |
| 4 sufficient | _____ q _____ |
| 5 unwilling | _____ u _____ |
| 6 a clever plan | _____ a _____ |
| 7 skill or cleverness with the hands | _____ t _____ |
| 8 to bring back to or keep in one's mind | _____ e _____ |

8 marks

A B C *Back-of-the-book dictionary*

Many French words have become part of the English language over the last thousand years. 'Reconnoitre' is one such word. Other French words that are now part of our language are listed below. Use the back-of-the-book dictionary to write their meanings.

- nom de plume:
- adieu:
- bon voyage:
- cul-de-sac:
- chic:

5 marks

Language

Collective nouns

A collective noun is the name of a collection or group of similar objects, people or animals. For example:

- a bunch of bananas* *a gang of thieves* *a nest of mice*

Adding collective nouns

Choose collective nouns from the list below and write them in the correct spaces. Use each word once only.

colony	bale	gaggle	embassy	flight
bed	army	pack	convoy	pod
choir	block	constellation	suite	mob
hoard	album	congregation	cast	squadron

- 1 a of trucks
- 2 a of singers
- 3 an of diplomats
- 4 a of geese
- 5 a of apartments
- 6 a of stars
- 7 a of aeroplanes
- 8 a of actors
- 9 a of oysters
- 10 a of birds
- 11 a of furniture
- 12 a of treasure
- 13 an of soldiers
- 14 a of whales
- 15 a of wool
- 16 an of stamps
- 17 a of ants
- 18 a of worshippers
- 19 a of hounds
- 20 a of kangaroos

20 marks

Abstract nouns

Abstract nouns are nouns that name qualities, emotions and actions—things that we cannot see or touch. For example:

beauty superiority definition assurance contempt

Forming abstract nouns

Form abstract nouns from the following words. For example:

imagine = imagination

- | | | | | | |
|----|-----------|-------|----|------------|-------|
| 1 | annoy | ..... | 16 | prepare | ..... |
| 2 | reject | ..... | 17 | defy | ..... |
| 3 | ignore | ..... | 18 | absent | ..... |
| 4 | different | ..... | 19 | disappoint | ..... |
| 5 | innocent | ..... | 20 | accept | ..... |
| 6 | exclude | ..... | 21 | anxious | ..... |
| 7 | succeed | ..... | 22 | devote | ..... |
| 8 | flatter | ..... | 23 | kind | ..... |
| 9 | forgive | ..... | 24 | promote | ..... |
| 10 | guide | ..... | 25 | discreet | ..... |
| 11 | happy | ..... | 26 | humiliate | ..... |
| 12 | angry | ..... | 27 | improve | ..... |
| 13 | stupid | ..... | 28 | generous | ..... |
| 14 | admire | ..... | 29 | determined | ..... |
| 15 | satisfy | ..... | 30 | encourage | ..... |

30 marks

The craft of writing

Personal recounts

Speaking or writing about events that happened in the past is called a recount. In a personal recount, the events are told in the first person from the point of view of the speaker or writer. The aim of the recount is to describe for the audience what happened, where it happened and who was involved. Examples of recounts are autobiographies, letters, diaries, speeches, eyewitness accounts and television interviews.

The following is a personal recount of an event that took place in the sub-Antarctic in 1916. This incident is recounted by Sir Ernest Shackleton who, with five companions in an open boat, was making an epic 1280-kilometre ocean crossing to the sub-Antarctic island of South Georgia.

Persuasion

6

Comprehension

In our daily lives we encounter many kinds of persuasive texts; for example, advertisements, posters, brochures, speeches, conversations, reviews, interviews, discussions and poems. These texts set out to convince us of something or implore us to take a certain course of action. They invite us to accept the point of view that is being presented.

Read the following texts and answer the questions that follow each one.

Advertisement



TARONGA TALES

Deep in the rainforest,
Asian Elephant numbers have
shrunk by 83%. At Taronga, our
story starts with a baby boom.

In the wild, Asian Elephants are under threat.
It's a story of ever-shrinking forests, poachers and conflict.
But with your help, we've given birth to 3 new
calves in 2 years at Taronga Zoo, almost doubling our
population. It's helping us support change for
elephants back in the wild, too. Join us this summer,
and see the real story of this magnificent species up close.

Save 20% when you buy
tickets online at taronga.org.au



Offer ends 31 January 2013. Tickets valid for 60 days from purchase. TARCON0039/20/R

Reading for understanding

1 What is the purpose of this advertisement?

.....

2 What first attracts the reader’s attention in this advertisement?

.....

.....

3 How is the reader positioned to view the elephants in the photo?

.....

.....

4 Who is the advertisement aimed at? Explain your response.

.....

.....

5 Where is the natural habitat of the Asian Elephants in the wild?

.....

6 Why does the advertisement include the statistic of ‘83%’ reduction in Asian Elephant numbers in the wild?

.....

.....

7 What are the greatest threats to the Asian Elephant in the wild?

.....

8 Why has the advertiser used the pronouns ‘our’, ‘we’ and ‘us’ throughout the advertisement?

.....

.....

9 What proof does the advertiser give for claiming a ‘baby boom’ at Taronga Zoo?

.....

.....

10 How does the advertisement suggest that visitors to Taronga Zoo will help the elephants in the wild?

.....

.....

11 What financial enticement does the advertiser give at the end of the advertisement to encourage the reader to visit Taronga Zoo?

.....

.....

Newspaper article

Saving the great white shark

The great white shark, with its 3000 teeth, is a formidable streamlined predator of the deep. However, because of the highly lucrative trade in great white products such as teeth, jaws and fins, this much-feared fish is in danger of extinction. Globally over the last 50 years there has been a reported decline of between 60% and 95% in great white shark numbers. In Australian waters, the main threat to its survival comes from commercial and recreational fisheries and shark control activities.

The average size of the great white is 4 to 5 metres. Its diet is usually fish, rays, other sharks, small whales and sea lions. Great whites are found near

the shore of temperate coastlines such as those of California, South America, South Africa, Hawaii and Australia. Therefore, humans who choose to swim along these shores enter the habitat of these creatures that have existed there for millions of years.

The very survival of the great white is at stake. The Australian government has already instigated a recovery plan. Peter Benchley, the famous author of *Jaws*, has made a plea for its protection. He warns: 'Around the world every year about a dozen people are killed by sharks, while 100 million sharks are killed by man. We are already perilously close to killing off the top of the oceanic



food chain—with catastrophic consequences that we can't begin to imagine.' Let us hope that his warning does not go unheeded.

Reading for understanding

- 1 What impression does the writer give of the great white shark in the first sentence?
.....
- 2 What has caused the great white to be in danger of extinction?
.....
- 3 Why does the writer give the statistics showing the decline of the great white?
.....
- 4 Why could it be dangerous to swim near the shore of temperate coastlines?
.....
- 5 'Around the world every year about a dozen people are killed by sharks ...' What is Benchley's reason for providing this statistic?
.....
.....
- 6 Why does Benchley refer to the great white as 'the top of the oceanic food chain'?
.....
.....
- 7 What is Benchley's attitude to sharks in general?
.....
- 8 What is the writer's purpose in this report?
.....

Spelling and vocabulary

Powers of persuasion

propaganda	emotion	appeal	media	publicity
promotion	reward	survey	remarkable	persuade
advertisement	bargain	celebrity	encourage	ultimate
experience	choice	benefit	profitable	consensus
catalogue	luxury	positive	crucial	consumer
special	pamphlet	discount	indulge	exaggerate



A word for a phrase

Use the clues and the word endings below to help you complete words from the spelling list.

- | | | | |
|----|--|-------|-------|
| 1 | absolutely certain | ..... | ive |
| 2 | of critical importance | ..... | ial |
| 3 | worthy of notice; exceptional | ..... | able |
| 4 | a feeling such as love, hate, etc. | ..... | ion |
| 5 | the raising to a higher position or rank | ..... | ion |
| 6 | resulting in a price higher than originally paid | ..... | able |
| 7 | something expensive and giving pleasure and comfort | ..... | ury |
| 8 | a single sheet of paper, usually containing advertisements | ..... | let |
| 9 | an ordered list of names, goods, etc. | ..... | logue |
| 10 | any advertisement that attracts public attention | ..... | ity |
| 11 | a famous or well-known person | ..... | ity |
| 12 | a notice to attract public attention | ..... | ment |
| 13 | to make something appear greater than it really is | ..... | ate |
| 14 | of a particular or distinct kind | ..... | ial |
| 15 | to give support, confidence or hope | ..... | age |
| 16 | someone who uses goods and services | ..... | er |
| 17 | a particular personal event | ..... | ence |
| 18 | an advantage | ..... | fit |
| 19 | general agreement | ..... | us |
| 20 | a reduction in price | ..... | count |

20 marks

Missing words

Insert the words in brackets in their correct places to complete each sentence.

- 1 The had received much in the (celebrity, media, publicity)
- 2 The appeared in the, promising buyers points. (reward, advertisement, catalogue)
- 3 When confidence is high, advertisers to the public's desire to buy goods. (luxury, consumer, appeal)
- 4 The showed that everyone loves a, and this can people to buy. (survey, bargain, persuade)
- 5 The offered a on overseas airfares to travellers to book early. (discount, pamphlet, encourage)

15 marks

A

B

C

Back-of-the-book dictionary

Both the words 'promotion' and 'emotion' are related to the Latin word *moveo/motus*, which means 'I move'. There are many words in the English language related to *moveo*. Use the back-of-the-book dictionary to write the meanings of the following words originating from *moveo/motus*.

commotion:

motivate:

motive:

demote:

locomotive:

5 marks

Language

Using bias

Writers and speakers frequently try to appeal to our emotions in order to achieve a desired response. To do this, they will often make use of emotive words—or bias—to influence our opinions and point of view. Words that show bias may have either favourable or unfavourable overtones. For example, the word 'hypochondriac' to describe a person who is often ill has a negative emotional tone and shows a bias of disapproval. Look at the following negative description of a meat pie. The bias words are in italics.

The meat pie is a few pieces of *dry, overcooked* meat and *blobs* of gravy, *entombed* in a *casket* of white flour and *grease*.

Introducing bias

Find the word in the 'Unfavourable' column that introduces a negative tone to the word in the 'Favourable' column. For example, the word 'fat' (unfavourable) would match with 'chubby' (favourable).

Favourable	Unfavourable
1 cottage	fanatical
2 expensive	skinny
3 determined	antisocial
4 slim	obstinate
5 old car	shack
6 aroma	overpriced
7 tipsy	unattractive
8 enthusiastic	drunk
9 daring	timid
10 plain	bomb
11 shy	stink
12 cautious	foolhardy

12 marks

Favourable and unfavourable bias

In the following sentences, the words without bias are shown in italics. Choose words from the list below that introduces an unfavourable bias.

fussy	gullible	interrogated	insensitive	emaciated
flabby	mongrel	burden	dump	notorious

- 1 My dog is a *pedigree*; yours is a
- 2 I *questioned* the employee; you her.
- 3 I am *responsible* for my family; you are a to yours.
- 4 I am *slender* in appearance; you are
- 5 I am *particular* about tidiness; you are
- 6 Our home is *unpretentious*; yours is a
- 7 I am *frank* with people; you are to them.
- 8 I am *famous*; you are
- 9 I have *reduced muscle-tone*; you are
- 10 I am a *trusting* person; you are

10 marks

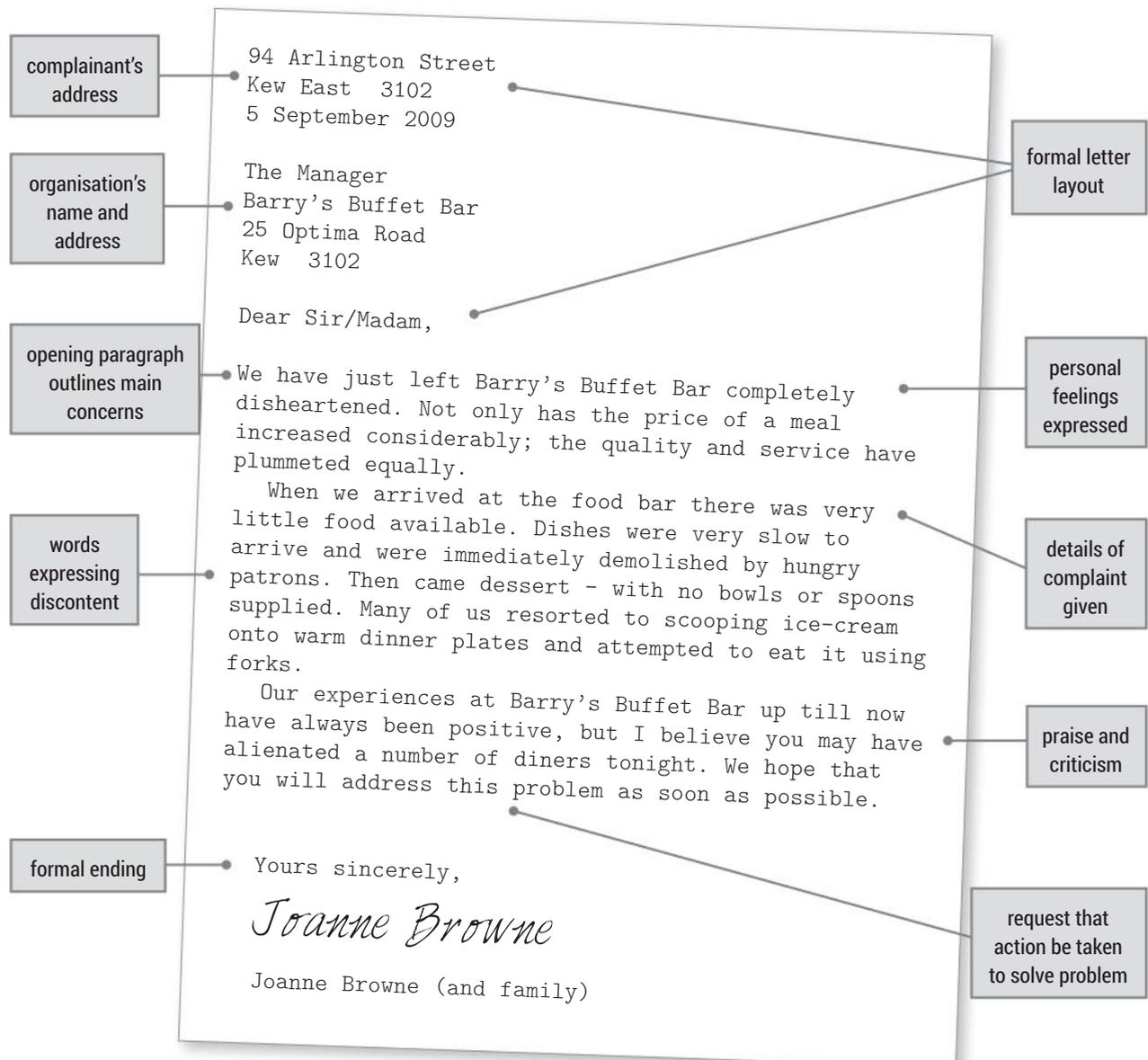
The craft of writing

A letter of complaint

If you have experienced something that has annoyed you, it is often possible to resolve the issue by writing a letter to air your annoyance. A letter of complaint that is polite and objective—rather than threatening and angry—is likely to be more persuasive. Here are some hints that may be helpful, followed by an example of a letter of complaint.



- Organise your thoughts before writing your letter.
Decide what you want to say and jot down your ideas in a logical sequence.
- Begin your letter with an outline of your complaint.
- Make sure statements and facts are accurate. If your complaint is about a service, give details about what happened as well as names, dates and other specific information.
- If your complaint is about a product, give the brand name, the make, the model, the serial number, the cost, date and place of purchase and details of the fault or failure.
- Close your letter on a positive note.



The poet's world

Comprehension

Read the following poems and answer the questions.

School social

Faces bud-enclosed by boredom through the term
(see them, row on row, only soft eyes
to herald the promised burgeoning) bloom now
after a half-day off for the hairdo, new
dress and anguished care for the final image.
Now legs become legs, and eyes take on
a pencilled emphasis, and girls will be
young ladies for the evening. Only
teachers still assume that frozen look,
donned before the steamed-up glass no doubt
every school morning saying 'I have
my duty to ...' Well, even that
can disappear this night with the beat
of drums and guitars and the pulse of the young,
shivering off dry leaves of education,
and opening faces to their special sun.

BA Breen



Reading for understanding

- 1 Why are the faces referred to as 'bud-enclosed'?
- 2 'Burgeoning' means 'blossoming'. How do the words 'promised burgeoning' continue the comparison being made at the beginning of the poem?
- 3 Explain the meaning of the words 'anguished care for the final image'.

4 Explain the meaning of 'Now legs become legs, and eyes take on a pencilled emphasis'.

.....

5 Before they arrive at the social, what attitude do the teachers have?

.....

6 What influences might bring about a change in the teachers as they involve themselves in the social?

.....

7 What do the words 'dry leaves of education' suggest about schoolwork?

.....

8 What do you think the poet means by 'their special sun'?

.....

9 What is the metaphor used throughout the poem and how does it link the poem's opening to the closing lines?

.....

.....

.....

10 What is the poet's purpose in 'School social'?

.....

.....

10 marks



The tourists

The sun sets like a glowing peach
 on the holiday beaches.
 All night the tourists have fun
 dancing under the bright disco lights,
 red, green, blue, glowing white, sparkling silver.
 They dance to the rhythms of today's top ten.

But just offshore, in the shallow bay,
 the giant loggerhead turtle swims unseen
 terrorised by this wild music,
 frightened by the flashing lights,
 too scared to wade ashore to lay her eggs.

For two nights she has tried
 to crawl from sea to sand to dig and egg-nest
 with her ungainly paddle paws.
 But the tourists and the teenagers
 light beach fires for their barbecues
 and their motorbikes scream with menacing voices.
 The turtle is frightened.

Her mate is dying: some nights ago
 he bravely came ashore but made the mistake
 of eating a discarded plastic bag
 not knowing it could damage an animal's stomach.
 Now he cannot feed and he is in constant pain.

Just under the surface of the blue bay
 the giant loggerhead turtles tread water.
 No more than a quarter of a mile away
 they remain unseen.
 Blind as rocks and deaf as sand the tourists
 continue with their cheap fun.
 On and on, into the night, into the morning,
 into the fate of the future.

John Rice

Reading for understanding

- 1 What is the setting of the poem?
 ..
 ..
- 2 What does the simile in the first stanza reveal about the sun?
 ..
 ..
- 3 What does the poet show about the behaviour of the tourists in the first stanza?
 ..
 ..
- 4 What change of mood occurs in the second stanza?
 ..
 ..
- 5 Why is the giant loggerhead turtle 'too scared to wade ashore to lay her eggs'?
 ..
 ..
- 6 'Her mate is dying'. What environmental problem has caused this?
 ..
 ..
- 7 'Blind as rocks and deaf as sand'. Why are the tourists described in this way?
 ..
 ..
- 8 Explain what the poet means by 'their cheap fun'.
 ..
 ..
 ..
- 9 '... into the fate of the future'. What warning is the poet presenting here?
 ..
 ..
 ..
- 10 What is the poet's purpose in writing this poem?
 ..
 ..
 ..

10 marks

Spelling and vocabulary

Appreciating poetry

insight	arouse	subject	powerful	meaning
language	beauty	emphasise	purpose	response
observe	poetic	familiar	exciting	rhyme
accurate	vision	analyse	sympathy	rhythm
imagination	expression	inspire	appreciate	imagery
description	lyrical	quality	passion	evoke



Using the clues

Use the clues and words from the spelling list to complete the **imagination** puzzle.

- | | | |
|----|-------------------|--|
| 1 | ___ _ _ i _ _ _ _ | having the form and musical quality of a song |
| 2 | ___ _ m _ _ _ _ _ | a feeling of pity for a person |
| 3 | ___ _ a _ _ _ _ _ | a feature or characteristic |
| 4 | ___ _ _ g _ _ _ _ | the arrangement of words used for speaking and writing |
| 5 | ___ _ _ i _ _ _ _ | well known |
| 6 | ___ _ n _ _ _ _ _ | to have an encouraging effect on |
| 7 | ___ _ _ a _ _ _ _ | to put stress or importance on |
| 8 | ___ _ _ t _ _ _ | possessing the qualities of poetry |
| 9 | ___ _ _ i _ _ _ _ | stirring, inspiring or exhilarating |
| 10 | ___ _ _ o _ _ _ | the reason something is done |
| 11 | ___ _ _ n _ _ _ _ | the sense in which a word, action, etc. is understood |

11 marks

Word skills

1 Form verbs from the following words.

- | | | | | | |
|---|----------|-------|---|-------------|-------|
| a | beauty | ..... | d | sympathy | ..... |
| b | response | ..... | e | imagination | ..... |
| c | familiar | ..... | f | description | ..... |

6 marks

2 Form nouns from the following words.

- | | | | | | |
|---|-----------|-------|---|------------|-------|
| a | observe | ..... | e | arouse | ..... |
| b | accurate | ..... | f | appreciate | ..... |
| c | emphasise | ..... | g | powerful | ..... |
| d | familiar | ..... | h | analyse | ..... |

8 marks

The poet's craft

Select suitable words from the spelling list to complete the following passage. The first letters are given to help you. Use each word once only.

Poets are *a* observers of the *b* or ugliness in the world around them. They often *a* our emotions and give us special *i* as they *e* our *r* to a *d* of a *f* scene or *s*
L is the *p* tool that enables them to communicate their *p* or *s* To achieve this, they use *i* and sometimes such *l* devices as *r* and rhythm.

The poet's *i* and *p* vision gives us a deeper *m* as they *i* us to *a* life in all its richness.

23 marks

A

B

C

Back-of-the-book dictionary

The word 'sympathy' is made up of the two Greek words *sym*, meaning 'together', and *pathos*, meaning 'feeling' or 'suffering'. There are many words in English that are derived from the Greek word *pathos*. Some are listed below. Use the back-of-the-book dictionary to write their meanings.

telepathy: ..
 ..
 empathise: ..
 antipathy: ..
 pathology: ..
 apathy: ..
 pathos: ..

6 marks

Language

Imagery

When poets set out to describe a scene, an object, a person or animal, they want us to be able to picture in our minds what they have seen. This is where the skill and artistry of poetry comes in. The poet must find words, make comparisons, create sounds and images, and stimulate our imagination so that we can 'see' what he or she has seen or experienced. To achieve their purpose, poets often use tools such as simile, metaphor, hyperbole, personification, onomatopoeia, alliteration, assonance, rhyme and rhythm.

Identifying poetic techniques

In each of the following poems or verses, identify the listed poetic techniques.

Note: When identifying alliteration and assonance, write down the lines containing these poetic devices and then underline the consonants (for alliteration) and vowels (for assonance) that are being repeated.

Kate

Kate, like the hazel twig,
Is straight and slender; and as brown in hue
As hazel-nuts, and sweeter than the kernels.

from *The Taming of the Shrew* by William Shakespeare

- Simile 1:
- Simile 2:
- Simile 3:

3 marks



Old Man Platypus

Far from the trouble and toil of town,
Where the reed beds sweep and shiver,
Look at a fragment of velvet brown—
Old Man Platypus drifting down,
Drifting along the river.

Banjo Paterson

- Personification:
- Alliteration 1:
- Alliteration 2:
- Rhyming words:
- Repetition:

5 marks

The moon

The moon was but a chin of gold
A night or two ago,
And now she turns her perfect face
Upon the world below.

Emily Dickinson

- Personification 1:
- Personification 2:

2 marks

The bells

Oh, the bells, bells, bells!
 What a tale their terror tells
 Of despair!
 How they clang and clash and roar!

from 'The bells' by Edgar Allan Poe

- Onomatopoeia:
- Repetition:
- Rhyming words:
- Alliteration 1:
- Alliteration 2:

5 marks

The lotus-eaters

Here are cool mosses deep,
 And through the moss the ivies creep,
 And in the stream the long-leaved flowers weep,
 And from the craggy ledge the poppy hangs in sleep.

from 'The lotus-eaters' by Alfred, Lord Tennyson

- Assonance:
- Alliteration:
- Rhyming words:

4 marks

The craft of writing

Writing your own poems

You can have much enjoyment writing your own poems. One good way to get started is to follow some well-known patterns and models. Read the poem 'Summer is ...', taking note of the pattern it follows.

Summer is ...

the smell of grass clippings freshly mown
 the sound of children laughing
 the sight of a lone surfer at dawn
 the taste of ice-cream by the beach
 the feel of sand between my toes
 the smell of hot tar after steamy rains
 the sound of the last bell before the school holidays

by Allison Sadler



Using the poem 'Summer is ...' as a model, create your own poem in the spaces provided. You may like to use one of the following topics as your subject.

- Spring/Summer/Winter/Autumn
- School
- Summer/Winter holidays
- Sport
- Camping
- Surfing
- Morning
- Love

..... **is ...**

the sight of

the sound of

the smell of

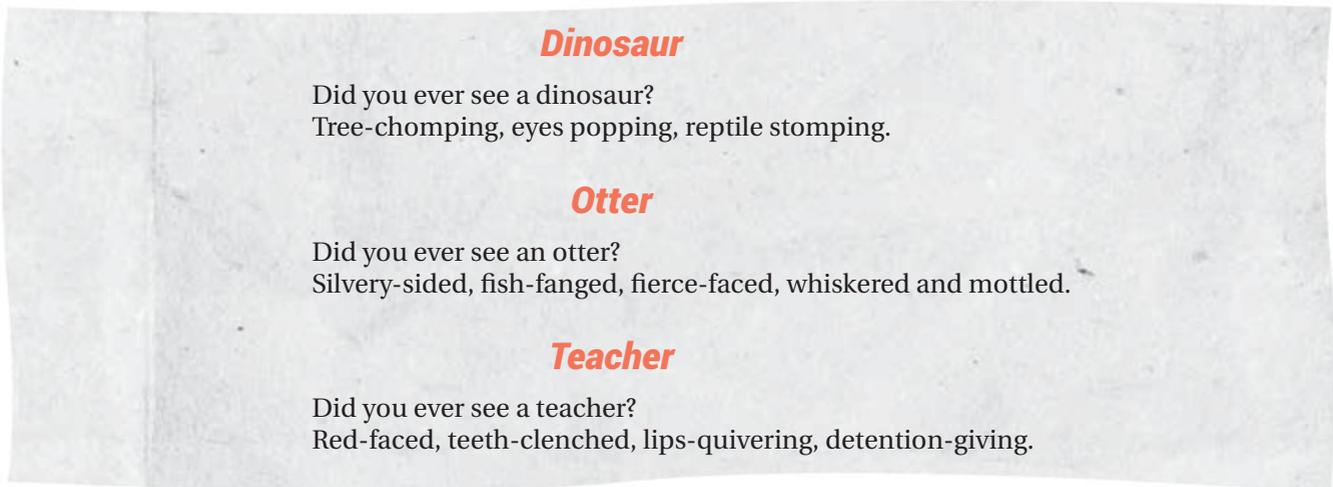
the taste of

the feel of

the sight of

the sound of

Now read the following 'Did you ever see ...?' poems. Then, using them as your model, think of animal or human subjects and write short poems of your own in the spaces provided. Try to use some of the poetic devices you came across in this unit. Share your poems with the class.



.....

Did you ever see a ?

.....

.....

Did you ever see a ?

.....

.....

Did you ever see a ?

.....

Comprehension

Read the following passage and complete the fact file that follows.

Survival in the jungle

CHRISTMAS EVE, 1971, saw the horrific crash of a Peruvian plane in which 91 people died and only one survived—a seventeen-year-old girl, Juliane Koepcke. Juliane had been studying in Peru and was travelling with her mother, Maria, a leading Peruvian ornithologist. They were on their way to spend Christmas with Juliane's father, a biologist who was working in Pucallpa.

The plane flew into a severe thunderstorm, but the pilot decided to continue the flight because of a heavy Christmas schedule. A bolt of lightning struck the right wing and ignited a fuel tank. All systems began to fail and the plane soon went into a dive. Juliane was thrown out of the disintegrating plane, still strapped into her seat. Her fall was broken by the dense trees in a rainforest.

'I was all alone, with only the croaking of frogs and the chirping of insects. I did not have the strength to get up and look around. So I remained lying under my seat all night, half asleep and dazed,' Juliane remembered. She must have been in shock because she felt no pain from a broken shoulderblade, a swollen eye and a wound on her foot. The following day, she found a small amount of food in the plane wreckage and set out to find help.

Luckily, Juliane had been taught jungle survival skills by her father. 'You never know if some day you may have to swim for your life in a river in the jungle. Heading downhill leads to water and water leads to civilisation,' he had told her. It was not long before she found a small stream. She followed the stream and eventually found a wide river with a strong current, which sometimes swept her off her feet.



Along the way she was constantly bitten by mosquitoes and horse-flies. Every sting of the flies meant that eggs were being laid under her skin. The wound on her foot was particularly vulnerable. 'I should have removed the flies' eggs from under my skin, but I had no tweezers, nothing with which to get them out. So I had to let those horrible larvae grow until they pushed their wobbly heads through the skin.' Her arm swelled as the larvae grew below the skin and caused such shocking pain that she believed the arm might have to be amputated. Fortunately, this turned out to not be necessary because of Juliane's decision to 'operate' on herself. She

snapped sharp pieces from a ring she was wearing and used the pieces to scratch out dozens of maggots, each at least a centimetre long.

After nine days, Juliane found a canoe and a hut in which she took shelter. Some hours later the three woodcutters who used the hut returned and found her. At the time she did not realise how fortunate she was. The woodcutters used their hut for only two or three days each month and were due to return to civilisation the

following day. After a seven-hour canoe ride to a lumber station, she was airlifted to a hospital and a reunion with her very relieved father.

When rescuers eventually reached the site of the plane crash, they found that fourteen other people had survived the crash and, unable to seek help, had subsequently died.

After Juliane's recovery, Peru awarded her 'The Cross of Courage', their highest civilian award for bravery.

Reading for understanding

Use the information in 'Survival in the jungle' to complete the fact file.

FACT FILE

Date of crash:

Juliane Koepcke's age:

Number of passengers who died:

Mother's occupation:

Father's occupation:

Reason for plane journey:

Weather problem during journey:

Reason for pilot continuing the flight:

Reason for crash:

Reason for Juliane surviving the fall from the plane:

Reason for not feeling pain from her injuries:

Reason for Juliane having survival skills:

Her problems with insects:

Reason for not removing flies' eggs:

Technique of 'operating' on herself:

First sign of civilisation:

Occupation of rescuers:

Award for bravery:

Spelling and vocabulary

Triumph over adversity

disastrous	occur	emergency	achieve	turmoil
relief	skilful	diligence	conspicuous	annihilate
interference	incredible	urgency	paralysis	escape
maintenance	agility	hysterical	hurriedly	seize
impulsive	exhausted	confusion	difficulty	panic
dependable	noisily	retrieve	miracle	vulnerable



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|--|----------------|
| 1 extremely and wildly emotional | <i>h</i> |
| 2 in a very rushed fashion | <i>h</i> |
| 3 to destroy completely | <i>a</i> |
| 4 likely to act suddenly without careful thought | <i>i</i> |
| 5 the act of meddling in someone else's affairs | <i>i</i> |
| 6 a marvel that is unable to be explained | <i>m</i> |
| 7 standing out very clearly | <i>c</i> |
| 8 a state of disorder | <i>c</i> |
| 9 to get away; to gain freedom | <i>e</i> |
| 10 able or liable to be hurt | <i>v</i> |
| 11 the ability to move quickly and easily | <i>a</i> |

11 marks

Word forms

Fill the gaps by adding the correct form of the words in brackets.

- | | | | | |
|------------------|--------------|-------------|---------|--------------|
| 1 a sudden | (impulsive) | 8 a | task | (difficulty) |
| 2 heart | (seize) | 9 | legs | (paralysis) |
| 3 mass | (hysterical) | 10 a | worker | (diligence) |
| 4 a big | (disastrous) | 11 an | message | (urgency) |
| 5 sporting | (skilful) | 12 | cicadas | (noisily) |
| 6 total | (annihilate) | 13 an | search | (exhausted) |
| 7 a happy | (occur) | 14 a | result | (miracle) |

14 marks

A B C *Back-of-the-book dictionary*

The word 'confusion' is derived from the two Latin words *con*, meaning 'together', and *fundol/fusus*, meaning 'to pour'. Combined, it becomes 'a pouring together', meaning 'a lack of order' or 'confusion'. Below are some more English words that are derived from *fundol/fusus*. Use the back-of-the-book dictionary to find their meanings.

- infusion:
- transfusion:
-
- defuse:
- fusion:
- suffuse:

5 marks

Language

Singular and plural nouns

A noun is **singular** when it names *one* person, animal, place, thing or quality. It is **plural** when it names *more than one*. Most nouns form the plural simply by adding 's' to the singular form. However, as the following examples show, this is not always so.

- mother—mothers eagle—eagles glass—glasses brush—brushes box—boxes*
city—cities donkey—donkeys leaf—leaves calf—calves cliff—cliffs
potato—potatoes cargo—cargoes piano—pianos studio—studios memory—memories

Forming plurals

Write the plurals of the following nouns.

- | | |
|------------------|---------------------|
| 1 bicycle | 12 atlas |
| 2 kangaroo | 13 mystery |
| 3 spoonful | 14 dictionary |
| 4 watch | 15 alley |
| 5 ratio | 16 elf |
| 6 thief | 17 jockey |
| 7 knife | 18 quantity |
| 8 staff | 19 photo |
| 9 half | 20 wolf |
| 10 tomato | 21 bus |
| 11 volcano | 22 quiz |

22 marks

Irregular plurals

There are many irregular plurals in the English language. Here is a sample of some that are used often.

mouse—mice tooth—teeth woman—women child—children
axis—axes oasis—oases sheep—sheep fish—fish
datum—data larva—larvae scissors—scissors son-in-law—sons-in-law
medium—media phenomenon—phenomena appendix—appendices

Forming singulars

Write the singular form for each of the following.

- | | | | |
|------------------|-------|--------------|-------|
| 1 fathers-in-law | ..... | 11 larvae | ..... |
| 2 radii | ..... | 12 syllabi | ..... |
| 3 bacteria | ..... | 13 cacti | ..... |
| 4 oxen | ..... | 14 criteria | ..... |
| 5 fungi | ..... | 15 salmon | ..... |
| 6 sisters-in-law | ..... | 16 geese | ..... |
| 7 lice | ..... | 17 curricula | ..... |
| 8 teeth | ..... | 18 deer | ..... |
| 9 analyses | ..... | 19 indices | ..... |
| 10 strata | ..... | 20 feet | ..... |

20 marks

The craft of writing

Famous lives

A biography is the story or recount of a person's life, written by another person. It can be the story of an ordinary or a famous person. The biographer always tries to make sure the information in the biography is accurate. A biography is written in the third person and the events are usually presented in chronological order.

Biographies are very popular. We all enjoy reading or viewing stories about the lives of people who, in difficult circumstances, have been able to overcome self-doubt or physical disability and then triumphed over adversity. Biographies can be voluminous, full-length stories or brief overviews.

A biography usually contains the following information:

- date and place of birth
- childhood experiences
- schooldays
- early adulthood
- career, important events, incidents
- achievements.

The following is a short biography of Tim Winton, who has won fame as a writer of both adult and teen fiction.

Comprehension

Read the following texts and answer the questions.

Horror

The mummy's curse

IT WAS a lonely and little-frequented road which led to his friend's house. Early as it was, Smith did not meet a single soul upon his way. He walked briskly along until he came to the avenue gate, which opened into the long gravel drive leading up to Farlingford. In front of him he could see the cosy red light of the windows glimmering through the foliage. He stood with his hand on the iron latch of the swinging gate, and he glanced back at the road along which he had come. Something was coming swiftly down it.

It moved in the shadow of the hedge, silently and furtively, a dark, crouching figure, dimly visible against the black background. Even as he gazed back at it, it had lessened its distance by twenty paces, and was fast closing upon him. Out of the darkness he had a glimpse of a scraggy neck, and of two eyes that will ever haunt him in his dreams. He turned, and with a cry of terror he ran for his life up the avenue. There were the red lights, the signals of safety, almost within a stone's throw of him. He was a famous runner, but never had he run as he ran that night.

The heavy gate had swung into place behind him, but he heard it dash open again before his pursuer. As he rushed madly and wildly through the night, he could hear a swift, dry patter behind him, and could see, as he threw back a glance, that this horror was bounding like a tiger at his heels, with blazing eyes and one stringy arm outthrown. Thank God, the door was ajar. He could see the thin bar of light which shot from the lamp in the hall. Nearer yet sounded the clatter from behind. He heard a hoarse gurgling at his very shoulder. With a shriek he flung himself against the door, slammed and



bolted it behind him, and sank half-fainting onto the hall chair.

from *Lot No. 249* by Sir Arthur Conan Doyle

Reading for understanding

- 1 What evidence does the writer provide to show that the road was ‘little frequented’?
 ..
 ..
- 2 Why was the figure only ‘dimly visible’?
 ..
 ..
- 3 What statistical evidence is there to show that the mummy was quickly gaining on Smith?
 ..
 ..
- 4 In paragraph 2, what was horrifying about the physical appearance of the mummy?
 ..
 ..
- 5 Write the sentence that shows Smith was greatly afraid of the mummy.
 ..
 ..
- 6 The red lights were ‘signals of safety’. Why?
 ..
 ..
- 7 What comment does the narrator make about Smith’s ability as a runner?
 ..
 ..
- 8 ‘... he could hear a swift, dry patter behind him’. Why would the mummy be likely to have a ‘dry patter’?
 ..
 ..
- 9 ‘... this horror was bounding like a tiger at his heels’. What does the simile ‘like a tiger at his heels’ reveal about the mummy?
 ..
 ..
- 10 ‘Thank God, the door was ajar.’ How did Smith know the door was ajar? Why was this fact important for his survival?
 ..
 ..
- 11 In the final three sentences, sound words help to increase the realism of the chase. Write four of these onomatopoeic words used by the writer.
 ..
 ..
- 12 Use the back-of-the-book dictionary to find the meanings of these words:
 a furtively: ..
 b scraggy: ..
 c patter: ..

Fantasy

Eragon, Roran and Saphira

ACROSS his back, Eragon slung the quiver given to him by Queen Islanzadi. In addition to twenty heavy oak arrows fletched with gray goose feathers, the quiver contained the bow with silver fittings that the queen had sung out of a yew tree for him. The bow was already strung and ready for use.

Saphira kneaded the soil beneath her feet. *Let us be off!*

Leaving their bags and supplies hanging from the branch of a juniper tree, Eragon and Roran clambered onto Saphira's back. They wasted no time saddling her; she had worn her tack through the night. The molded leather was warm, almost hot, underneath Eragon. He clutched the neck spike in front of him—to steady himself during sudden changes in direction—while Roran hooked one thick arm around Eragon's waist and brandished his hammer with the other.

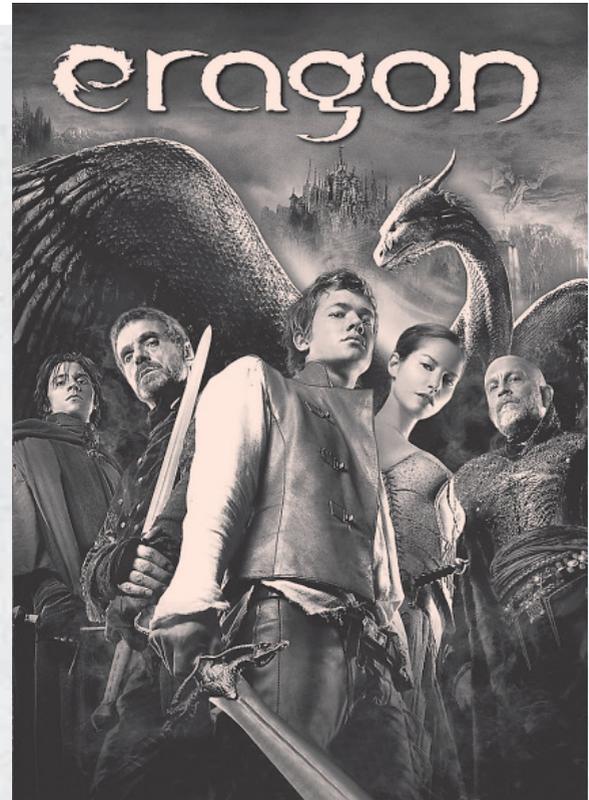
A piece of shale cracked under Saphira's weight as she settled into a low crouch and, in a single giddy bound, leaped up to the rim of the gulch, where she balanced for a moment before unfolding her massive wings. The thin membranes thrummed as Saphira raised them towards the sky. Vertical, they looked like two translucent blue sails.

'Not so tight,' grunted Eragon.

'Sorry,' said Roran. He loosened his embrace.

Further speech became impossible as Saphira jumped again. When she reached the pinnacle, she brought her wings down with a mighty *whoosh*, driving the three of them even higher. With each subsequent flap, they climbed closer to the flat, narrow clouds.

As Saphira angled toward Helgrind, Eragon glanced to his left and discovered that he could see a broad swath of Leona Lake some miles distant. A thick layer of mist, gray and ghostly in



the predawn glow, emanated from the water, as if witchfire burned upon the surface of the liquid. Eragon tried, but even with his hawklike vision, he could not make out the far shore, nor the southern reaches of the Spine beyond, which he regretted. It had been too long since he had laid eyes upon the mountain range of his childhood.

To the north stood Dras-Leona, a huge, rambling mass that appeared as a blocky silhouette against the wall of mist that edged its western flank. The one building Eragon could identify was the cathedral where the Ra'zac had attacked him; its flanged spire loomed above the rest of the city, like a barbed spearhead.

from *Brisingsr* by Christopher Paolini

Reading for understanding

- 1 In the first four paragraphs, what information reveals that the story is a fantasy?

.....

.....

.....

- 2 What evidence is there in the first paragraph that shows Eragon was preparing for a fight?

.....

3 Why did Eragon clutch the neck spike?

.....

4 What evidence is there to show that Roran was armed for battle?

.....

5 What are Saphira's wings compared to?

.....

6 What did Saphira achieve by flapping her wings?

.....

7 Why was Eragon able to identify the cathedral where Ra'zac had attacked him?

.....

8 Use the back-of-the-book dictionary to find the meanings of these words:

a brandish:

b translucent:

c emanate:

10 marks

Spelling and vocabulary

Genres in action

Fantasy

labyrinth
magician
ogre
disappear
mysterious
enchanted
sorcerer

Crime

detective
accomplice
investigator
alibi
custody
gaol
prosecutor

Romance

captivating
infatuated
quarrel
attractive
embrace
mutual
affection

Horror

malevolent
vampire
ominous
corpse
cemetery
dungeon
tomb

Sci-Fi

satellite
astronaut
interplanetary
mission
meteorite
asteroid
orbit



Who am I?

Use words from the spelling list to match the clues.

1 I travel into space.

a

2 I am a dead body.

c

3 I bring legal action against people.

p

4 I am similar to a magician but use evil spirits.

s

5 I share in a crime.

a

6 I suck the blood of living people.

v

6 marks

What am I?

Use words from the spelling list to match the clues.

- | | | | |
|---|--|----------|-------|
| 1 | I am a place where prisoners are kept. | <i>g</i> | ..... |
| 2 | I am a place where the dead are buried. | <i>c</i> | ..... |
| 3 | You would have trouble finding your way out of me. | <i>l</i> | ..... |
| 4 | I am an underground prison. | <i>d</i> | ..... |
| 5 | I am sometimes called a falling star or a shooting star. | <i>m</i> | ..... |
| 6 | I am an angry argument. | <i>q</i> | ..... |

6 marks

Find the genre words

Complete the **interplanetary** puzzle by finding words in the spelling list that match the clues below. The genre from which each word is taken appears in brackets.

- | | | |
|-----------|----------|--|
| ___ _ _ _ | i | evidence for having been elsewhere (Crime) |
| ___ _ _ _ | n | a duty or task someone is sent to perform (Sci-Fi) |
| ___ _ _ _ | t | a curved path around a planet (Sci-Fi) |
| ___ _ _ _ | e | difficult to understand or explain (Fantasy) |
| ___ _ _ _ | r | a star-like body or tiny planet (Sci-Fi) |
| ___ _ _ _ | p | to vanish (Fantasy) |
| ___ _ _ _ | l | wicked (Horror) |
| ___ _ _ _ | a | shared by two or more people (Romance) |
| ___ _ _ _ | n | threatening (Horror) |
| ___ _ _ _ | e | a type of small planet (Sci-Fi) |
| ___ _ _ _ | t | warm feelings of love (Romance) |
| ___ _ _ _ | a | under a magic spell (Fantasy) |
| ___ _ _ _ | r | to hug (Romance) |
| ___ _ _ _ | y | imprisonment (Crime) |

14 marks

A

B

C

Back-of-the-book dictionary

The word 'corpse' is derived from the Latin word *corpus*, meaning 'a body'. Below are some interesting words derived from *corpus*. Use the back-of-the-book dictionary to write their meanings.

- incorporate:
- corpuscule:
- corporation:
- corpulent:

4 marks

Language

Adjectives

An adjective adds colour, shape, size, strength, feeling or some other quality to a noun. Good writers use adjectives to make their subjects more interesting to the reader. Look at how Sir Arthur Conan Doyle has used adjectives to create a sense of horror in his description of the mummy. (The adjectives are in bold letters.)

*a **dark, crouching** figure a **scraggy** neck a **swift, dry** patter a **hoarse** gurgling*

Using adjectives to create a memorable character

Here are two brief descriptions of characters from famous novels. Both writers use adjectives to bring the characters to life. Read the descriptions and write down all the adjectives.

Julia

SHE was a bold-looking girl with thick, dark hair, a freckled face, and swift athletic movements.

A narrow scarlet sash was wound several times around her waist.

from *Nineteen Eighty-Four* by George Orwell

..

.....

..

.....

9 marks

Huck's father

HIS hair was long and tangled and greasy, and hung down, and you could see his eyes shining

through like he was behind vines. It was all black, no grey; so was his long, mixed-up whiskers.

from *The Adventures of Huckleberry Finn* by Mark Twain

..

.....

7 marks

Forming adjectives

Complete each phrase by changing the words in brackets into adjectives. The first one is done to help you.

- | | | | |
|---|--------------------------------------|----|-----------------------------|
| 1 | an <u>energetic</u> athlete (energy) | 8 | a decision (favour) |
| 2 | a influence (benefit) | 9 | a cave (gloom) |
| 3 | a journey (hazard) | 10 | a state (democracy) |
| 4 | a reception (tumult) | 11 | a comedy (farce) |
| 5 | a model (glamour) | 12 | a plan (caution) |
| 6 | an illness (imagine) | 13 | an winner (arrogance) |
| 7 | a answer (theory) | 14 | a parent (pride) |

13 marks

Using expressive adjectives

Replace each adjectival phrase below with a strong adjective from the list. The first one is done to help you.

destitute	anxious	hideous	furious	gaunt	villainous
spotless	precious	colossal	jubilant	feeble	delicious
spacious	idiotic	perilous	solemn	minuscule	parched
ravenous	insolent	ferocious	vivacious		

- | | | | | |
|----|-------------|------------------|----|---------------|
| 1 | very poor | <i>destitute</i> | 12 | very weak |
| 2 | very angry | ..... | 13 | very stupid |
| 3 | very tasty | ..... | 14 | very valuable |
| 4 | very ugly | ..... | 15 | very serious |
| 5 | very roomy | ..... | 16 | very small |
| 6 | very fierce | ..... | 17 | very lively |
| 7 | very hungry | ..... | 18 | very risky |
| 8 | very large | ..... | 19 | very happy |
| 9 | very wicked | ..... | 20 | very thin |
| 10 | very rude | ..... | 21 | very worried |
| 11 | very dry | ..... | 22 | very clean |

21 marks

The craft of writing

Genres—creatures and characters

'Genre' is a French word, meaning 'kind' or 'type'. Any group of writing that clearly shows common characteristics forms a genre. Every genre has its own special characters and features. Fantasy is a world of dragons, ogres, giants, heroes, heroines, witches, wizards and goblins. The genre of crime has super sleuths, corpses, murder weapons, clues, alibis and mystery.

As you read through the following descriptions, you will notice how both writers provide detail upon detail to create interesting and unusual characters. The character of Jabba the Hutt is from the genre of science fiction, while the character of Dracula is from the horror genre.

Jabba the Hutt

HIS HEAD was three times human size, perhaps four. His eyes were yellow, reptilian—his skin was like a snake's, as well, except covered with a fine layer of grease. He had no neck, but only a series of chins that expanded finally into a great bloated body, engorged to bursting with stolen morsels. Stunted, almost useless arms sprouted from his upper torso, the sticky fingers of his left hand languidly wrapped around the smoking-end of his water-pipe. He had no hair.

from *Return of the Jedi* by James Kahn



Comprehension

Read the following passage and answer the questions.

The pep talk

TIME for the pep talk.

We all squeezed along the bench, thigh against thigh. Arks stood in front of us. He bent over slightly from the waist so that his eyes were on the same level as ours. His slicked hair glistened under the lights. He was holding a footy in one hand.

‘Youse lads,’ he began. ‘This is it.’

Thwack! He slammed the footy into his other hand.

‘This is what we’ve been playing for all year.’

Thwack!

‘The whole of the Port is here to watch youse today.’

Except my old man, I thought.

‘And they ain’t going home disappointed.’

What did I tell you—football breeds optimism.

Thwack!

‘This ain’t just a game of footy,’ he said.

Yes it is, I thought, looking down at my boots.

That’s exactly what it is—just a game of footy.

Just a stupid game of footy. Who cares if we win? Does it really matter? What does it prove? The Port will still be a dump. Arks’s Pollywaffles will still be stale. The old man will still think I’m a gutless wonder. I looked up. It was quiet, absolutely quiet. Arks was looking right at me, his black eyes boring into mine.

‘This ain’t just a game of footy,’ he repeated.

Arks was right—for him it wasn’t just a game of footy. What he said was the truth, his truth anyway, even if it wasn’t quite mine.

‘Remember who you’re playing for.’

He walked slowly along the line of players, still bent over.

‘Your team.’

Thwack!



‘Your town.’

Thwack!

‘And the glory.’

Double thwack!

‘The glory, lads. The glory of a premiership. Think of it, lads. The glory. No matter what ya do, for the rest of your life, they can never take it away from you.’

His voice was getting louder now, his face getting redder.

‘So get out there and get that glory.’

Thwack!

We were all standing up now, pressing together, urging each other on.

‘Come on, Deano!’

‘You can do it, Dumby!’

‘It’s your day, Pickles!’

It’s your day, Pickles?

Arks’s pep talk was ridiculous, but it was impossible not to be affected by it. My heart was thumping in my chest. I was pumped up, charged with energy. We all were. I was ready to

bound out onto the oval, grab the ball, stream down the field brushing off tackles like they were bushflies and drill the first goal of the game.

‘One last thing,’ said Arks as we were about to run out, ‘and I’ve arksed youse this a million times. No buggerising around on them flanks. Up the guts every time you get that ball.’

We ran onto the field, except I can’t actually remember running. It was like I was being swept along, carried along by something bigger and stronger than I was.

Something awesome.

from *Deadly, Unna?* by Phillip Gwynne

Reading for understanding

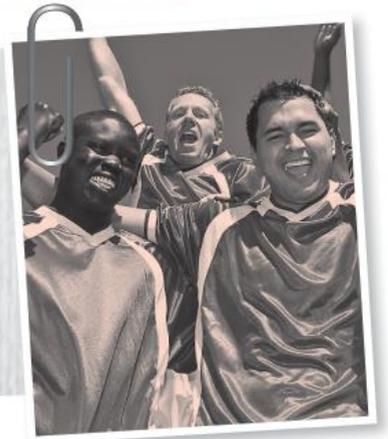
- 1 What is the setting for this scene?
.....
- 2 What was the purpose of Arks’s speech?
.....
- 3 Arks used the words ‘youse’, ‘ya’ and ‘ain’t’ during his speech. What does this suggest about his background?
.....
- 4 Why did Arks keep repeating the word ‘glory’?
.....
- 5 What did the narrator reveal about his father’s attitude towards him? Give an example from the text.
.....
.....
- 6 ‘His voice was getting louder now, his face getting redder.’ What does this reveal about Arks?
.....
- 7 What evidence can you find to show that the team was motivated by Arks’s pep talk?
.....
- 8 The narrator was physically affected by Arks’s pep talk. What indicates this?
.....
- 9 ‘... brushing off tackles *like they were bushflies*’. What does this simile reveal about the narrator’s mental attitude to the game?
.....
- 10 At the end of his speech, what did Arks emphasise about the game plan?
.....

10 marks

Spelling and vocabulary

Winners and losers

victory	confrontation	motivation	persistent	psychology
recovery	technique	prestige	tournament	frustration
impressive	animosity	campaign	substitute	behaviour
commitment	retribution	hostility	obstacle	apparent
emphatic	allegiance	conference	concentrate	complacent
champion	accusation	athlete	flexible	appearance



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | | | |
|----|---|---|-------|
| 1 | loyalty or faithfulness | a | ..... |
| 2 | able to be seen or understood | a | ..... |
| 3 | the study of the mind | p | ..... |
| 4 | easily bent or stretched | f | ..... |
| 5 | the way of doing or performing | t | ..... |
| 6 | unfriendly or threatening behaviour | h | ..... |
| 7 | someone who trains in a sport such as running | a | ..... |
| 8 | pleased or satisfied with yourself | c | ..... |
| 9 | an obligation or promise | c | ..... |
| 10 | retaliation for a wrongdoing | r | ..... |

10 marks

Word forms

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

- The (victory) team was (accusation) of cheating after they (substitute) a professional player.
- The athlete (recovery) quickly after her surgery and went on to win the (champion).
- The (frustration) player (appearance) to lose (concentrate).
- The coach (motivation) the team by (emphatic) that the players needed to (impressive) the selectors.

11 marks

Match the words

Choose a word from the right-hand column that has a similar meaning to a word in the left-hand column.

1	champion	.....	contest
2	behaviour	.....	importance
3	obstacle	.....	style
4	prestige	.....	winner
5	hostility	.....	antagonism
6	technique	.....	recuperation
7	recovery	.....	persevering
8	emphatic	.....	hindrance
9	tournament	.....	conduct
10	persistent	.....	expressive

10 marks

A

B

C

Back-of-the-book dictionary

The word 'flexible' is derived from *flexus*, the past participle of the Latin word *flectere* ('to bend'). The words below also take their origin from *flexus*. Use the back-of-the-book dictionary to write their meanings.

inflexible:	.....
reflex:	.....
genuflexion:	.....
deflect:	.....
reflect:	.....

5 marks

Language

Formal language

Formal language is serious in purpose. It is thoughtful and has a dignity that separates it from other levels of usage. It tends to make use of correct linguistic constructions and polished turns of phrase. It is used in business letters, essays, job interviews, court cases and other situations of a serious nature.

The following example is an extract from a moving eulogy delivered by Paul Keating, the then Prime Minister of Australia, on Remembrance Day in 1993. This formal tribute honours the great sacrifices of many Australians who served in the armed forces.

To the unknown Australian soldier

WE DO not know this Australian's name and we never will. We do not know his rank or his battalion. We do not know where he was born, or precisely how and when he died. We do not know where in Australia he had made his home or

when he left it for the battlefields of Europe. We do not know his age or his circumstances ... We will never know who this Australian was.

from *Eulogy to the Unknown Australian Soldier*
by Paul Keating PM, 11 November 1993

Responding to a formal speech

1 What was the formal occasion for this speech?

..

2 What is the serious purpose of this speech?

..

3 What important point is the speaker making in the first sentence?

..

..

4 What impact would the repetition of the words 'We do not know ...' have on the audience?

..

5 Why do you think Paul Keating mentions the battlefields of Europe?

..

6 Why do you think the speaker used the pronoun 'we' rather than 'I' in his speech?

..

6 marks

Colloquial language

Colloquial language is familiar, informal language—the language of relaxed, friendly speech and writing. Friends use colloquial language when they meet and exchange greetings.

'How're you doing, Pete?'

'Not bad, mate. How's yourself?'

'Good, real good. What've you been up to?'

Colloquial language is frequently characterised by:

- well-accepted expressions of everyday language such as idioms and clichés
- contractions such as 'can't', 'won't', 'I'm', 'wouldn't'
- short, abbreviated sentences that omit words
- occasional slang terms.

As you read through the following passage from *Puberty Blues*, a novel describing the problems of teenagers growing up, you will find a number of examples of colloquial language. Here the use of colloquial language helps to create the impression that the speaker is a real-life teenager.

Getting into the Greenhills gang

IF you wanted to get into the gang, you had to crawl after and suck up to all the gang girls. ‘Sure! I can lend ya ten cents. Here yar. Have me lunch. Dead-set, I’m not hungry, I just had a curried chip in Home Science ... Geez, you looked priddy on Fridee night at the dance, Kim. Yeah, all the guys were stoked. Should’ve seen Darren Peters lookin’ at ya! ... Yeah, reckon, Kerrie’s a

two-faced bitch. I hate her too.’ We lent them our bus fares and walked home, told them how good they looked, agreed with whatever they said and laughed at all their jokes. Nothing worked. We just couldn’t get into the Greenhills gang.

from *Puberty Blues* by Gabrielle Carey and Kathy Lette

Responding to colloquial language

1 Identify the speaker’s use of colloquial language in the first sentence.

.....

2 ‘I can lend ya ten cents. Here yar. Have me lunch.’ Explain why these sentences are examples of colloquial language.

.....

3 ‘Geez, you looked priddy on Fridee night at the dance, Kim.’ Why is the use of colloquial language appropriate here?

.....

4 ‘Yeah, all the guys were stoked.’ Write this sentence in standard English.

.....

5 ‘Should’ve seen Darren Peters lookin’ at ya!’ Identify three features of colloquial language used here.

.....

5 marks

Using formal words and phrases

The colloquial expressions in the sentences that follow are in italics. Rewrite the sentences, replacing each expression with a formal phrase or word from the list.

defeated	fail	very dull	mentally unstable	accept the punishment
intelligent	correct	deceive	manage financially	make a swift departure

1 The student was afraid she might *flunk* her exam.

.....

2 Many people thought the politician was *round the bend*.

.....

- 3 'Your answer is *spot on*,' exclaimed the quiz show host.
- 4 The visiting team was *wiped out* by the home side.
- 5 'Nobody here is going to *put one over on* me,' said the police officer.
- 6 They did not know how they were going to *make ends meet*.
- 7 The judge ordered the culprit to stand up and *face the music*.
- 8 Many of my friends thought the film was *a real drag*.
- 9 The student decided to *shoot through* before school finished.
- 10 'She came first in maths because she's *brainy*,' said her friend.

10 marks

The craft of writing

Winning speeches

In 'The pep talk' at the start of this unit, one cannot help but be impressed by the effect Arks's persuasive speech had on his players—they did go on to win the big game. Sports coaches, teachers, principals and leaders in all walks of life use persuasive speeches to encourage, inspire or convince others—to make them feel like winners. It has been suggested that Abraham Lincoln's inspiring speech delivered at Gettysburg in 1863 to honour the dead soldiers helped the northern states win the Civil War.

Abraham Lincoln's Gettysburg Address

FOUR-SCORE and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. ... It is rather for us

to be here dedicated to the great task remaining before us that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—That we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.

from Abraham Lincoln's Gettysburg Address

Visual texts

11

Comprehension

Closely examine the following visual texts and answer the questions that follow.

Film still



Reading for understanding

1 What does the costume of the central character reveal about the genre of the film?

.....

2 Why is the natural background setting important for the promotion of this film?

.....

.....

3 How does the photograph suggest that Captain Jack Sparrow could be ruthless?

.....

4 What do the rings on his fingers suggest about his character?

.....

5 What evidence can you find to suggest that the figure standing immediately behind Captain Jack Sparrow is a fighting man?

.....

.....

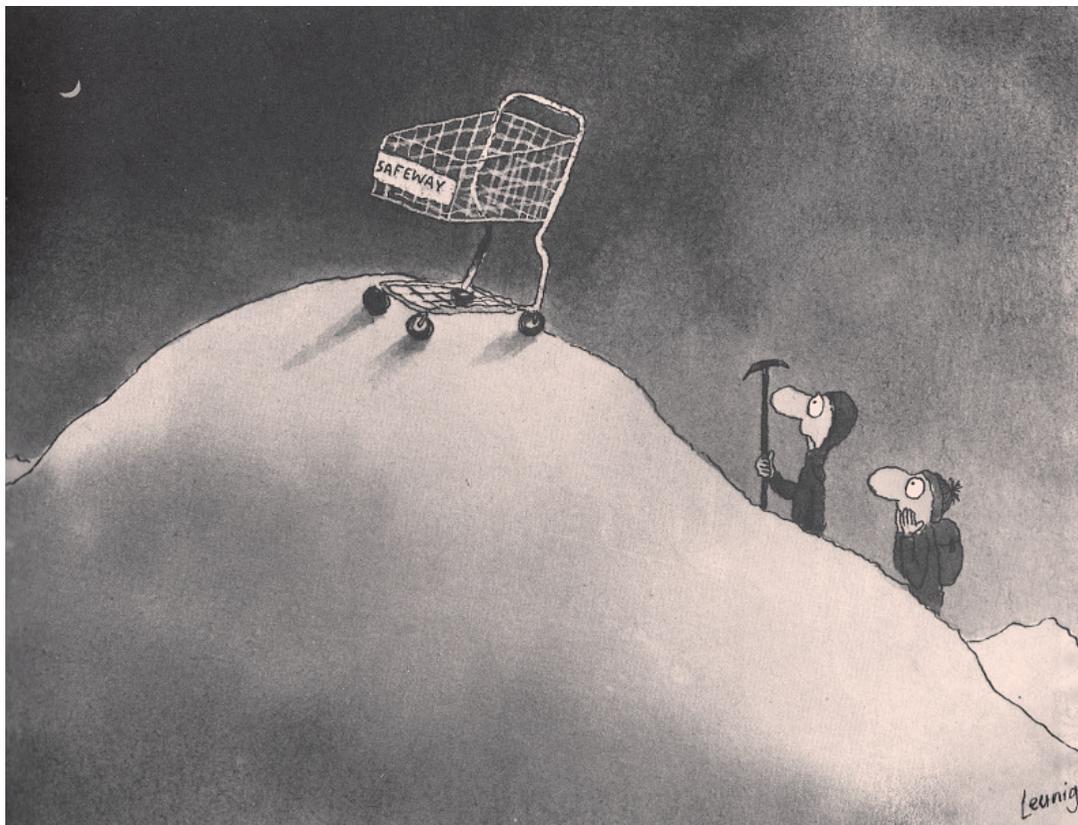
6 Why do you think this shot was chosen to promote the film, *Pirates of the Caribbean*?

.....

.....

6 marks

Cartoon

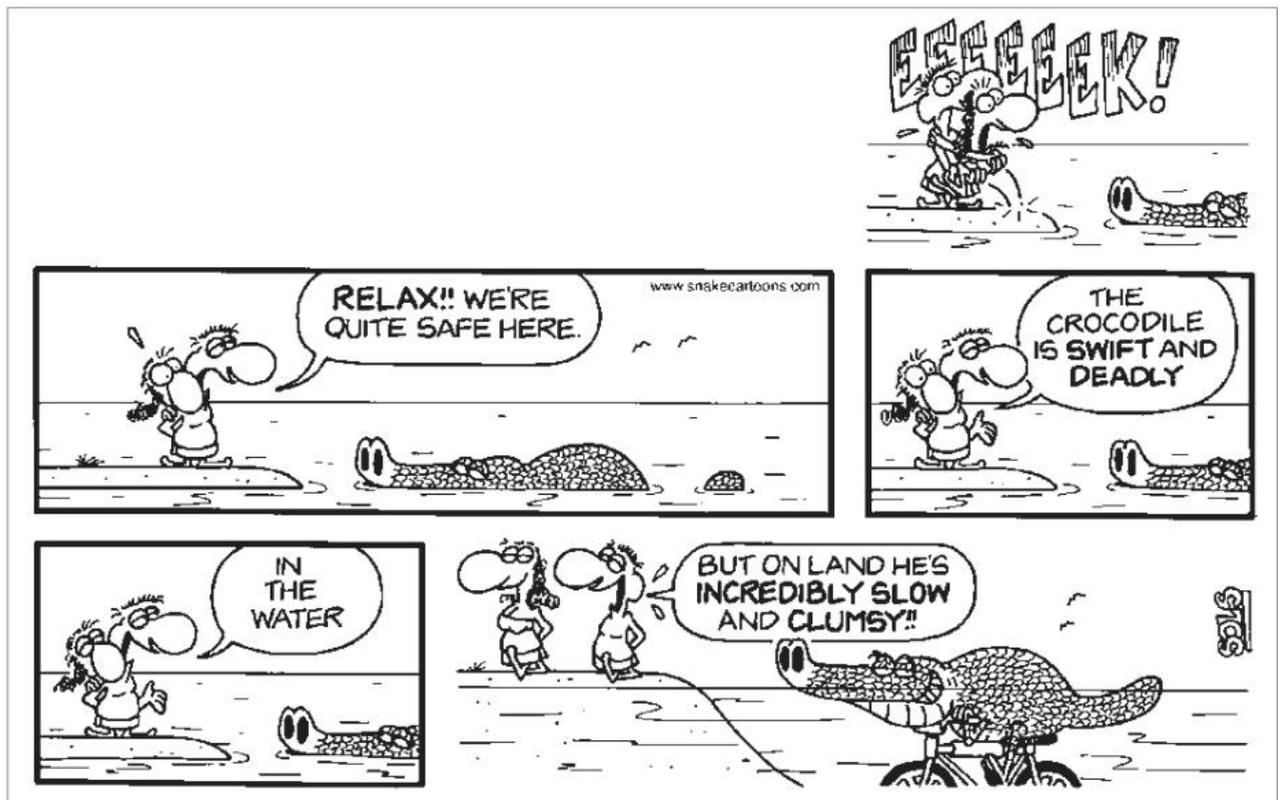


Reading for understanding

- 1 How does this cartoon attract the attention of the audience?
.....
.....
- 2 How does the cartoonist indicate that the two figures are mountain climbers?
.....
- 3 How does the cartoonist indicate that the second climber is shocked by the situation?
.....
- 4 What is the shopping trolley a symbol of?
.....
.....
- 5 What is the cartoonist's purpose in creating this cartoon?
.....
.....

5 marks

Comic strip



Reading for understanding

1 What is the cartoonist's purpose?

.....
.....

2 In the first frame, what techniques does the cartoonist use to show the characters' fear?

.....
.....

3 What human qualities are given to the crocodile?

.....
.....

4 What comments would you make about the personality of the character speaking?

.....

5 What error of judgement does this character make?

.....

6 The *Snake* comic strip is in the form of a narrative.

a Describe the orientation.

.....
.....

b Describe the complication.

.....
.....

c Describe the resolution.

.....
.....

7 How does the cartoonist use exaggeration in the final frame?

.....
.....

8 How does the cartoonist use images and words to create humour?

.....
.....
.....
.....
.....

10 marks

Spelling and vocabulary

All about visual texts

camera	photographer	perspective	panorama	illustrator
location	positioning	picturesque	viewer	designer
image	visualise	portrait	artist	horizontal
symbol	message	diminish	sequence	editing
technician	screen	authentic	continuity	graphics
dissolve	focus	diagram	vertical	juxtaposition



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|--|---|
| 1 to become smaller | d |
| 2 upright; at right angles to the Earth's surface | v |
| 3 a person who watches | v |
| 4 a series of events following one another | s |
| 5 to form a mental picture of something | v |
| 6 a person skilled in a technical area | t |
| 7 the act of placing side by side | j |
| 8 a view over a wide area | p |
| 9 the act of carrying on without stopping | c |
| 10 a drawing that shows how something is laid out | d |
| 11 something that stands for or represents another thing | s |
| 12 a large, flat surface on which movies are projected | s |
| 13 a person who paints pictures | a |
| 14 a person who prepares a plan of something before it is made | d |
| 15 reading and correcting mistakes | e |
| 16 real or genuine | a |
| 17 information sent from one person to another | m |
| 18 to adjust a lens so that an image is made clear | f |
| 19 a person who draws pictures for books | i |
| 20 a position or situation | l |

20 marks

Completing the phrases

Complete the phrases by adding words from the spelling list. The first letters are given. Use each word once only.

- | | |
|-------------------------------|-------------------------------------|
| 1 a digital <i>c</i> | 8 out of <i>f</i> |
| 2 the wildlife <i>p</i> | 9 a <i>h</i> layout |
| 3 the film's <i>l</i> | 10 an <i>a</i> storyline |
| 4 a realistic <i>i</i> | 11 an email <i>m</i> |
| 5 a lifelike <i>p</i> | 12 he is a landscape <i>a</i> |
| 6 the final <i>e</i> | 13 computer <i>g</i> |
| 7 our costume <i>d</i> | 14 a <i>p</i> scene |

14 marks

A B C

Back-of-the-book dictionary

The Greek word *phos/photos* means 'light'. Photography involves the use of light. There are many words in the English language that are derived from *phos/photos*. Use the back-of-the-book dictionary to find the meanings of these *phos/photos* words.

- photogenic:
- phosphorus:
-
- photokinesis:
- photosynthesis:
-

4 marks

Language

Confusing word pairs

Some pairs and groups of words in English are often confused and used incorrectly. As you get to recognise their spellings, understand their context and work with them in your writing, you will soon become confident in using the correct English terms.

Using correct English

Check the meanings of the following pairs of words, then complete the sentences.

stationary: not moving **stationery:** writing material

- The newsagent sells
- The Bush Fire Brigade truck was

proceed: to go forward, move along **precede:** to go before

- In the ceremony, the flower girls will the bride.
- The army was to to the front line.

marina: a harbour for mooring pleasure boats **mariner:** a sailor

5 The old gazed wistfully seawards.

6 The has a new wharf for large yachts.

imminent: impending, likely to happen **eminent:** high in rank or fame

7 A storm is

8 Churchill was an statesman.

eligible: suitable or worthy to be chosen **illegible:** not able to be read

9 Her writing was

10 She was for promotion.

disease: illness **decease:** death

11 Malaria is a spread by mosquitoes.

12 His was unexpected.

famous: renowned, celebrated **notorious:** well known for bad behaviour

13 Picasso was a artist.

14 Hitler was a German ruler.

14 marks

Choosing the correct words

Choose the correct words from the pairs in brackets.

1 The boxes of are in the back of the vehicle. (stationary, stationery)

2 The students are to to the new science block, where their parents will them into the lecture hall. (precede, proceed)

3 The moored his yacht at the new (marina, mariner)

4 Beethoven was a composer, but Nero was a Roman Emperor. (famous, notorious)

5 scientists have predicted that the world is in danger because of global warming. (imminent, eminent)

6 She was for the job even though her application was almost (illegible, eligible)

7 The poet's due to a serious was mourned by friends. (decease, disease)

8 The forecast for (eminent, imminent) storms was heeded by the experienced (marina, mariner)

9 She was pleased that she was for promotion. (illegible, eligible)

17 marks

The craft of writing

Storyboards

During the making of a film, many famous directors use storyboards of the different scenes to give them a clearer idea of each stage of the story they are developing, and the action and props that will be required once they start filming.



Creating a storyboard

Use the frames below to create your own storyboard of a scene from your class novel or play. As you complete your drawings of the action, you will need to add some words from the novel or play that will identify what is happening in each frame.

Storyboard for **(novel or play)**

1

.....
.....

2

.....
.....

3

.....
.....

4

.....
.....

5

.....
.....

6

.....
.....

Comprehension

Read the texts and answer the questions.

Caricature

The Sports Teacher—Athletico extremo

THE Sports Teacher is easily spotted. He rarely wears long pants. He wears short pants and has hairy legs. He believes that nobody is happy unless they are doing forward rolls, or jogging senselessly on the spot. He is capable of making extremely loud yelling noises, which have been known to travel from one school oval to another school oval two suburbs away. This human has a limited vocabulary. His most common words are: 'Hoiy!', 'Fasta!' or 'Pik those legs uuup!' When approaching a sports teacher always wear shorts and white running shoes.

Natural habitat

The oval.

Diet

Nuts and berries.

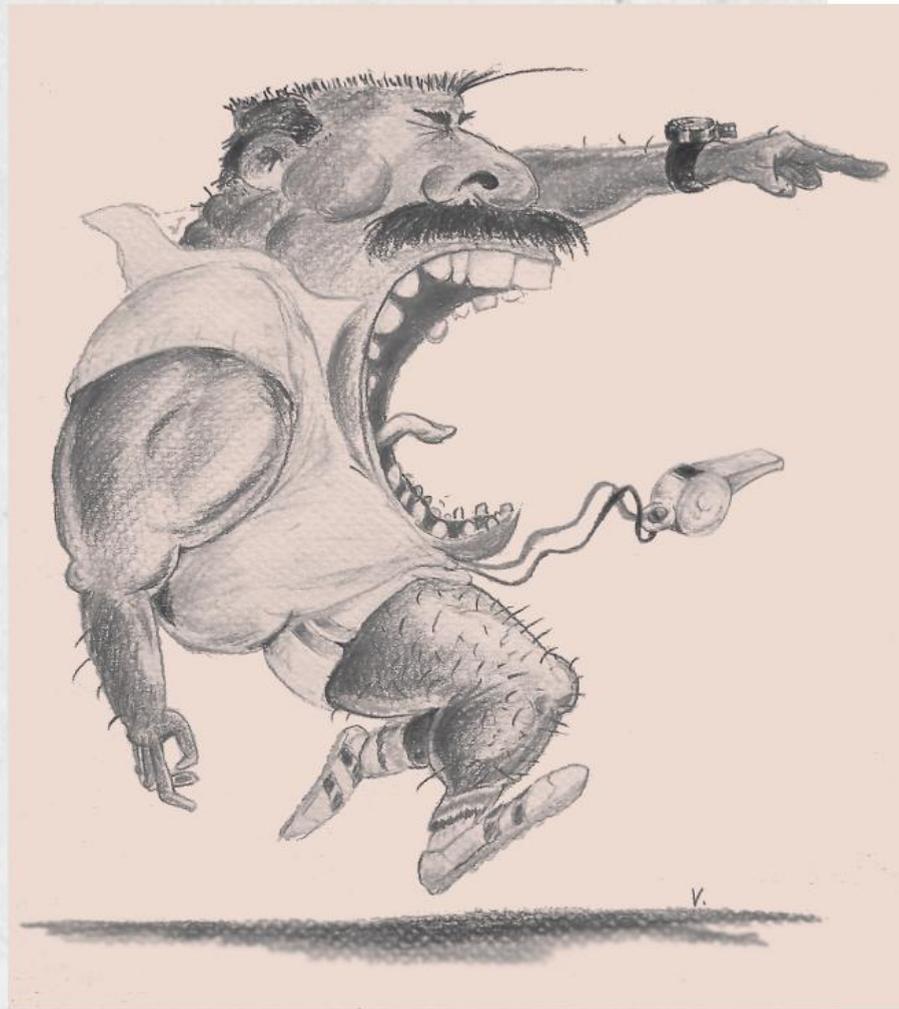
Favourite pastime

Making others suffer.

Dislikes

People in ordinary shoes. Children in general.

from *Horrible Humans: A Field Guide*
by Max Dunn and Peter Viska



Reading for understanding

A caricature in art or literature is an exaggerated representation of a character.

- 1 'He wears short pants and has hairy legs.' How does the caricaturist stress both these features in the illustration on the previous page?

.....

- 2 'He is capable of making extremely loud yelling noises'. How does the caricaturist exaggerate this quality of the sports teacher in the illustration?

.....

- 3 What does the extended arm and pointed finger show about the sports teacher?

.....

- 4 What does the drawing of the sports teacher's upper arm and shoulder reveal about him?

.....

- 5 How does the text give the impression that the sports teacher is a kind of creature that has been scientifically observed?

.....

- 6 The diet of the sports teacher is nuts and berries. What does this show about him?

.....

- 7 Which words in the text emphasise the loudness of the sports teacher's voice?

.....

- 8 What does the sports teacher's favourite pastime reveal about him?

.....

8 marks

Satire

Satire has been defined as a form of speech, writing or artwork that identifies an area of human foolishness or weakness and exposes it to ridicule. The satirist usually seeks to portray an aspect of life in a scornfully amused way. He or she will attempt to provoke the audience to see the situation with new eyes, to see the foolishness of it and, hopefully, to alter their attitudes to that which is satirised. The following passage satirises the game of golf.

Golf

GIDDAY. I'd like to have a few words with you about one of the most paradoxical leisure activities in the recorded annals. If it hadn't made the grade as a leisure activity it could easily have hit the headlines as a form of mentally debilitating torture. I refer of course to the royal and ancient business of golf and if you're not up to a full-frontal lobotomy, then a round or two of golf is probably just what you're after.

It's not a very complicated game and if you can count up to about two or three you should find you'll be looked upon as something of a colossus out there on the sward.

You'll need a pair of two-tone dancing pumps with spikes in the soles. The spikes are put there especially by the designer to help you tell your golf shoes from your other shoes. You'll need a club, which is a stick with a knob on one end of it, and you'll need balls. There are eighteen holes so of course you'll need at least eighteen balls, although for the inexperienced golfer a bag of about a thousand balls would appear to be the minimum requirement.

You step up to something called a tee, you place a ball on a little hatstand, and you give it a good lusty whack with your club. This should whip the little hatstand out from underneath and give you a good clear shot at the ball. You drive the ball as hard as you can down the fairway and you then follow it and hit it around in amongst the trees and across little ponds and through a lot of rather boring sandpits, until eventually of course you lose the ball altogether.

By now you should be anything up to about ten or fifteen yards away from the actual tee where you started, and it's time for phase two. You walk down the fairway towards the green. It's the walking you do in golf that makes it so good for you. As you wander along the fairway you'll hear someone shout 'fore'. This means you've got



a golf ball imbedded in the back of your skull. Keep moving now because if you stop you'll seize up altogether.

When you reach the green you take the flag out of the hole and say 'here's looking at you, blue eyes'. This is called a bogie and is considered pretty hot stuff by the bulk of the golfing fraternity. Then you proceed to the next tee and you whack another ball off down the fairway and the whole business is repeated. By the end of the round the eighteen golf balls lodged in the back of your brain should have anaesthetised you to the point where you are no longer bothered by the unbridled tedium of the activity, your head is now worth about \$45 on the open market, and it's time to go home.

If you like walking, a bit of physical exercise and the joy of competition I recommend you have a very serious look at stamp collecting.

from *A Dagg at My Table* by John Clarke

Reading for understanding

- 1 At the beginning of the passage, how does the satirist convey the impression that his discussion is going to be informal and relaxed?
.....
- 2 Write the phrase in the third sentence that is used to scathingly condemn the game of golf.
.....

3 In paragraph 3, how does the satirist ridicule golf shoes and so create humour?

.....

.....

4 In paragraph 3, how does the satirist use exaggeration in his reference to the inexperienced golfer?

.....

.....

5 What humorous phrase does the satirist use to describe the golf tee?

.....

6 In the final sentence of paragraph 4, how does the satirist try to show that golf is a game with little mental stimulation?

.....

.....

7 What is unexpected in the concluding sentence and what effect does it have?

.....

.....

8 What overall message about golf and golfers is being conveyed in this passage?

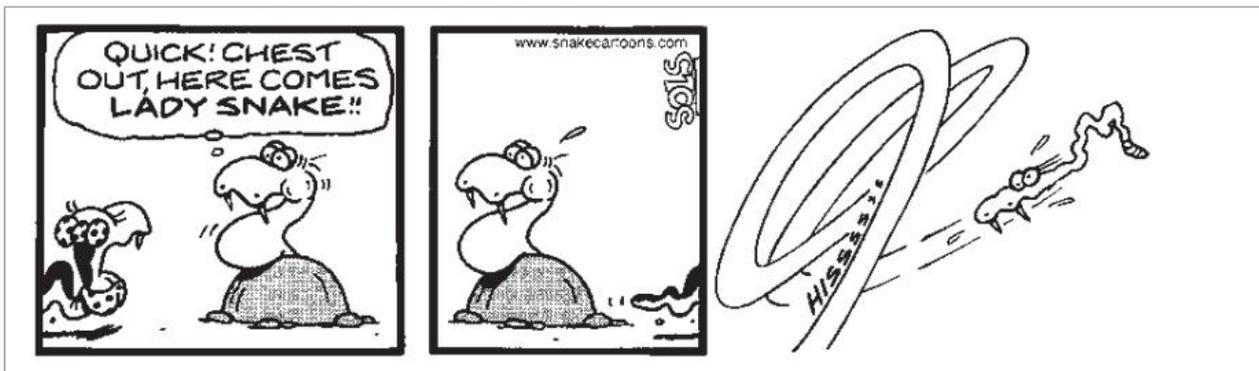
.....

9 Use the back-of-the-book dictionary to find the meanings of these words:

- a paradoxical:
- b debilitating:
- c lobotomy:
- d colossus:
- e sward:
- f fraternity:

14 marks

Comic strip



Reading for understanding

- 1 What human situation is the comic strip presenting?
.....
.....
- 2 What human characteristics does Snake display?
.....
.....
- 3 What human characteristics does Lady Snake display?
.....
.....
- 4 Why do you think the cartoonist omitted the frame around the final part of the strip?
.....
.....
- 5 Explain the humour of this comic strip.
.....
.....

5 marks

Spelling and vocabulary

Having a laugh

laughter	comedian	ludicrous	limerick	hilarious
jester	chuckle	caricature	amusement	merry
parody	witty	buffoon	jocular	facetious
cartoon	giggle	farce	ridicule	burlesque
cackle	snigger	satire	jovial	comical



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- 1 a person who acts the fool
- 2 a funny, rhyming poem of five lines
- 3 a sound that indicates amusement, happiness or scorn
- 4 a picture that makes fun of a person's unusual features
- 5 completely ridiculous
- 6 a comedy where the humour depends on a ridiculous situation

b

l

l

c

l

f

- | | | |
|----|--|---|
| 7 | to laugh quietly | c |
| 8 | extremely amusing | h |
| 9 | a humorous imitation of a serious piece of writing | p |
| 10 | clever and amusing | w |
| 11 | cheerful and friendly | i |
| 12 | to laugh in a nervous or silly way | g |
| 13 | a performer who tells jokes | c |
| 14 | to make fun of someone or something | r |
| 15 | a comic exaggeration imitating something; a parody | b |

15 marks

Word skills

1 Write in alphabetical order three people from the list who create humour.

- a
 b
 c

3 marks

2 Write in alphabetical order four verbs from the list that mean 'to laugh'.

- a
 b
 c
 d

4 marks

Missing words

Choose the correct words from the ones in brackets to complete each sentence.

- The audience began to when the presented the of the politician. (caricature, comedian, snigger)
- The provided great for the readers. (cartoon, ludicrous, amusement)
- The recited a, which caused his listeners to (buffoon, giggle, limerick)
- rippled through the court when the king's presented a of the life of the duke and duchess. (jester, farce, laughter)
- Robin Hood and his men at the actions of Friar Tuck. (comical, merry, chuckled)

15 marks

Word endings

Choose the correct endings from the list to complete the words. Rewrite the word in full.

-ian	-ure	-le	-er	-ment	-ious
-ick	-ous	-al	-y	-ial	-ody

- | | | |
|---------------|---------------|------------------|
| 1 limer | 5 jov | 9 cack |
| 2 amuse | 6 witt | 10 facet |
| 3 comed | 7 par | 11 ludicr |
| 4 snigg | 8 comic | 12 caricat |

12 marks

A

B

C

Back-of-the-book dictionary

Here are some more words that are associated with humour on stage and television. Use the back-of-the-book dictionary to write their meanings.

slapstick:

wisecrack:

banter:

absurdity:

pun:

5 marks

Language

Communication breakdown

A communication breakdown is sometimes the result of **ambiguity** or **circumlocution**.

Ambiguity

Whenever a word or sentence has more than one possible meaning, it is said to be ambiguous. Sometimes the cause of ambiguity is a misplaced phrase, incorrect punctuation or the use of a word that has more than one meaning. The result is a communication breakdown that often contains unintended humour. The following statement is an example of ambiguity.

The president and his wife left the reception accompanied by twenty mounted police in their limousine.

The phrase 'in their limousine' is misplaced and confuses the meaning of the sentence. It should be placed immediately after the word 'reception' and a comma should be added:

The president and his wife left the reception in their limousine, accompanied by twenty mounted police.

Rewriting sentences

Rearrange or rewrite the following sentences to improve punctuation and remove any ambiguity.

1 The umbrella was lost by the woman with silver ribs.

.. ..

2 Soaring above the waves, the surfer observed a seagull.

.. ..

3 After opening the window, the wasps flew into my room.

.. ..

4 The man carrying the baby who had a bushy beard asked for directions.

.. ..

5 Allison has now won the walking race four times running.

.. ..

6 Respectable lady seeks nice room where she can cook herself on an electric stove.

.. ..

7 The football fans were ordered off the plane after reports of hooliganism and drunkenness by the pilot.

.. ..

8 If the ointment doesn't help your ankle, bathe it in cold water.

.. ..

9 Add fruit to the jelly, then rest in refrigerator to cool off.

.. ..

10 The cat sleeps in the old car that often searches the rubbish tips for scraps of food.

.. ..

11 I watched the car enter the driveway through the window.

.. ..

12 Don't kill yourself with work. Let the computer do it.

..

..

12 marks

Circumlocution

Circumlocution means speaking or writing in a roundabout or long-winded way. For example:

The residence is located in an area of urban deprivation.

This sentence could be written simply and directly as:

The house is in a poor area of the city.

Avoiding circumlocution

Each of the following sentences contains examples of circumlocution. Try rewriting each sentence in simple, direct English. Start the sentence with the word that is supplied.

- 1 The absence of speech is required of everyone who finds it necessary to work in the library.
No
- 2 In the country of our birth the unemployment situation has suffered a deterioration.
In Australia,
- 3 We will supply a monetary settlement by mail if we decide to acquire the motor vehicle.
We'll send a
- 4 When we enquired about her exact location, we were told that she was at her rural dwelling.
When we asked where
- 5 The departure time of the plane will have to be delayed due to the sudden arrival of thunder, lightning, wind and rain.
The plane will
- 6 After a nocturnal rest, we enjoyed our morning repast.
After a night's sleep
- 7 The audience found themselves unable to believe their auditory faculties.
The audience couldn't
- 8 The boys adopted their greatest speed to ensure their survival when they set eyes upon the house said to be inhabited by ghosts.
The boys ran for their lives when

8 marks

Prejudice

13

Comprehension

Read the following passage and answer the questions.

Characters in conflict

CARLY is a part-time model. She was in *Hot Pants* once. We have a few models in the school. The others, though, are not vain, nor are they coy about it. To them it's a job. A better one than most of us have, but just a job that one never boasts about.

Except Carly.

Carly is the type of person who is constantly in the Sunday society pages of the paper. She's the one with her mouth open, always laughing in a fake way, surrounded by great-looking people who could have different colour hair, eyes and skin, but look exactly like her.

She sits in front of me in our home room as well as in English.

Only a few people can stand Carly and her group. They're the most pretentious try-hards in the world, but they seem to survive somehow. No matter how much we all say we detest them though, we kind of perk up a bit when they speak to us. If one of them tells you that your hair looks good, then you feel vain for the rest of the day. To us mortals who are dogs or brains they represent that limited part of society we will never be a part of.

Carly's already eighteen so she spends most of her evenings night-clubbing.

'The night-club was the pits,' I heard her say.

'How come?' Bettina Sanders asked.

'They were all wogs. They seem to be everywhere,' she snickered.

'I beg your pardon, Carly?' I asked, sick of her daily racist remarks.

She looked at me slightly embarrassed, scooping her fringe back between her fingers.

'Oh, not you, Josie. I didn't mean you. You're

not a wog.'

'Well, what did you mean?'

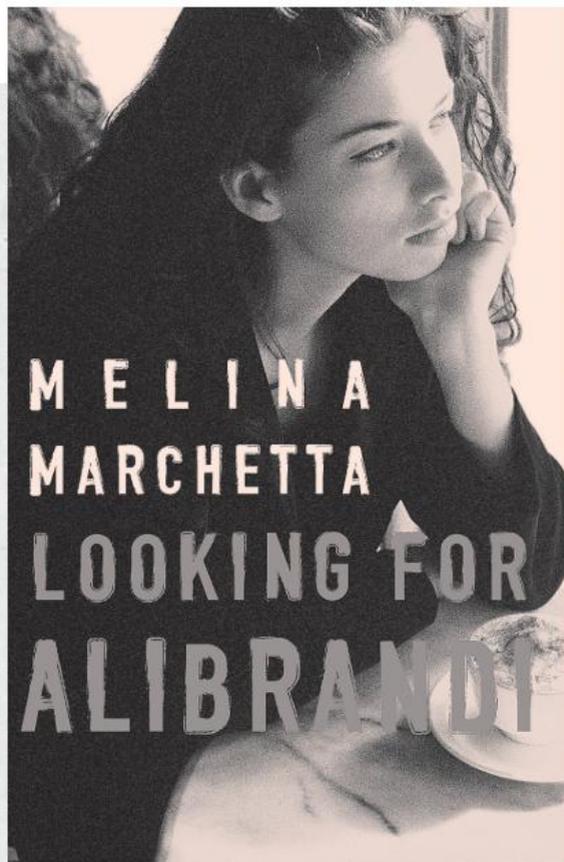
'I mean ... just those other people. But you're different.'

'No, I'm not. How am I different? Do I look different to them?'

'Well, no ... but I know you're different.'

Her friends began to look uncomfortable and resentful.

'I'm just the same as them and I'd appreciate you not going on about wogs every day. It offends me.'



‘Well, I’m sorry,’ she said, sounding anything but.

‘No, you’re not. You’re just sorry that I heard you and that you’re forced to say you’re sorry.’

‘Well, you shouldn’t be listening to my conversations anyway. This is a free country. I have the right to say whatever I want.’

‘And so do I, you racist pig.’

‘How dare you, you wog,’ she said standing up.

‘But I thought you said I wasn’t one.’

‘And you’re more than a wog, if you know what I mean.’

I had a very strong feeling that she meant my illegitimacy. God knows what possessed me, but having that science book in my hand propelled me to immediate action. So I hit her with it.

Next thing I knew I was in Sister Louise’s office with Carly’s father bellowing at me. Between his shouting, Carly’s snivelling and Sister Louise’s nervous reassurances, mostly to herself, that

everything was all right, I was becoming extremely tense. I wanted desperately to faint or something, just to get out of the hysterical environment in there. I focused my attention on the picture of St Martha on the wall.

‘Are you happy you broke my daughter’s nose?’ he bellowed.

Carly’s father is a morning-talk-show host. Carly never lets anyone forget that. But he looks different in real life. His skin is paler and blotchier. His eyes aren’t as warm and humorous as they seem on television and there hadn’t been a hairdresser that morning to hide his receding hair-line. Sister Louise continued to look pretty distressed and tried to calm him down, but he seemed to get more furious by the minute.

‘I advise you, young lady, to call your lawyer.’

from *Looking for Alibrandi*
by Melina Marchetta

Reading for understanding

- 1 In the opening description of Carly, what evidence is there to show that she is a publicity seeker?
.....
..
- 2 How does Carly spend her time most evenings?
.....
..
- 3 What initially caused the conflict between Carly and Josie?
.....
..
- 4 What justification does Carly give for being able to make her racist comments?
.....
..
- 5 ‘... I was becoming extremely tense.’ What technique did Josie use to overcome her stress in ‘the hysterical environment’?
.....
..
- 6 ‘Carly’s father is a morning-talk-show host.’ What is Carly’s attitude to this?
.....
..
- 7 In real life, how do Carly’s father’s skin and eyes seem to differ from when he is on television?
.....
..

8 How did Sister Louise react during the confrontation taking place in her office?

.....

.....

9 What evidence can you find to show that Carly's father is very aggressive?

.....

.....

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

a pretentious:

b snicker:

c snivelling:

12 marks

Spelling and vocabulary

Discrimination

discrimination	prejudice	alienation	intimidated	suffering
poverty	assistance	indigenous	oppose	racial
distress	issue	violence	encounter	attitude
tolerance	inferiority	retaliate	proposal	community
protective	failure	policy	demonstrate	decrease
disadvantage	reconcile	security	government	underprivileged



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|--|----------|
| 1 to lessen | <i>d</i> |
| 2 a suggestion | <i>p</i> |
| 3 to meet or be faced with | <i>e</i> |
| 4 a lack of success | <i>f</i> |
| 5 a subject for discussion or of concern | <i>i</i> |
| 6 lacking social, financial and educational advantages | <i>u</i> |
| 7 undergoing pain or misery | <i>s</i> |
| 8 absence or deprivation of advantage | <i>d</i> |
| 9 a way of thinking or behaving | <i>a</i> |
| 10 frightened or threatened | <i>i</i> |
| 11 to bring into agreement or harmony | <i>r</i> |

11 marks

Word forms

1 Change the following words to nouns.

- | | |
|---------------------|---------------------|
| a retaliate | d oppose |
| b intimidated | e demonstrate |
| c racial | f protective |

6 marks

2 Change the following words to adjectives.

- | | |
|---------------------|-------------------|
| a violence | d poverty |
| b inferiority | e tolerance |
| c security | f prejudice |

6 marks

3 Change the following words to verbs.

- | | |
|--------------------|--------------------|
| a tolerance | d protective |
| b government | e security |
| c proposal | f alienation |

6 marks

A

B

C

Back-of-the-book dictionary

The word 'decrease' is made up of the two Latin words *de-*, meaning 'down' or 'away', and *crescere*, meaning 'to grow'. 'Decrease' literally means 'to grow down'. Use the back-of-the-book dictionary to find the meanings of the following words relating to 'down' or 'away'.

- debunk:
- deride:
- delude:
- decadence:

4 marks

Language

Shades of meaning

There are many words in English that share similar meanings, and others whose meanings are confused by the user. A good writer or speaker will think carefully about their choice of words to get their intended meaning across to their audience.

Word groups

Complete the following groups of phrases by choosing the most suitable words from each list. Each word is to be used once only.

- 1 abdicate abandon desert
- a the soldier planned to
- b the king decided to
- c the crew had to ship
- 2 scabbard holster quiver
- a the sword in the
- b arrows in the
- c the revolver in the
- 3 astrologer hypnotist magician
- a the tricks of the
- b the predictions of the
- c the commands of the
- 4 dictionary atlas manual
- a an of the world
- b a repair
- c the meaning
- 5 review epitaph editorial
- a a film
- b a newspaper
- c the on the tomb
- 6 orator lecturer announcer
- a a radio
- b a Roman
- c a university
- 7 palace mansion hut
- a a peasant's
- b a king's
- c a millionaire's
- 8 gondola dinghy yacht
- a a two-masted
- b a Venetian
- c an aluminium
- 9 buffet picnic banquet
- a a medieval
- b a under the trees
- c a restaurant counter
- 10 rustling pattering creaking
- a the of a hinge
- b the of raindrops
- c the of leaves

30 marks

Using better adjectives

Use suitable adjectives from the list below to replace the words or phrases in brackets.

raucous	prolific	devious	plausible
despondent	malevolent	hostile	avid
squalid	apprehensive	sporadic	cursory
nonchalant	superficial	accurate	judicious

- 1 The villain's (*nasty*) behaviour caused an angry backlash.
- 2 The suspect's alibi was (*seemingly true*).
- 3 The opposing team became (*unfriendly*) when it lost the match.
- 4 The tennis champion was (*calmly unconcerned*) about her defeat.
- 5 The young child is an (*extremely eager*) reader.

A world in conflict

14

Comprehension

Read the following passages and answer the questions.

The fury of war

WE COME to the communication-trench and then to the open fields. The little wood reappears; we know every foot of ground here. There's the cemetery with the mounds and the black crosses.

That moment it breaks out behind us, swells, roars, and thunders. We duck down—a cloud of flame shoots up a hundred yards ahead of us.

The next minute under a second explosion part of the wood rises slowly in the air, three or four trees sail up and then crash to pieces. The shells begin to hiss like safety-valves—heavy fire—

'Take cover!' yells somebody—'Cover!'

The fields are flat, the wood is too distant and dangerous—the only cover is the graveyard and the mounds. We stumble across in the dark and as though he had been spat there every man lies glued behind a mound.

Not a moment too soon. The dark goes mad. It heaves and raves. Darkesses blacker than the night rush on us with giant strides, over us and away. The flames of the explosions light up the graveyard.

There is no escape anywhere. By the light of the shells I try to get a view of the fields. They are a surging sea, daggers of flame from the explosions leap up like fountains. It is impossible for anyone to break through it.

The wood vanishes, it is pounded, crushed, torn to pieces. We must stay here in the graveyard.

The earth bursts before us. It rains clods. I feel



a smack. My sleeve is torn away by a splinter. I shut my fist. No pain. Still that does not reassure me: wounds don't hurt till afterwards. I feel the arm all over. It is grazed but sound. Now a crack on the skull, I begin to lose consciousness. Like lightning the thought comes to me: Don't faint! I sink down in the black broth and immediately come up to the top again. A splinter slashes into my helmet, but has already travelled so far that it does not go through. I wipe the mud out of my eyes. A hole is torn up in front of me. Shells hardly ever land in the same hole

twice, I'll get into it. With one lunge, I shoot as flat as a fish over the ground; there it whistles again, quickly I crouch together, claw for cover, feel something on the left, shove in beside it, it gives way, I groan, the earth leaps, the blast thunders in my ears, I creep under the yielding thing, cover myself with it, draw it over me, it is wood, cloth, cover, cover, miserable cover against the whizzing splinters.

I open my eyes—my fingers grasp a sleeve, an arm. A wounded man? I yell to him—no

answer—a dead man. My hand gropes farther, splinters of wood—now I remember again that we are lying in the graveyard.

But the shelling is stronger than everything. It wipes out the sensibilities, I merely crawl still farther under the coffin, it shall protect me, though Death himself lies in it.

from *All Quiet On the Western Front*
by Erich Maria Remarque

Reading for understanding

- 1 What indications are there that the soldiers are in a cemetery?
 ..
- 2 What is the first warning the soldiers have of the enemy artillery behind them?
 ..
- 3 As they duck down, what happens ahead of them?
 ..
- 4 What happens to the wood under the second explosion?
 ..
 ..
- 5 'Take cover!' Why is the graveyard their only possible cover?
 ..
- 6 How do the fields appear to the narrator by the light of the shells?
 ..
- 7 'The wood vanishes ...' How does this happen?
 ..
- 8 Explain how the narrator is nearly killed a number of times.
 ..
 ..
 ..
- 9 Why does the narrator fling himself into the hole torn up in front of him?
 ..
 ..
- 10 What does the narrator use for cover?
 ..
- 11 How does this passage help to dispel the belief that war is noble and glorious?
 ..
 ..

Landmines

WHEN she woke, there was a new day. The pains came and went in waves. Again she felt with her hand beneath the sheet. The leg was gone. At her knee there was only a stump wrapped in bandage.

She was very tired. The pain throbbed. She was too tired to think about what had happened to her leg. It felt as if she'd been running a long way and needed to catch her breath. Maybe she'd run so fast that one of her legs got left behind? Maybe it would soon be back in place below the knee?

Dr Raul came into her room. She recognised him now, although she still didn't know his name. But he always sat by her bed so that his face was close to her own. He smiled. He looked tired. Wasn't there a bed where he could lie down and rest?

'How are you, Sofia?' he asked?

'Someone has taken one of my legs,' she answered.

She spoke so softly that he barely heard what she was saying. He leaned closer and asked her to repeat it.

'One of my legs is gone,' Sofia said.

He looked into her tired eyes. Her face was covered with cuts from the explosion. He felt the rage in his heart again. This is a child who has been deprived of the ability to run, he thought. An African girl who will never dance again.

He realised that she thought only one of her legs was gone.

She still hadn't realised that they had also removed the second one.

He knew he would have to tell her. That would be better than letting her find out for herself when she was alone.

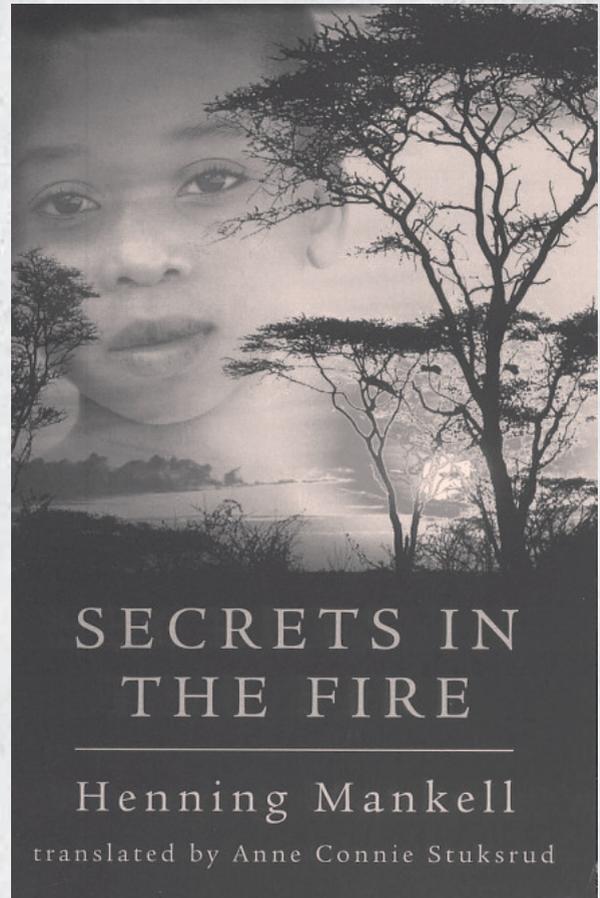
He wished he didn't have to. He wished he would never again have to see a girl like Sofia in a hospital bed, torn to pieces by a landmine.

Even so he dared to believe that this girl would survive. There was still a risk that she could get infections. But he thought she might make it. She had an unusual strength. Of course, he would never fully understand the torment she was enduring—but she was strong.

Strength had nothing to do with a man being able to lift a hundred kilos above his head.

Strength was a child who survived treading on a landmine.

He'd heard from the nurses that Sofia rarely cried. She suffered silently through all the pain.



SECRETS IN THE FIRE

Henning Mankell

translated by Anne Connie Stuksrud

Doctor Raul leaned close to her.

'It's not only one of your legs is gone,' he said. 'We had to remove the other one, too. If we hadn't, you would never have recovered. But I can promise that you'll get two fine artificial legs. And you'll be able to walk again, Sofia. I promise you that. You'll get two new legs. They'll be your best friends for the rest of your life.'

He looked at her face.

'Do you understand what I'm telling you?' he asked.

Sofia didn't take her eyes off him. She explored her body with her hand. The other leg was gone too. She looked at Doctor Raul.

'I want my legs back,' she said.

'You'll get new legs,' Doctor Raul answered.

'I don't want new ones,' she said. 'I want my old ones.'

She hadn't the energy to say anything else. The pain was too great. A nurse gave her something to drink. She was soon asleep.

from *Secrets in the Fire* by Henning Mankell

Reading for understanding

- 1 Where is this scene taking place?

- 2 When Sofia woke, what tragedy did she become aware of?

- 3 'He looked tired.' How do you know Sofia was concerned for Dr Raul?

- 4 How did Sofia's face reveal that she had been involved in an explosion?

- 5 'He felt the rage in his heart again.' Why was Dr Raul enraged?

- 6 Why did Dr Raul decide that he had to tell Sofia she had lost the other leg?

- 7 What was the risk that could prevent Sofia from recovering?

- 8 Why did Dr Raul think that Sofia would survive?

- 9 What evidence is there to show that Sofia has great inner strength?

- 10 'You'll get two fine artificial legs.' Why do you think Dr Raul tells Sofia this?

- 11 How is the suspense built up in this description?

- 12 What does this description reveal about the character of Dr Raul?

12 marks

Spelling and vocabulary

At war

surrender	withdrawal	sabotage	assassination	combat
massacre	ammunition	weapon	frontier	victorious
civilian	famine	warfare	reprimand	battalion
sergeant	colonel	infantry	deteriorate	discernible
disappoint	mutiny	barrage	mercenary	campaign
demotion	lieutenant	veteran	corporal	camouflage



Word skills

- 1 Use the spelling list to find the titles of four soldiers who serve in the army.

a c

b d

4 marks

- 2 Write the plural form of these words from the spelling list.

a civilian d mercenary

b mutiny e battalion

c campaign f massacre

6 marks

- 3 Find words in the spelling list that are opposite in meaning to the words below.

a promotion d advance

b improve e defeated

c novice f soldier

6 marks

A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|--|---------|
| 1 successful; winning | v |
| 2 an instrument used in fighting | w |
| 3 a disguise that makes a person, etc. difficult to detect | c |
| 4 a serious shortage of food | f |
| 5 bullets, etc. used in the firing of weapons | a |
| 6 the killing of a large number of people | m |

7	a soldier who is paid to work in a foreign army	m	.....
8	a very experienced soldier	v	.....
9	deliberate destruction of machinery, roads, etc.	s	.....
10	to give up or abandon	s	.....
11	a person who is not a member of the armed forces	c	.....
12	to weaken	d	.....
13	murder, especially for political reasons	a	.....
14	soldiers who fight on foot	i	.....
15	an overwhelming attack, especially of gunfire	b	.....
16	the refusal to obey one's superiors	m	.....
17	a lowering or reduction in rank	d	.....
18	the border of a country or state	f	.....
19	an army or navy officer, lower in rank than a captain	l	.....
20	a retreat	w	.....

20 marks

A **B** **C** *Back-of-the-book dictionary*

The word 'civilisation' is derived from the Latin word *civis*, meaning 'a citizen'. To be civilised in Roman times meant behaving like a Roman citizen. Use the back-of-the-book dictionary to write the meanings of the following words derived from *civis*.

- civilise:
- civility:
- civic:
- civilian:
- civics:

5 marks

Language

Verbs in action

Verbs express all kinds of action—they are 'doing', 'being' and 'having' words. A verb can be made up of just one word or a number of words. Look at how Erich Maria Remarque has used verbs to recreate the violence of war in his famous novel, *All Quiet On the Western Front*. The verbs are shown in bold type.

*I **groan**, the earth **leaps**, the blast **thunders** in my ears.*

*The shells **begin to hiss** like safety-valves.*

*... it **shall protect** me, though Death himself **lies** in it.*

Using expressive verbs

In the list below you will find expressive verbs that depict the act of laughing, crying, eating or drinking. Your task is to arrange the verbs in alphabetical order under the correct headings.

chuckle	whimper	swig	nibble
wail	sip	chortle	gnaw
guzzle	titter	chomp	weep
guffaw	quaff	devour	howl

Laugh

Cry

Eat

Drink

.....
.....
.....
.....

16 marks

Verbs and their meanings

Find suitable verbs in the list below to replace the words in brackets.

inundated	rescinded	expedite	procrastinate
abated	alleviate	restrain	condone
exacerbated	emulate	gesticulated	incarcerated
jeopardise	lamented	peruse	vacillated

- The government will need to (*speed up*) welfare payments.
- The judge decided that the offender should be (*put in jail*).
- The farm was (*flooded*) after the downpour.
- Young athletes try to (*copy*) the style of champion runners.
- The house was sold after the owner had (*wavered*) about its price.
- The new law was (*cancelled*) because of a public outcry.
- A heavy fall (*worsened*) a previous injury of the footballer's shoulder.
- Always (*read carefully*) any contract before signing it.
- All was quiet after the storm (*died down*).
- The young girl (*expressed grief for*) the death of her pet guinea pig.
- It is foolish to (*delay starting*) when an essay has to be written.
- Always being late may (*put in danger*) your chances of promotion.
- Many drugs have been developed to (*relieve*) pain.
- The speaker (*waved her arms*) wildly during her speech.
- The police tried to (*hold back*) the demonstrators during the riot.
- A teacher will not (*excuse*) poor behaviour in the classroom.

16 marks

Comprehension

Read the following passage and answer the questions.

Fighting the fire

ELLIE screams again and begins to cry. 'We're going to die,' she sobs.

I shake her hard. 'Ellie, snap out of it. You've got to help me. The fire. It's in the roof. Get some water. In a jug, bucket, anything.' I grab the ladder and climb up to the manhole. 'Pass some water, Ellie. Hurry, get the jugs, get the water.'

Ellie runs to the bath and fills two jugs but her hands are shaking so much most of it slops onto the carpet before she gets it to me.

The heat in the roof is intense and I can't see a thing. I wriggle across the floor towards the red glow. The smoke is dense. I cover my mouth and nose with a scarf, throw the water onto the fire, but it makes no difference. It flares up even more. I know it's useless trying to fight it like this. Maybe a hose from the outside. That, or we're done for.

'It's not working, we need to get the hose onto it.' I run outside into the smoke and turn on the hose. A trickle of water seeps out. The eaves are now smoking and black. The fire is beginning to take hold and the flames are working outwards. In desperation I scoop water from the pond and throw it blindly into the air.

Suddenly, like the cavalry in a western movie, a Bush Fire Brigade truck appears over the hill. I look at the crew. Their faces are blackened, tense, exhausted. They yell to each other, to me. It's hard to hear and comes in disjointed grabs. 'We don't know ... where it's gunna go ... what it's gunna do.' Pause to breathe. 'The truck's too small to fight this.' The driver sweeps an arm wildly around the street in general.

I run into the middle of the road and point at the house, yelling over the noise. But they can



see the problem, they don't have to hear me to know what's wrong.

'At least we can save this one!' the driver yells. He points at me. 'Get that car out of the drive. C'mon, move it. NOW.'

I wrench open the Falcon door and fling myself into the cabin, shove it into reverse as I turn on the ignition, then back that sucker out like I'm chasing the chequered flag. I wince as the wheels throw up and bounce over the curb, ending up in the island across the road. Sorry, old girl. No time to look now. I kick the door open and tear back to the house.

The fire-fighters already have two hoses trained onto the eaves, dousing down the roof

until steam begins to hiss from the black hole. It's over in minutes.

'Watch out for the red golf balls,' yells one man, pointing at the burning debris falling from the sky. 'Get out any spot fires as soon as they start, otherwise you'll be in trouble again.' They jump back onto the truck. 'Get the hose onto that house down here. Hurry!' And they're gone.

For the first time I look around. The street is in chaos. There are flashing lights, fire trucks, police and ambulances all over the place. Houses, garages, trees are burning. Electric wires are exploding down the street, showering sparks and live wires across the road.

Fire is devouring the Williams' house. Its interior glows orange as the flames grow and expand, finally bursting through the massive

glass windows, shooting fire and shards of glass for metres onto the street. Sirens wail close by and snatches of conversation carry faintly over the swirling smoke.

A naval helicopter labours through the smoke carrying a huge bucket of water. Battling the wind it lines itself up over the Kellys' house and releases its grip. Tonnes of water drop onto the burning house. The flames disappear, there are loud cracking noises and the house collapses in on itself in a steaming half-burnt heap.

Mr Brown's house is all but blackened rubble. The Walkom and Denis houses down the street are crumbling, dropping to their foundations as fire rips into the structures.

from *Red Golf Balls* by Laurine Croasdale

Reading for understanding

- 1 How does the writer immediately gain the readers' attention in the first paragraph?

.....

- 2 What problems does Jack, the narrator, encounter in the roof before he is able to throw the water onto the flames?

.....

- 3 How successful is Jack in putting out the fire in the roof?

.....

- 4 '... we need to get the hose onto it.' Why is this plan unsuccessful?

.....

- 5 Why is the Bush Fire Brigade described as like 'the cavalry in a western movie'?

.....

- 6 How does their appearance show that the Bush Fire Brigade crew had been hard-pressed fighting the fire before they arrived at Jack's house?

.....

- 7 What problems does the Bush Fire Brigade crew reveal when they arrive to fight the fire?

.....

- 8 '... like I'm chasing the chequered flag.' Why is this simile suitable here?

.....

- 9 What are 'the red golf balls'?
- 10 What happens when the electric wires explode?
- 11 'Tonnes of water drop onto the burning house.' What is the effect?
- 12 Use the back-of-the-book dictionary to find the meanings of these words:
- a eaves: _____
- b dousing: _____
- c shards: _____

14 marks

Spelling and vocabulary

Struggle for survival

ordeal	futile	visible	necessity	precaution
allowance	rescue	jeopardy	perilous	knowledgeable
spontaneous	anxiety	evacuate	desperately	manoeuvre
nuisance	endeavoured	opportunity	resistance	haste
equipment	harassed	acquire	intense	terrifying



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- 1 speed, hurry
- 2 the risk of loss, harm or death
- 3 exposed to imminent danger
- 4 able to be seen
- 5 a person or thing that is annoying
- 6 to save from danger
- 7 tried, attempted
- 8 happening naturally and unexpectedly
- 9 useless and ineffective
- 10 action taken in advance to prevent problems
- 11 very frightening

h _____

j _____

p _____

v _____

n _____

r _____

e _____

s _____

f _____

p _____

t _____

11 marks

Missing words

Choose the correct words from those in brackets to complete each sentence.

- 1 In their situation, Jack and Ellie's lives were in as they fought the bushfire. (desperately, jeopardy, perilous)
- 2 The Bush Fire Brigade crew were about the dangers and with their they to save Ellie and Jack's house. (equipment, knowledgeable, endeavoured)
- 3 to the fire proved and more burning houses were around the neighbourhood. (visible, resistance, futile)

9 marks

A

B

C

Back-of-the-book dictionary

The word 'visible' comes from the Latin word *video/visum*, meaning 'to see'. There are many words in the English language derived from *video*. Use the back-of-the-book dictionary to find the meanings of the following words derived from *video*.

vista: ..
 revise: ..
 visionary: ..
 provide: ..

4 marks

Language

Present participles

Present participles are valuable tools for a writer. They can invigorate action and bring to life a scene or character. Present participles always end in '-ing'. They are often used to form verbs.

*The fire is **beginning** to take hold and the flames are **working** outwards.*

Present participles are also used as adjectives.

***swirling** smoke the **burning** house loud **cracking** noises*

Inserting present participles

In each of the following sentences, choose the correct present participle from those in brackets. As you do so, you will recognise the important role of present participles in sentences. When you have finished, check your answers by referring to the extract from *Red Golf Balls*.

- 1 'Watch out for the red golf balls,' yells one man, at the debris from the sky. (falling, pointing, burning)
- 2 Tonnes of water drop onto the house. The flames disappear, there are loud noises and the house collapses in on itself. (cracking, burning)

5 marks

Present participles in everyday life

Select the most suitable present participles from the list to describe each of the nouns below. Each participle is to be used once only.

twinkling	erupting	babbling	splintering	sparkling
glaring	dripping	glowing	yapping	rustling
fizzing	shuffling	slamming	purring	cooing
tinkling	chomping	wailing	blaring	flapping

- | | | | | | |
|----|-------|-----------|----|-------|------------|
| 1 | | trumpets | 11 | | teeth |
| 2 | | pigeons | 12 | | feet |
| 3 | | stars | 13 | | sirens |
| 4 | | glass | 14 | | dogs |
| 5 | | wood | 15 | | headlights |
| 6 | | diamonds | 16 | | brooks |
| 7 | | cats | 17 | | sails |
| 8 | | champagne | 18 | | doors |
| 9 | | volcano | 19 | | taps |
| 10 | | embers | 20 | | silk |

20 marks

Varying sentences

One way of creating variety in sentences is to start with a present participle. For example:

I wrench open the Falcon door and fling myself into the cabin.

Wrenching open the Falcon door, I fling myself into the cabin.

Beginning sentences with present participles

Vary these sentences by beginning each one with the present participle in brackets.

- I run into the middle of the road and point at the house. (Running)
 ..
 ..
- As he climbs up to the manhole, Jack asks Ellie to get him jugs of water. (Climbing)
 ..
 ..
- Jack covers his mouth and nose with a scarf and throws water onto the fire. (Covering)
 ..
 ..

3 marks

Comprehension

Read the reviews and answer the questions.

Film reviews

A distant angle on small-town bitterness

To Kill a Mockingbird

8.30pm, ABC2

by Steve Creedy

MY FIRST brush with *To Kill a Mockingbird* was as a barefoot primary school student and even then it left an impression.

But it wasn't until I revisited the film in high school that I began to see how screenwriter Horton Foote had woven together the main elements of Harper Lee's prize-winning novel to illustrate the themes of prejudice and injustice. *To Kill a Mockingbird* is a film of its time in that it was made in 1962, as the push for civil rights in the US gathered momentum.

Almost half a century later, the way it conveys its underlying themes may appear muted and circumspect compared with the blunt, meat-cleaver message of many modern films. Yet in many ways it is just as relevant as it was then.

It tells the story of Atticus Finch, a small-town lawyer and widower in Depression-era Alabama who defends an



African-American client against accusations of rape. The story is related through the eyes of Atticus's six-year-old daughter Scout, with small-town values juxtaposed against the ugliness of southern racial prejudices. Atticus (Gregory Peck) is the good man determined not to let evil triumph. But his decision comes at a cost, as some in the town turn against him for defending a black man against a white accuser.

In classic courtroom scenes, Atticus presents an impassioned defence as he tries to convince an

all-white jury that the allegations against his client are untrue. This is despite the social pressure brought to bear in the community for him to dump the case.

There is a parallel subplot involving Scout, her brother Jem and friend Dill (supposedly based on Lee's neighbour Truman Capote) as they grapple with prejudice on another level and reconcile reality with small-town tattle that their reclusive neighbour Arthur 'Boo' Radley (Robert Duvall in his screen debut) is a vicious madman.

The children also feel the racist backlash as they are caught up in the tension between their father and the townspeople.

This rich and resonant story is aptly shot in black and white and accompanied by a haunting and evocative score from Elmer

Bernstein. Foote's screenplay justly won an Oscar, as did the art direction and Peck's memorable performance as Finch. The earnest and gentlemanly actor fitted the role perfectly and his performance produced one of the most popular and

respected screen heroes.

If you haven't seen this in a while, it's well worth watching again. If you haven't seen it at all, it's time to catch up on one of the classics.

from *The Australian*

Reading for understanding

- 1 Which phrase indicates that the reviewer was quite young when he first watched *To Kill a Mockingbird*?
.....
- 2 What are the two major themes of the film identified by the reviewer?
.....
- 3 Why is *To Kill a Mockingbird* regarded as 'a film of its time'?
.....
.....
- 4 The reviewer refers to the presentation of the themes as 'muted and circumspect'. What point is he making?
.....
- 5 Which words show that the reviewer is critical of the way the themes of some modern films are presented?
.....
- 6 What is the time and place of the action of the film?
.....
- 7 Why does Atticus's decision not to let evil triumph over goodness 'come at a cost'?
.....
.....
- 8 In what way is Harper Lee's character, Dill, autobiographical?
.....
- 9 How is Arthur 'Boo' Radley viewed by some of the townspeople?
.....
- 10 How do we know that the reviewer approves of the musical score?
.....
- 11 Why does the reviewer feel that Gregory Peck fits the role of Atticus perfectly?
.....
- 12 What is the reviewer's final message to the reader?
.....

Romeo + Juliet

Showtime greets (Pay TV), 2.15pm

by John Spence

OF ALL the attempts to film Shakespeare in a contemporary setting, Baz Luhrmann's *Romeo + Juliet* succeeds where most failed. The secret seems to lie in a script where the dialogue equates more comfortably with modern-day surroundings.

For once, you feel this is not a 400-year-old play with strange costumes and props. The mood is upbeat, with an energetic rock accompaniment to lure young viewers into the Shakespeare fold. Verona becomes Verona Beach, where the two young lovers (played by Claire Danes and Leonardo



DiCaprio, pictured) face opposition from their rival families in crime, the Montagues and Capulets. Guns replace the swords and daggers of old Verona as enmity grows.

from *The Daily Telegraph*

Reading for understanding

- 1 Explain the meaning of 'a contemporary setting'.
.....
.....
- 2 Why does the reviewer feel Luhrmann's script is important for the success of the film?
.....
.....
- 3 What problems of presenting Shakespeare does the reviewer identify?
.....
.....
.....
- 4 Explain the meaning of 'lure young viewers into the Shakespeare fold'.
.....
.....
.....
- 5 What conflict in the story does the reviewer remind the reader of?
.....
.....
.....
- 6 What important message of the story is emphasised by the above film shot?
.....
.....
- 7 How has Baz Luhrmann modernised medieval Verona and the weapons used by its inhabitants?
.....
.....

7 marks

Book review

The Inheritance Trilogy: Eldest

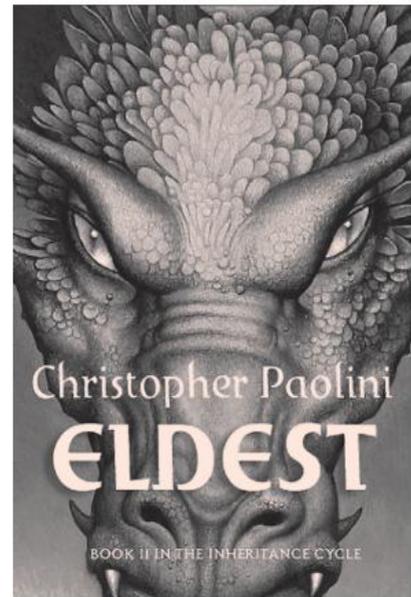
Christopher Paolini
(Random House, \$19.95)

FANTASY books feature prominently in the most popular children's reads and this is another standout. *Eldest* is the second of *The Inheritance Trilogy* and like the first, *Eragon*, it is set in the land of Alagaesia. The central character Eragon continues his dragon training and ultimately finds himself in the middle of a battle between good and evil. This is true

fantasy—there are dragons, magic, sorcerers, spells and curses galore in the series. The subject matter is reminiscent of the *Lord of the Rings* saga, where the heroes embark on a long journey, facing grave danger in order to save the world. At 23, author Christopher Paolini is still a youngster himself; he started writing *Eragon* when he was 15.

It took three years to finish and was self-published before it was picked up by Random House in the US in 2002. The series is aimed at readers aged 13 and older.

from *The Daily Telegraph*



Reading for understanding

- 1 A book reviewer normally sets out the title, author, price and publisher of a book. Why does the reviewer provide the name of the publisher?
.....
.....
- 2 Which words at the beginning of the review show that the reviewer highly recommends the novel?
.....
.....
- 3 Where does the action of the novel take place?
.....
.....
- 4 What is the role of the hero Eragon in the novel?
.....
.....
- 5 Which features of the novel enable the reviewer to label it 'true fantasy'?
.....
.....
.....
- 6 In what way is the plot of *Eldest* similar to that of the *Lord of the Rings* saga?
.....
.....
.....
- 7 What amazing feat did author Christopher Paolini achieve?
.....
.....

Spelling and vocabulary

A critical eye

paragraph	publication	attention	organise	praise
criticism	recommend	condemned	expression	argument
summary	surpass	identify	guide	authority
fiction	preferred	challenge	noticeable	perception
style	excessive	associate	assume	supersede
approve	accuracy	peculiar	structure	talented



Word skills

- 1 Complete the phrases by adding a suitable word from the spelling list. The first letters are given.

a a <i>p</i> habit	e a persuasive <i>a</i>
b a work of <i>f</i>	f a <i>n</i> difference
c overwhelming <i>p</i>	g an <i>e</i> workload
d a <i>g</i> to writing	h a <i>t</i> writer

8 marks

- 2 Change the following words to nouns.

a peculiar	e identify
b preferred	f condemned
c approve	g assume
d recommend	h organise

8 marks

- 3 Change the following words to verbs.

a summary	e argument
b criticism	f authority
c attention	g perception
d publication	h excessive

8 marks

A word for a phrase

Find words in the spelling list that match the meanings of the phrases below. The first letter of each word is given.

- | | |
|--|----------------|
| 1 a quarrel or disagreement | <i>a</i> |
| 2 a group of sentences dealing with a particular topic | <i>p</i> |
| 3 stories that tell of imagined people and events | <i>f</i> |

- 4 freedom from error; correctness a
- 5 to replace one thing or person with another s
- 6 to speak favourably of r
- 7 to express approval or admiration p
- 8 to recognise as being a particular person or thing i
- 9 strongly disapproved of c
- 10 to exceed s

10 marks

A B C *Back-of-the-book dictionary*

The word 'structure' comes from the Latin word *struo/structus*, meaning 'I build'. The following are a few of the many English words that are derived from *struo*. Use the back-of-the-book dictionary to write their meanings.

- reconstruct:
- construe:
- deconstruct:
- obstructive:

4 marks

Language

More confusing word pairs

As shown in Unit 11, there are many pairs of words in the English language that are often confused and misused because their sound or spelling is similar.

Matching the meaning

Look at the pairs of words on the left. Select the one that matches the meaning on the right.

Confusing pairs	Meaning	Word
1 assent / ascent	agreement	.....
2 credible / creditable	believable	.....
3 sole / soul	one and only	.....
4 ingenious / ingenuous	clever	.....
5 vain / vein	conceited	.....
6 moral / morale	confidence	.....
7 liable / libel	defamation	.....
8 descent / decent	respectable	.....
9 break / brake	stop	.....
10 illicit / elicit	illegal	.....
11 veracious / voracious	truthful	.....

11 marks

Identifying the correct word

From each pair of words in brackets, select the correct word to complete the sentence.

- 1 The factory owner had to (accede/exceed) to the plan to prevent (industrious/industrial) strikes in the factories.
- 2 The millionaire had bought a (luxurious/luxuriant) yacht and was preparing to (sale/sail) around the world.
- 3 The tour director gave the holiday makers an (insight/incite) into the highlights awaiting them on their (vocation/vacation).
- 4 The refugees tried in (vein/vain) to cross the (border/boarder).
- 5 The coat (you're/your) wearing is made of very (course/coarse) cloth.
- 6 The (sole/soul) survivor was (aloud/allowed) to return to his homeland.

12 marks

The craft of writing

Writing book reviews

Book reviews appear regularly in newspapers, magazines and on the internet. The reviewer aims to give readers some idea of what the book is about and whether it is worth reading.

If you want to learn how to write a good book review, it is a good idea to examine what other reviewers have written. The following review appeared in a large metropolitan newspaper. It was aimed at teenagers.

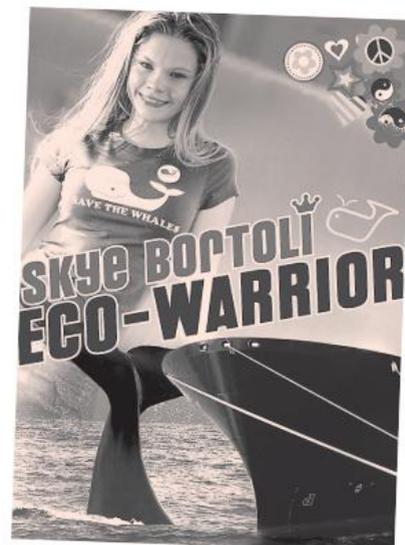
Eco-warrior

Skye Bortoli (ABC Books, \$19.95)

by Lucy Clark

This is a great story for teenagers, about a brilliant role model by the name of Skye Bortoli who, at the age of 15, is a seasoned global campaigner in the fight to save the whales. At the age of 14, the North Coast schoolgirl gathered 40 000 signatures on a petition and raised funds for herself and two friends to travel to Alaska to speak up against whaling. This year she did the same, in Japan—taking a petition with more than 130 000 signatures. In this very bright, teen-friendly presentation she writes her story, including her own childhood touched by tragedy, the discovery of her indigenous roots, but mainly her passion for trying to make a difference in the world. It's inspirational stuff.

from *The Sunday Telegraph*



William Shakespeare

17

Comprehension

Read the following passages and answer the questions.

A brief history

WILLIAM Shakespeare was born in 1564 in the English town of Stratford on the river Avon, which was a busy town although it had a small population of around 1500 people. John, William's father, was a glover and his mother, Mary Arden, was the daughter of a well-to-do landowner.

The first two children of John and Mary died soon after they were born and William became the oldest living child with three younger brothers and two younger sisters. It is believed that William attended the highly regarded free grammar school, where he would have studied Latin, Classical Greek, arithmetic and the scriptures. After leaving school, he may have helped in his father's shop.

Nothing has been documented about his life until 1582 when he married Anne Hathaway. William was eighteen and Anne was twenty-six and three months pregnant with their first child, Susanna. In 1585, Anne had twins, Hamnet and Judith. Hamnet died at the age of eleven.

The period between 1585 and 1592 is known as the 'lost years' since there are again no records of Shakespeare's life. But we know that by the age of twenty-one Shakespeare was married with three young children. His father's business had declined and he needed to earn a living elsewhere. This is probably the reason why Shakespeare left Stratford and went to London, a city then of 250 000 people.

Shakespeare seems to have arrived in London in 1588 or thereabouts and was mentioned in 1592 as being a successful actor. It is thought



that during the 'lost years' he may have been learning the craft of acting and started to write his own plays.

London at this time had become the centre of the English theatre. Previously, plays had been performed in town squares and on village greens, but theatres were now being built in the rougher areas of towns. The cheapest tickets cost one penny, when the basic labourer's wage was 12 pence a week. More expensive seats for the rich cost 6 pence. The audience was often quite rowdy and rude and threw food at the actors they did not like.

With so many people crowded together in a small theatre, pickpockets abounded and diseases spread quickly. During this time the Great Plague hit London, killing more than 100 000 people and the theatres were closed.

By 1594, Shakespeare, Will Kempe and Richard Burbage worked together in a group called The Lord Chamberlain's Company, which was patronised by royalty and was the most successful performing group of the day. Shakespeare also jointly owned the best-known theatre, The Globe, which could hold 3000 people and where audiences were offered two performances each day. In 1613, a spark from a cannon used in a performance of *Henry VIII* ignited The Globe's thatched roof and it was destroyed. After it was rebuilt, the theatre

survived until 1644 when the Puritans tore it down because they believed that plays and actors were evil.

Among Shakespeare's most famous plays were tragedies such as *Romeo and Juliet*, *Hamlet*, *King Lear*, *Macbeth* and *Othello*; historical plays such as *Richard III* and *Henry IV* parts 1–3; and comedies such as *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night* and *As You Like It*. He is also renowned for his many poems and songs.

Shakespeare retired from the stage around 1610 and bought a fine house in Stratford as well as other real estate. He died in 1616, bequeathing his properties to his oldest daughter, Susanna, 300 pounds to his other daughter, Judith, and his 'second-best bed' to his wife Anne.

Reading for understanding

- 1 William Shakespeare was born in:
 - a a quiet village
 - b the town of Avon
 - c a town of 1500 citizens

- 2 Shakespeare was:
 - a the oldest surviving child of the family
 - b the first-born child of his family
 - c the only boy in the family

- 3 Information about the early years of Shakespeare's life is:
 - a historically accurate
 - b recorded in his local church documents
 - c vague

- 4 Shakespeare's wife, Anne, was:
 - a a teenage bride
 - b eight years William's senior
 - c the mother of four children

- 5 Shakespeare probably left Stratford when:
 - a he and Anne decided to live in London
 - b his father's business could no longer employ him
 - c he became a playwright

- 6 London's theatres were:
- a crowded and dirty
 - b only for the rich
 - c usually in the more elite parts of London
- 7 During the Great Plague, theatres:
- a were disinfected
 - b provided entertainment for the masses
 - c were closed
- 8 The Globe was burned down by:
- a a spark from a stage cannon
 - b an arsonist
 - c the Puritans
- 9 Shakespeare:
- a wrote only plays
 - b was regarded as a poor actor but a good playwright
 - c retired at the age of approximately 46
- 10 At the end of his life, Shakespeare:
- a died a poor man
 - b owned a number of properties
 - c left all his wealth to his wife, Anne

10 marks

All the world's a stage

All the world's a stage,
 And all the men and women merely players;
 They have their exits and their entrances;
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,
 Mewling and puking in the nurse's arms;
 And then the whining school-boy, with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths, and bearded like the pard,
 Jealous in honour, sudden and quick in quarrel,



Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lin'd
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slipper'd pantaloon,
 With spectacles on nose and pouch on side;
 His youthful hose, well sav'd, a world too wide
 For his shrunk shank; and his big manly voice,
 Turning again towards childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion;
 Sans teeth, sans eyes, sans taste, sans everything.

from *As You Like It*, Act II, Scene VII by William Shakespeare

Reading for understanding

- 1 This speech begins with a very famous metaphor. What does Shakespeare compare the world to? What does he compare men and women to?

.....

- 2 Which words in line 3 continue this metaphor? What is their literal meaning?

.....

- 3 This speech is often referred to as 'The Seven Ages of Man'. Identify the seven ages.

a First:

b Second:

c Third:

d Fourth:

e Fifth:

f Sixth:

g Seventh:

- 4 Using the back-of-the-book dictionary, write the meanings of 'mewling' and 'puking'.

a mewling:

b puking:

- 5 Identify the simile that shows the reluctance of the boy to go to school.

.....

- 6 Identify the simile that reveals the intense passion of the lover.

.....

- 7 Identify the simile that compares the soldier's beard to that of a leopard.
- 8 Explain what Shakespeare means by the metaphor 'bubble reputation'.
- 9 How does Shakespeare indicate that the justice is prosperous?
- 10 In the sixth age, Shakespeare shows the man's physical deterioration. How does his clothing show this?
- 11 What has happened to the man's eyesight and voice?
- 12 *Sans* is a French word meaning 'without'. What is the meaning of the final line?
- 13 What similarities are there between the first and last age?
- 14 What view of life does Shakespeare present in 'All the world's a stage'?

21 marks

Spelling and vocabulary

Stage, screen and script

rehearsal	dramatist	fascinate	producer	soliloquy
theatre	amateur	costume	research	protagonist
tragedy	professional	emphasis	participation	suspense
comedy	character	convincing	involvement	improvise
dialogue	interpretation	villain	merciful	playwright
performance	anticipation	director	vengeance	reconciliation



Find a word

Find words in the spelling list that match the meanings of the following phrases to complete the **dramatist** puzzle.

- 1 **d** _____ a conversation between two or more people
- 2 **r** _____ close study in order to understand a subject
- 3 **a** _____ the act of looking forward to an event
- 4 **m** _____ when compassion is shown to an offender or one's enemy
- 5 **a** _____ a person involved in an activity for personal gain rather than for payment
- 6 **t** _____ a serious play ending in death or defeat
- 7 **i** _____ an explanation or translation
- 8 **s** _____ a speech made by a character alone on stage
- 9 **t** _____ a place where plays, etc. are publicly performed

9 marks

Filling the gaps

Use words from the spelling list to complete the following narrative. The first letters are given. Use the words once only.

The day before the *p* _____, the *a* _____ *t* _____ group held a final *r* _____. The main *c* _____ in the *t* _____ was a *v* _____ who was seeking *v* _____. On the night of the play, the actor played a *c* _____ role and as the *s* _____ built up, so did the *i* _____ of the audience. The final *s* _____ of the *p* _____ was applauded by the play's *p* _____, who was pleased with the actor's realistic *i* _____. The moving scene of *r* _____ gave *e* _____ to the *m* _____ message delivered by the play. Fortunately, none of the actors had to *i* _____. Their performance was extremely *p* _____ due to the *p* _____ of both the *d* _____ and the *p* _____ in thorough planning and *r* _____ before staging the play. The next production will be a *c* _____.

25 marks

A

B

C

Back-of-the-book dictionary

The word 'dialogue' is derived from the two Greek words *dia*, meaning 'through' or 'across', and *logos*, meaning 'word' or 'speech'. 'Dialogue' literally conveys the idea of 'flowing through speech'. Use the back-of-the-book dictionary to find the meanings of the following *dia*- words.

diameter:

.....

dialect:

.....

diagnosis:

diaphragm:

diagonal:

.....

5 marks

Language

Figurative language

Figurative language is the opposite of literal language. The English language has many words and phrases that do not literally mean what they say. Such words and phrases, which often make meaning more vivid, emphatic or dramatic, are called figurative language.

Many writers, particularly poets and playwrights, often use figures of speech such as similes, metaphors, personification, hyperboles and idioms to extend the significance of what they are saying. Shakespeare is famous for his figurative language, and his plays and poems abound with it. You have already experienced the power of figurative language in many works by Shakespeare. Here are some other well-known examples from Shakespeare's plays.

- Simile: 'Death lies on her (Juliet) like an untimely frost.' (*Romeo and Juliet*)
- Metaphor: 'All the world's a stage / And all the men and women merely players.'
(*As You Like It*)
- Hyperbole: 'It is the East and Juliet is the sun.' (*Romeo and Juliet*)
- Personification: 'Jocund day stands tiptoe on the misty mountain tops.'
(*Romeo and Juliet*)

Metaphors

Metaphors are a form of figurative language. Where the simile asks us to look at one thing as being *like* another, the metaphor asks us to picture it as *being* the other thing. For example:

The moon's a balloon.

Creating metaphors

In the following examples, choose the word from the pair in brackets that represents a metaphorical use of language.

- 1 The pirate's eyes with greed. (glowed / looked)
- 2 A of hostility developed between the two opponents. (wall / feeling)

- 3 The queen was in a temper. (bad / flaming)
- 4 The team members showed a of courage today. (lot / mountain)
- 5 The of criticism began to destroy their unity. (cancer / severity)
- 6 of laughter swept over the audience. (sounds / gales)
- 7 The comic characters the show. (made / stole)
- 8 The speaker looked out at a of faces. (crowd / sea)
- 9 The prosecution a confession from the kidnapper.
(wrung / obtained)
- 10 The whole affair is in mystery. (covered / cloaked)

10 marks

Hyperbole

Hyperbole is a deliberate exaggeration for the purpose of expressing an idea emphatically or strikingly. 'It's raining cats and dogs' is an example of hyperbole that is used in everyday communication. Shakespeare has used hyperbole throughout his plays and its use has become part of our language. The following example of hyperbole is a very passionate expression of grief uttered by Hamlet to the dead Ophelia's brother, Laertes.

*I loved Ophelia. Forty thousand brothers
Could not, with their quantity of love,
Make up my sum.*

Identifying hyperbole

Each of the following sentences contains hyperbole. After you have identified it, rewrite the sentence in plain English.

- 1 Romeo and Juliet fell head-over-heels in love when they first set eyes on each other.

.....
.....

- 2 He ran like greased lightning through the crowd.

.....

- 3 It will only take a second to do the dishes.

.....

- 4 By dinnertime, we were all starving.

.....

- 5 The captain of the other team has no brains whatsoever.

.....

- 6 His new girlfriend possessed a truly divine figure.

.....

- 7 The streets ran red with blood.

.....

- 8 I've been waiting here for ages and ages.

.....

- 9 The new car will cost an arm and a leg.
- 10 The old knife couldn't cut through hot butter.
- 11 The new candidate won by a landslide.
- 12 The ball missed the wicket by a mile.

12 marks

The craft of writing

The interview

Interviewing a character from a play or a novel

You and a partner can have a good deal of fun scripting a mock interview with one of the characters from a class novel or play and then performing it for the class. One should be a television or newspaper interviewer, the other the character being interviewed. Together, work out the questions that the interviewer will be asking the subject and the subject's responses.

Interviewing a real-life person

You may also like to script an interview with a famous person (alive or deceased), or conduct and record an interview with someone you know. To help you get started, look at the following example of a real-life interview that was published in a magazine.



Q & A

Love your work

by Chris Sheedy

While most of us are fast asleep, personal trainer Lian Monley, 33, is knocking her clients into shape or teaching them about lifestyle and nutrition.

Are you up at a frightening hour every morning?

I usually get up at 4.30 am. The first client is at six. Peak hour for personal trainers is between 5.30 am and 11 am, then in the afternoons from 4 to 7.

Is it ever difficult on drizzly winter mornings?

It is difficult but I can choose where I want to train my clients—outdoors or in a gymnasium.

Do lazy clients ever not show up?

Never. My clients pay in advance so they have to give 24 hours notice for cancellation or they'll be charged.

Do people use tricks to slack off during training?

No, people don't come to me to start slacking off.

When do you do your own exercise?

I do that in the middle of the day—five times a week.

Do guys mind being trained by a woman?

Male clients like to train hard and they don't like to give in and they tend to train harder with a female.

What about women?

The most motivated of my clients are 14- to 16-year-old private schoolgirls—they're about two-thirds of my business. Their parents are busy so they send them to me to educate them about nutrition and lifestyle.

What can a personal trainer earn?

Up to \$140 000, depending on experience.

Tell me about your most amazing result.

One woman was 30 kilograms overweight and she lost that within 18 months. She was unemployed when she came to see me, on antidepressants and drinking alcohol. She's now got a great job, found a partner and she's cleaned up her whole life.

Is it all about 'no pain, no gain'?

That's not necessarily true. There's no point in stressing the body beyond what it can handle.

from Sun Herald

Handwriting practice lines consisting of multiple horizontal dotted lines.

People and places

18

Comprehension

Read the following passages and answer the questions.

Big brother

IT was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice

BIG BROTHER



IS WATCHING YOU

sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasised by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down the street little eddies of wind were whirling dust and torn paper into

spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year

Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and except in darkness, every movement scrutinised.

from *Nineteen Eighty-Four*
by George Orwell

Reading for understanding

- 1 In the first sentence, what fact alerts the reader that something is wrong?
.....
- 2 What smells confronted Winston when he entered Victory Mansions?
.....
- 3 What physical ailment did Winston have?
.....
- 4 Why were the eyes of Big Brother in the poster disturbing?
.....
- 5 What does the writer reveal about Winston's general physical appearance?
.....
- 6 '... his skin roughened by coarse soap and blunt razor blades'. What does this reveal about Winston's way of life?
.....
- 7 How did the telescreen prevent individuals such as Winston from having any real freedom?
.....
.....
- 8 What was the task of the helicopter?
.....

9 What was the role of the Thought Police?

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

a nuzzle:

b sanguine:

c eddies:

d scrutinise:

13 marks

007 meets Goldfinger

HE was impressed. Mr Goldfinger was one of the most relaxed men Bond had ever met. It showed in the economy of his movement, of his speech, of his expressions. Mr Goldfinger wasted no effort, yet there was something coiled, compressed, in the immobility of the man.

When Goldfinger had stood up, the first thing that had struck Bond was that everything was out of proportion. Goldfinger was short, not more than five feet tall, and on top of the thick body and blunt, peasant legs, was set almost directly in the shoulders a huge and it seemed exactly round head. It was as if Goldfinger had been put together with bits of other people's bodies. Nothing seemed to belong. Perhaps, Bond thought, it was to conceal his ugliness that Goldfinger made such a fetish of sunburn. Without the red-brown camouflage the pale body would be grotesque. The face, under the cliff of crew-cut carrot hair, was as startling, without being as ugly, as the body. It was moon-shaped without being moonlike. The forehead was fine and high and the thin sandy brows were level above the large light-blue eyes fringed with pale lashes. The nose was fleshily aquiline between high cheek-bones and cheeks that were more muscular than fat. The mouth was thin and dead straight, but beautifully drawn. The chin and jaws were firm and glinted with health. To sum up, thought Bond, it was the face of a thinker, perhaps a scientist, who was ruthless, sensual, stoical and tough. An odd combination.

What else could he guess? Bond always mistrusted short men. They grew up from childhood with an inferiority complex. All their lives they would strive to be big—bigger than the others who had teased them as a child. Napoleon had been short, and Hitler. It was the short men that caused all the trouble in the world. And what about a misshapen short man with red hair



and a bizarre face? That might add up to a really formidable misfit. One could certainly feel the repressions. There was a powerhouse of vitality humming in the man that suggested that if one stuck an electric bulb into Goldfinger's mouth it would light up. Bond smiled at the thought.

from *Goldfinger* by Ian Fleming

Reading for understanding

1 Why did Bond believe that Goldfinger was ‘one of the most relaxed men’ he had ever met?

..
..

2 In paragraph 2, what fact proves that Goldfinger is a very short man?

..

3 What did Bond notice about Goldfinger’s head?

..

4 Why did Bond think that Goldfinger liked to be sunburned?

..

5 What did Goldfinger’s cheeks, chin and jaws show about him?

..

6 How did Bond describe the colour of Goldfinger’s hair?

..

7 ‘All their lives they would strive to be big’. What reason did Bond give for this?

..
..

8 ‘It was the short men that caused all the trouble in the world.’ What historical proof did Bond give to back up this statement?

..

9 ‘There was a powerhouse of vitality humming in the man ...’ How does the writer expand his unusual metaphor?

..
..

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

- a immobility:
- b grotesque:
- c aquiline:
- d stoical:
- e formidable:

14 marks

Spelling and vocabulary

All about people

furious	amiable	insolent	melancholy	obstinate
reluctant	immature	sincerity	mischievous	defiance
exuberant	pretence	collaborate	eccentric	cruelly
embarrassed	boisterous	frivolous	disillusioned	colleague
competent	cynicism	hypocrite	degradation	reminisce
compulsory	liaison	dedicated	resolute	solemn



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|---|---|
| 1 a work associate | c |
| 2 the act of being reduced in rank, character or reputation | d |
| 3 a connection or communication between people | l |
| 4 when something is obligatory or required | c |
| 5 insulting and rude | i |
| 6 a feeling of sadness or depression | m |
| 7 a false show of something | p |
| 8 feeling uneasy or self-conscious | e |

8 marks

Synonyms and antonyms

- 1 Choose words from the spelling list that are **synonyms** (similar in meaning) of the words below. The first letters are given as clues.

a elated	e	e enraged	f
b naughty	m	f recollect	r
c sombre	s	g stubborn	o
d friendly	a	h unusual	e

8 marks

- 2 Choose words from the spelling list that are **antonyms** (opposite) of the words below.

a serious	f	e incompetent	c
b quiet	b	f voluntary	c
c eager	r	g compliance	d
d polite	i	h kindly	c

8 marks

A B C *Back-of-the-book dictionary*

The word 'degrade' literally means 'to put a step lower' or 'to debase'. *Gradus* is the Latin word meaning 'step', 'degree' or 'walk'; and the prefix 'de-' means 'away' or 'from'. There are many words in the English language derived from *gradus*. Use the back-of-the-book dictionary to find the meanings of the ones listed below.

- graduation:
- retrograde:
-
- gradient:
- gradation:
-

4 marks

Language

People in action

This section looks at some of the many words in the English language used to describe people in their varied roles.

People match-up

You will notice that all the words in the following list end with the suffix '-ist'. Your task is to match them up with the descriptions below.

cyclist	apiarist	botanist	pessimist
philatelist	horticulturalist	pastoralist	chiroprapist
linguist	arsonist	bigamist	geologist

- 1 a specialist in gardening and landscaping
- 2 a person with a gloomy outlook on life
- 3 an expert in language and languages
- 4 one who studies plants
- 5 a person who has more than one wife or husband
- 6 a collector of postage stamps
- 7 one who goes by pedal power
- 8 a specialist in foot ailments
- 9 a bee farmer
- 10 a specialist on rocks and earth science
- 11 one who deliberately sets fire to houses, etc.
- 12 one who runs a property with sheep or cattle

12 marks

Adding suffixes

Add the suffix ‘-or’, ‘-er’, ‘-eer’, ‘-ier’ or ‘-ian’ to form words that describe the people associated with the activities listed below. Sometimes you will need to change the ending of the word before adding the suffix. For example:

library = librarian

investigate = investigator

compete = competitor

- | | | | | | |
|---|----------|-------|----|----------|-------|
| 1 | publish | ..... | 8 | auction | ..... |
| 2 | collect | ..... | 9 | electric | ..... |
| 3 | finance | ..... | 10 | brigade | ..... |
| 4 | conspire | ..... | 11 | mountain | ..... |
| 5 | govern | ..... | 12 | survey | ..... |
| 6 | begin | ..... | 13 | travel | ..... |
| 7 | engine | ..... | 14 | music | ..... |

14 marks

Find a match

From the list below, choose a thing each person is associated with.

animals	diseases	food	mind	planes	
maps	body	trees	government	farming	
1	gourmet	.....	6	physiologist	.....
2	diplomat	.....	7	arborist	.....
3	psychologist	.....	8	pathologist	.....
4	cartographer	.....	9	agronomist	.....
5	veterinarian	.....	10	aviator	.....

10 marks

The craft of writing

Positioning characters

Novelists seem to be forever entralling their audiences as they position their characters in all kinds of interesting situations. Read through this storm scene from the teenage novel, *Deadly, Unna?* Blacky, the narrator, believes that his father's boat is going to capsize and that they will all drown.

Storm at sea

I opened the cabin hatch. The wind, full of spray, blasted into my face. The boat slid down a trough and an enormous wave smashed onto the deck. I'd been in storms before, but nothing like this—

the boat was being tossed around like it was one of the old man's stubbies. I looked around. No lights. Nothing but waves. Huge waves with foaming crests. It was terrifying.

Comprehension

Read the newspaper article and answer the questions.

Ocean ghosts wait for the unwary

DISCARDED nets are causing untold damage to sea life, writes Emma Blacklock.

FOR an Olive Ridley turtle living and breeding in the Gulf of Carpentaria, dodging the deadly environmental menace known as ghost nets means life can resemble a Hollywood thriller.

Ghost nets are the serial killers of the oceans, floating aimlessly in the waters of the gulf. They fish indiscriminately and do not care if you are an endangered or protected species.

Ghost nets are fishing nets that have been lost accidentally, deliberately discarded or simply abandoned. They travel the oceans with the currents and tides, continually fishing as they progress through the waters.

Given that the Gulf of Carpentaria is a near landlocked body of water, it acts as a catchment for all ghost nets in the Indo-Pacific region.

Once the nets are in the gulf, due to a circular current called a gyre, they become stuck in an endless cycle of fishing, being



washed ashore and washed back into the water during a storm or king tide.

Luckily for the turtles, there are 'ghost busters' who are determined to rid the gulf of these environmental vandals.

Riki Gunn is one of the ghost busters. She is the project coordinator for the Carpentaria ghost nets program.

So far the program has removed 80 141 metres of net from remote areas of the gulf. The largest have been Taiwanese gill nets, estimated to weigh as much as five tonnes and measuring four kilometres long with a drop of 12 metres.

'The problem with ghost nets, or any marine debris, is the impact they create on the

environment physically as well as ecologically,' Gunn says. 'Their impact on threatened and endangered species such as the Olive Ridley turtle is a major concern.'

According to research, nearly 90 per cent of the marine debris entering the gulf, including ghost nets, is a byproduct of fishing and comes from all parts of South-East Asia.

More than 200 different types of nets have been found, containing a range of rubbish and sea creatures including fishing gear, sharks, marine turtles, Indonesian water bottles and, strangely, left-footed thongs. Only 10 per cent of the ghost nets found so far have been of Australian origin.

'The Gulf of Carpentaria is one of the most pristine marine environments, apart from the Antarctic, left in the world,' Gunn says. 'This makes finding a solution to the problem a complex issue [which needs] more than just a quick-fix clean-up and an education campaign for local fishermen.'

She says international liaison is needed to stop the main source of the menace—international fishing fleets.

The nets are being removed by sea rangers employed by local communities, who are using traditional knowledge alongside

modern science and mapping. The rangers call themselves the saltwater people, recognising their cultural links with the sea.

They record the numbers, size and location of the ghost nets found and rescue animals trapped in them.

Through detailed reporting they are increasing awareness about ghost nets and are working closely with scientists to better understand their distribution, abundance, movement and impact.

Gunn says that the sea rangers are the linchpins of the program.

'It was the rangers who first brought the issue to the attention of the world,' she says. They are trained in how to collect data and use global positioning systems—skills which will help them find other work as rangers and, they hope, lead to long-term employment.

Destroying the ghost nets after they have been removed can prove difficult. The nets are non-biodegradable and take up enormous areas of landfill.

The Hammond Island art group, using traditional as well as non-traditional weaving methods, make handbags from the discarded nets, which are then sold to tourists on Thursday Island.

'It is a great example of indigenous communities working

together, using tradition to blend with the modern and creating sustainable outcomes,' Gunn says.

'Using the community, particularly local indigenous people, is ultimately the key to solving the problem of ghost nets.'

The ghost net problem is gaining worldwide recognition as an example of how a community can speak up for the environment in which they live and make a real difference.

'The community knows what will and won't work for them. They understand the local attitudes, capabilities and most importantly the environment that they live in.

'Working with the community for solutions gives them ownership of the solution.

'They will try harder to make it work as it is their idea,' Gunn says.

Will the floating fishing nets ever be eliminated?

'I can see this happening in my lifetime but there needs to be lots of cooperation between governments to bring in registration of fishing gear,' Gunn says.

'Also needed are awareness campaigns so that fishermen are made aware of the impact of their actions.'

from *Sydney Morning Herald*

Reading for understanding

- 1 'Ocean ghosts wait for the unwary'. Explain the meaning of the title.

.....

.....

- 2 Why is the photograph that accompanies the article important?

.....

.....

- 3 Why does the writer, Emma Blacklock, describe the ghost nets as 'serial killers'?
-
-
- 4 Why would the Taiwanese gill nets have a great detrimental impact on the environment?
-
-
- 5 'More than 200 different types of nets have been found ...' Why does the writer provide this statistic?
-
-
- 6 What evidence can you find to show that Australia plays a role in creating ghost nets?
-
- 7 What is the main source of the ghost fishing nets?
-
- 8 Why is it difficult to destroy the ghost nets after they have been removed?
-
- 9 How does the Hammond Island art group recycle the discarded nets?
-
-
- 10 Use the back-of-the-book dictionary to find the meanings of these words:
- a indiscriminately:
-
- b vandals:
- c pristine:
- d indigenous:

13 marks

Spelling and vocabulary

Meet the press

article	columnist	circulation	editor	journalist
revenue	subscription	production	daily	advertiser
purpose	information	entertainment	forecast	correspondent
contradiction	interpretation	impartial	exclusive	commentary
provocative	concede	synopsis	alleged	insinuate
defamation	revelation	reporter	investigate	sensational



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | | | |
|----|--|---|-------|
| 1 | a writer of newspaper articles | j | ..... |
| 2 | to predict the future | f | ..... |
| 3 | the income of a business or organisation | r | ..... |
| 4 | unbiased; just | i | ..... |
| 5 | stated without proof | a | ..... |
| 6 | a series of comments made by a spectator at an event | c | ..... |
| 7 | a summary of a piece of writing | s | ..... |
| 8 | a membership payment | s | ..... |
| 9 | the act of trying to harm the reputation of someone | d | ..... |
| 10 | a piece of writing about a particular subject | a | ..... |
| 11 | happening every day | d | ..... |
| 12 | to hint without proof | i | ..... |
| 13 | something that amuses or gives pleasure | e | ..... |
| 14 | a person who prepares books, etc. for publication | e | ..... |
| 15 | a denial of a previously made statement | c | ..... |
| 16 | a clear explanation or translation | i | ..... |
| 17 | to look at or examine closely | i | ..... |
| 18 | greatly exciting or interesting | s | ..... |

18 marks

Word skills

1 Change the following words to verbs.

- | | | | | | |
|---|---------------|-------|---|---------------|-------|
| a | contradiction | ..... | e | entertainment | ..... |
| b | production | ..... | f | revelation | ..... |
| c | provocative | ..... | g | exclusive | ..... |
| d | defamation | ..... | h | subscription | ..... |

8 marks

2 Change the following words to nouns.

- | | | | | | |
|---|-------------|-------|---|-----------|-------|
| a | investigate | ..... | d | concede | ..... |
| b | exclusive | ..... | e | alleged | ..... |
| c | insinuate | ..... | f | impartial | ..... |

6 marks

Completing the phrases

Choose words from the spelling list to complete the following phrases. The first letters are given. Use each word once only.

- | | | |
|----------------------|-----------|-----------------------------------|
| 1 the <i>d</i> | newspaper | 7 the weather <i>f</i> |
| 2 <i>s</i> | news | 8 an investigative <i>r</i> |
| 3 a <i>p</i> | editorial | 9 a yearly <i>s</i> |
| 4 <i>i</i> | coverage | 10 a brief <i>s</i> |
| 5 an <i>a</i> | crime | 11 wide <i>c</i> |
| 6 an <i>e</i> | interview | 12 advertising <i>r</i> |

12 marks

A

B

C

Back-of-the-book dictionary

In the word 'forecast', the prefix 'fore-' means 'before' or 'in front of'. Below are some of the many words in the English language beginning with 'fore-'. Use the back-of-the-book dictionary to find their meanings.

- foreshore:
-
- forecastle:
- foreword:
- forerunner:
- forestall:
- forelock:

6 marks

Language

Confusing endings

Remember that a noun is a naming word, while a verb is a doing word. The following words are spelled with a 'c' when they are nouns and with an 's' when they are verbs.

Nouns	Verbs
advice	advise
practice	practise
device	devise
licence	license
prophecy	prophecy

Selecting the noun or verb

Choose the correct words from the nouns and verbs in brackets to complete the sentences.

- The driver opened his wallet and produced his (licence / license)
- My (advice / advise) to you would be to complete the course.

- 3 Gazing into the crystal ball, the fortune teller began to
(prophecy / prophesy)
- 4 The golfer put in extra (practice / practise) on his putting.
- 5 We usually (device / devise) a plan to win each match.
- 6 We (practice / practise) netball every Tuesday afternoon.
- 7 A strange (device / devise) was attached to the front of the car.
- 8 To put the new law into (practice / practise), the police will
..... (licence / license) all street vendors.
- 9 What did they (advice / advise) you to do about the
steering (device/devise)?

11 marks

Using better English

Identifying tautology

Tautology is when the same thing is repeated twice, but just in different words. The use of tautology tends to obscure meaning and confuse the communication process. Here is an example of tautology.

In my opinion, I think our economic problems can be solved.

Remove the tautology by rewriting each of the following sentences taken from media sources.

- 1 I had to change my mental thinking. (football commentator)
.....
- 2 It was a chance coincidence. (television commentator)
.....
- 3 He was doing his club a bad disservice. (television commentator)
.....
- 4 We'll see if we can get the exact facts. (radio commentator)
.....
- 5 There have been some new innovations. (prime minister)
.....
- 6 The offender escaped on foot by running. (radio newsreader)
.....
- 7 There are several past precedents for the government's actions. (politician)
.....
- 8 There are many vacant gaps to be filled. (union leader)
.....
- 9 Let's get down to the basic fundamentals. (sports commentator)
.....

10 We are all unanimously of the same opinion. (politician)

.....

11 The future forecast is for cyclones and storms. (weather forecaster)

.....

11 marks

Faulty sentences

The following sentences contain grammatical errors. Rewrite each sentence correctly.

1 A consignment of eggs were distributed between many starving refugees.

.....

2 The coach was real pleased that the team had played remarkable well.

.....

3 My sister and myself learned our brother to play tennis.

.....

4 The youngest of the two teenagers is the tallest.

.....

5 After I seen my results, I could of leapt for joy.

.....

6 You must speak slower and listen more careful.

.....

6 marks

The craft of writing

Letters to the Editor

Most newspapers have a 'Letters to the Editor' section. The letters are sent to the newspaper by members of the public, who raise issues and provide viewpoints about all kinds of happenings, issues and controversies. Quite often the writers present strong arguments in an attempt to convince the audience of a particular viewpoint. They may also provide statistics or refer to the opinion of a well-known expert to strengthen their argument.

When you submit a letter to the editor, you need to include the name (The Editor) and address of the newspaper as well as your address and the date. The structure of your letter should include:

- *Dear Sir* or *Dear Madam* (beginning of letter)
- The body of your letter (issue, problem or viewpoint)
- *Yours sincerely*, followed by your signature (ending of letter)

Family matters

20

Comprehension

Read the following passage and answer the questions.

Recollections

BY the time I was eight-and-a-half, an ambulance parked out the front of our house was a neighbourhood tradition. It would come belting down our street with the siren blaring on and off, and halt abruptly at our front gate. The ambulance officers knew just how to manage Dad, they were very firm, but gentle. Usually, Dad teetered out awkwardly by himself, with the officers on either side offering only token support. Other times, as when his left lung collapsed, he went out on a grey-blanketed stretcher.

Jill, Billy and I accepted his comings and goings with the innocent selfishness of children. We never doubted he'd be back.

Dad hated being in hospital, he reckoned the headshrinkers didn't have a clue. He got sick of being sedated. It was supposed to help him, but it never did.

I heard him telling Mum about how he'd woken up in hospital one night, screaming. He thought he'd been captured again. There was dirt in his mouth and a rifle butt in his back. He tried to get up, but he couldn't move. Next thing he knew, the night sister was flicking a torch in his eyes and saying, 'All tangled up again are we, Mr Milroy? It's only a dream, you know. No need to upset yourself.'

Dad laughed when he told Mum what the sister had said. Only a dream, I thought. I was just a kid, and I knew it wasn't a dream.

When Dad got really bad, and Mum and Nan feared the worst, our only way out was a midnight flit to Auntie Grace's house. Other



nights, the five of us were shut up in one room, and, sometimes, Mum put Helen and David, the babies of the family, to bed in the back of the van. I was so envious. I complained strongly to Mum, 'It's not fair! They have all the adventures. Why can't I sleep in the van?'

'Oh, don't be silly, Sally, you don't understand.' She was right. I never realised that if we had to leave the house suddenly, the babies would be the most difficult to wake up.

Auntie Grace was a civilian widow who lived at

the back of us. Nan had knocked out six pickets in the back fence so we could easily run from our yard to hers.

It often puzzled me that we only needed a sanctuary at night. I associated Dad's bad fits with the darkness and never realised that, by dusk, he'd be so tanked up with booze and drugs as to be just about completely irrational.

Many times, we were quietly woken in the dark and bundled off to Grace's house.

'Sally ... wake up. Get out of bed, but be very quiet.'

'Aw, not again, Nan.' It had been a bad two weeks.

'Your mother's waiting in the yard, you go out there while I wake Billy and Jill.'

I walked quickly through the kitchen, scuttled across the verandah and into the shadows, where Mum was standing with the babies.

Mum was rocking Helen to stop her from crying and David was leaning against her legs, half asleep. I shook his shoulder. 'Not yet, wake up, we'll be going soon.' Nan shuffled down the steps with Billy and Jill, and we were on our way.

'No talking, you kids,' Mum said, 'and stay close.'

We followed the line of shadows to the rear of our yard. Just as we neared the gap in the back picket fence, Dad flung open the door of

his sleepout and staggered onto the verandah, yelling abuse.

Oh no, I thought, he knows we're leaving, he's gunna come and get us! We all crouched down and hid behind some bushes. 'Stay low and be very quiet,' Mum whispered. I prayed Helen wouldn't cry. I hardly breathed. I was sure Dad would hear me if I did. I would feel terrible if my breathing led him to where we were all hiding. I remembered all the stories Dad had told me about the camps he'd been in. Horse's Head Soup. They'd had Horse's Head Soup, fur and all. The men fought over the eye because it was the only bit of meat. I was shivering. I didn't know whether it was from nerves or cold. I remembered then that the Germans had stripped Dad naked and forced him to stand for hours in the snow. His feet were always cold, that must be why.

My heart was pounding. I suddenly understood what it had been like for Dad and his friends; they'd felt just the way I was feeling now. Alone, and very, very frightened.

For some reason, Dad stopped yelling and swearing; he'd peered out into the darkness of the yard, and then he turned and shuffled back to his room.

from *My Place* by Sally Morgan

Reading for understanding

- 1 Which words in the first sentence indicate that the ambulance had visited Sally's house many times previously?

.....

- 2 What evidence can you find at the beginning of the story that shows Sally's dad had at times been physically very ill?

.....

.....

- 3 '... the headshrinkers didn't have a clue'. Rewrite this sentence in formal English.

.....

- 4 Which previous event was responsible for Sally's dad's nightmares in hospital?

.....

- 5 How did the nurse react to his nightmare when he was in hospital?

.....

- 6 What did the family do when Sally's dad became very violent?

.....

- 7 Sally 'scuttled across the verandah'. Nan 'shuffled down the steps'. Explain the difference in movement between Sally and her nan.
- 8 '... Dad flung open the door of his sleepout and staggered onto the verandah, yelling abuse.' How did the family members outside the house react?
- 9 What did Sally's dad's story about Horse's Head Soup reveal about his life in captivity?
- 10 Sally's dad was suffering from post-traumatic stress disorder. Using the evidence in the passage, explain what had caused this illness.
- 11 Use the back-of-the-book dictionary to find the meanings of these words:
- a sanctuary:
- b irrational:

12 marks

Spelling and vocabulary

The family

marriage	adolescent	happiness	rejoice	gratitude
divorce	juvenile	sympathy	ancestor	compassionate
ceremony	delinquent	affluence	argument	disloyal
permission	malice	intrigue	birth	tolerant
reliable	posterity	detrimental	doubtful	discipline
compromise	confidential	funeral	apology	responsibility



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- 1 a feeling of being thankful g
- 2 a desire or intention to cause harm m
- 3 a relative who has lived long ago a
- 4 to show great happiness r

- | | | |
|---|--|---|
| 5 | training to lead an orderly life | d |
| 6 | a service to honour a dead person | f |
| 7 | a young person between childhood and adulthood | a |
| 8 | the formalities observed on a formal occasion | c |
| 9 | the legal union of a husband and wife | m |

9 marks

Opposites

Find words in the spelling list that mean the opposite of these words.

- | | | | | | |
|---|----------|-------|---|------------|-------|
| 1 | faithful | ..... | 4 | marriage | ..... |
| 2 | sadness | ..... | 5 | beneficial | ..... |
| 3 | poverty | ..... | 6 | descendant | ..... |

6 marks

A

B

C

Back-of-the-book dictionary

The word 'confidential' is linked to the idea of trust. The Latin word *fido* means 'I trust'. Use the back-of-the-book dictionary to find the meanings of the following words derived from *fido*.

- confidant:
- fidelity:
- perfidy:
- infidelity:

4 marks

Language

Personal pronouns

A pronoun is used as a substitute for a noun. If there were no pronouns, it would be necessary to keep repeating many nouns in a piece of writing, which would lead to awkwardness, monotony and boredom. For example:

*The children are hungry. The children are enjoying the children's dinner.
The children are hungry. **They** are enjoying **their** dinner.*

Personal pronouns are so called because they relate to each of the three 'persons' identified in the English language. Look at these examples from *My Place*:

*It would come belting down **our** street ... siren blaring ... and halt abruptly at **our** front gate.*

*I heard **him** telling Mum about how **he'd** woken up in hospital one night, screaming.*

- The **first person** is the person speaking; for example: *I, me, we, us, our.*
- The **second person** is the person spoken to; for example: *you, your.*
- The **third person** is the person spoken about; for example: *he, she, it, they, them.*

Subject and object pronouns

Subject pronouns (**I, he/she, we, they**) are used when someone is doing the action. For example:

She was right.

We all crouched down behind some bushes.

Object pronouns (**me, him, her, us, them**) are used when the action is *being done* to someone. For example:

It often puzzled me.

He's coming to get us.

Object pronouns are also used after prepositions such as 'by', 'with', 'from', 'to', 'for', 'of'. It is incorrect to use subject pronouns after prepositions. For example:

Nan shuffled down the steps with Billy and me. (correct)

Nan shuffled down the steps with Billy and I. (incorrect)

Choosing the correct pronoun

Complete the following sentences by choosing the correct forms of the pronouns in brackets.

- 1 (I / me) walked slowly towards (he / him).
- 2 (they / them) agreed with (she / her).
- 3 (I / me) think (we / us) can rely on (they/them).
- 4 The pizza was divided between (him / he) and (I / me).
- 5 (us / we) must not quarrel with (they / them).
- 6 Does (her / she) disapprove of (we / us)?
- 7 Nan and (I / me) decided (him / he) should come with (me / I).
- 8 (they / them) are equal to (us / we).
- 9 Will (us / we) have to depend on (him / he)?
- 10 Did (they / them) apologise to (she / her) for their conduct?

22 marks

The craft of writing

A self-portrait

The following passage is a self-portrait of Frank McCourt as he remembers growing up in Limerick, Ireland, just before his fourteenth birthday. It was almost 50 years later that McCourt submitted his autobiographical writing for publication, titled *Angela's Ashes*. As you read through his self-portrait, you will become aware that not only does he provide a detailed description of himself; he also adds an emotional commentary.



Superheroes

21

Comprehension

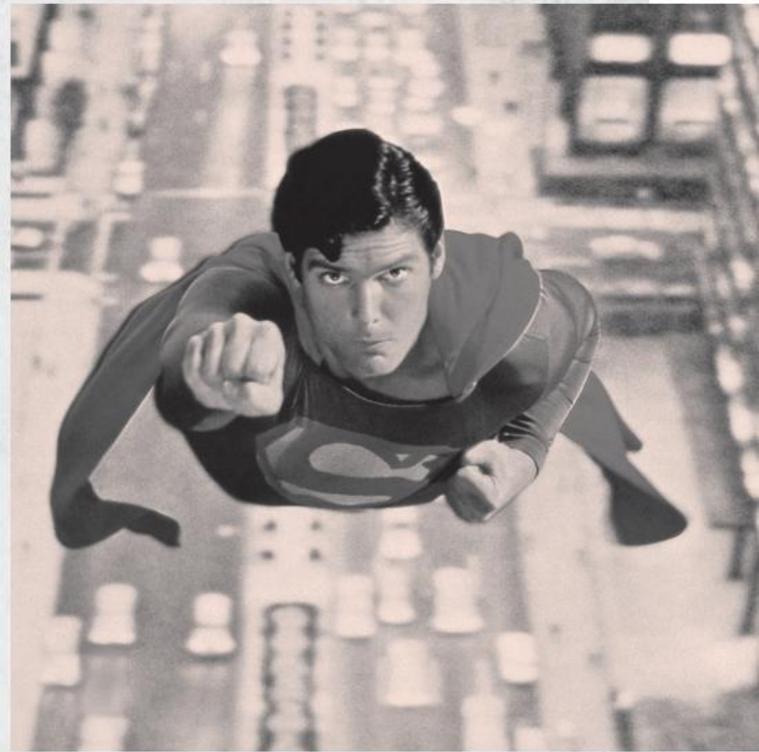
Read the following passage and answer the questions.

Superman

IN 1933, nineteen-year-old Jerry Siegel created his Superman character for his school newspaper, *The Torch*. The article was illustrated by his friend Joe Shuster. When the two friends left school, they produced an inexpensive magazine called *Science Fiction* in which Superman first appeared as a villain aiming to take over the world. But during the Great Depression, Siegel and Shuster decided that America needed a hero, and the character of Superman as we know him today was created.

Superman was the sole survivor of the planet Krypton. His father, Jor-El, sent him as an infant to Earth in a starcraft seconds before Krypton exploded. The starcraft reached Earth and was found in a field by Jonathon and Martha Kent, who brought the boy up as their own son and named him Clark. As Clark grew, he developed superhuman qualities such as X-ray vision and tremendous strength. When the Kents finally told their son how they had found him, Clark resolved to use his extraordinary powers for the good of mankind. He became a reporter working for *The Daily Planet* newspaper and whenever news broke of a disaster, he quickly assumed his Superman identity and flew 'faster than a speeding bullet' to rescue the victims.

After many rejections from publishers, Harry Donnenfeld agreed to pay Siegel and Shuster \$135 to publish the Superman comic strip in the first issue of *Action Comics*. In return, Siegel and Shuster signed a release form and consequently forfeited all rights to the character they had created. At first, the *Action Comics* were given



away free to anyone who purchased a certain brand of washing powder, but within a short time the publisher was selling 1½ million copies each month because of the popularity of Superman. Superman also started to make his appearance in various other forms of media—a syndicated newspaper strip, a *Superman* magazine, a fifteen-part movie serial, a 104-episode TV series, and even as a Broadway musical.

After having signed the release form and relinquishing the rights to their creation, Siegel

and Shuster agreed to work for Donnerfeld for ten years, creating Superman strips at a rate of \$35 per page and for half the net profits. In 1948, when their contract had expired, they sued the publisher to recover their copyright. They were awarded \$100 000 but lost the court case and any

future involvement with *Superman* comics. It was not until 1975 that Warner Communication, the company behind the four highly popular *Superman* films, agreed to pay Siegel and Shuster \$20 000 per year for life and acknowledge them as the creative geniuses of the popular superhero.

Reading for understanding

- 1 Superman first appeared as a villain. Why did Siegel and Shuster decide to change him into a hero?
 ..
 ..
 ..
- 2 How did Jor-El save the life of his infant son?
 ..
 ..
 ..
- 3 What superhuman qualities did the young Clark develop?
 ..
 ..
- 4 What strong moral code did Clark decide to adopt?
 ..
 ..
- 5 Which words indicate the incredible speed of Superman?
 ..
 ..
- 6 How did Clark's job at the *Daily Planet* help Superman to contribute to society?
 ..
 ..
- 7 How was the popularity of Superman reflected in the sales of the *Action Comics*?
 ..
 ..
- 8 In which other forms of media did Superman make his appearance?
 ..
 ..
- 9 Siegel and Shuster signed 'a release form'. Why did this turn out to be a serious mistake made by them?
 ..
 ..
- 10 In 1975, what justice did Siegel and Shuster finally receive?
 ..
 ..
 ..

Spelling and vocabulary

All about heroes

conflict	catastrophe	challenge	mythical	extraordinary
courageous	crisis	endurance	essential	casualty
patience	physical	feat	immediately	chaos
bravery	accept	opponent	proceeded	audacity
serious	adversity	loyalty	hindrance	injury
accomplish	necessary	legendary	sufficient	choose



A word for a phrase

Find words in the spelling list that match the meanings of the following phrases. The first letter of each word is given.

- | | |
|--|---------|
| 1 a sudden great disaster | c |
| 2 harm or damage | i |
| 3 solemn or thoughtful | s |
| 4 misfortune or hardship | a |
| 5 boldness or daring | a |
| 6 to complete successfully | a |
| 7 complete confusion or disorder | c |
| 8 celebrated or described in legend | l |
| 9 an obstacle or difficulty | h |
| 10 someone on the opposite side of a contest | o |

10 marks

Using the clues

Use words from the spelling list to find the answers.

- | | |
|---|---------|
| 1 I mean the same as brave . | c |
| 2 I am the opposite of factual . | m |
| 3 I rhyme with lose . | c |
| 4 I am the opposite of cowardice . | b |
| 5 To make my opposite you would add 'im'. | p |
| 6 The only vowel used in me is an 'I'. | c |
| 7 I am a compound word. | e |
| 8 I mean the same as enough . | s |
| 9 I am pronounced the same way as feet . | f |

9 marks

Word skills

1 Change the following words into nouns.

- a serious
- b accept
- c proceeded
- d accomplish
- e necessary
- f choose

6 marks

A

B

C

Back-of-the-book dictionary

The word ‘catastrophe’ is derived from the two Greek words *cata*, meaning ‘down’, and *strophe*, meaning ‘twist’. A ‘catastrophe’ is literally ‘a spiralling downwards’. There are many words in the English language derived from the Greek prefix *cata-*. Use the back-of-the-book dictionary to find the meanings of the following words.

- cataract:
- catalyst:
- catapult:
- catalogue:

4 marks

Language

Revising subjects and verbs

Missing subjects

Choose subjects from the list to complete the well-known proverbs below.

Truth	Empty vessels	A watched pot	Two heads	A poor workman
Actions	A rolling stone	Rome	Beggars	Still waters

- 1 wasn't built in a day.
- 2 run deep.
- 3 make the most sound.
- 4 blames his tools.
- 5 never boils.
- 6 speak louder than words.
- 7 are better than one.
- 8 gathers no moss.
- 9 is stranger than fiction.
- 10 can't be choosers.

10 marks

Verbs and their antonyms

Next to each of the following verbs, write a verb that is opposite in meaning. For example:

finish—start *stop—go*

The first letters are given to help you.

- | | | | | | | | |
|----|----------|---|-------|----|-------------|---|-------|
| 1 | refuse | a | ..... | 11 | capture | r | ..... |
| 2 | add | s | ..... | 12 | make | b | ..... |
| 3 | admit | d | ..... | 13 | expand | c | ..... |
| 4 | love | h | ..... | 14 | cry | l | ..... |
| 5 | buy | s | ..... | 15 | decrease | i | ..... |
| 6 | arrive | d | ..... | 16 | deflate | i | ..... |
| 7 | ascend | d | ..... | 17 | import | e | ..... |
| 8 | attach | d | ..... | 18 | deteriorate | i | ..... |
| 9 | demolish | b | ..... | 19 | follow | l | ..... |
| 10 | find | l | ..... | 20 | lend | b | ..... |

20 marks

The craft of writing

A profile of a superhero

A superhero is a fictional character who is endowed with superhuman powers and is involved in a struggle with the forces of evil. A superhero is also often noted for the following:

- feats of courage
- a colourful name and costume
- a secret identity
- secret headquarters
- special weapons or technology
- a strong belief in justice
- complicated personal relationships because of a dual life
- a costume that may include a mask, a symbol or a cape.

There are many superheroes in our popular culture. Here are just a few.

Male

Batman
Superman
Captain America
Spider-Man
The Phantom
RoboCop
Green Lantern
Iron Man

Female

Wonder Woman
Black Widow
Bionic Woman
Jessica Jones
Storm
Mystique
Hawkgirl
Catwoman



Profiling a superhero

Complete a profile of a superhero by filling in the spaces below. If you wish, you can create your very own imaginary super-character or you can focus on the features of a well-known superhero, male or female.

Profile of a superhero

Name:

Physical appearance:

.....

.....

Costume:

.....

.....

Superhuman qualities:

.....

.....

.....

Time and place:

.....

Role:

.....

.....

Feats of courage:

.....

.....

Relationships:

.....

.....

Enemies:

.....

.....

Triumphs:

.....

.....

Personal recount

22

Comprehension

Read the following passage and answer the questions.

Refugees in peril

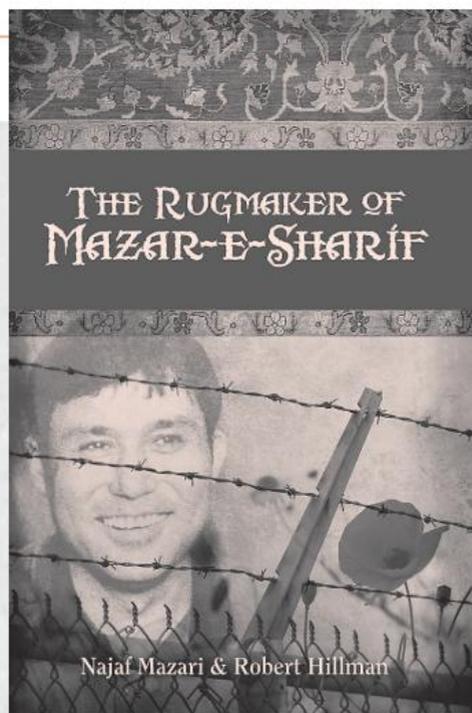
MORE than two weeks from the time we left the jetty, we encountered our first storm. It came up out of the hazy distance as a patch of grey, then it became black. The first winds struck with incredible force, knocking people off their feet so that they had to grasp whatever part of the fixtures on deck would hold them. But these winds were gentle compared to what followed them. The sea rose in immense hills. The boat plunged down so low in the troughs of the waves that I feared we would be smashed into pieces of matchwood. People fled below deck, waiting for death. I stayed on deck, holding tight to the structure of the hut that housed the captain. Never in my life had I seen such fury from man or nature. It was like warfare.

A woman made her way onto the deck from below, struggling with all her might to keep her feet. She held tightly to her breast a tiny baby.

'In God's name, sister, go below!' I screamed at her, but she paid me no attention. She braced herself close to me, holding the same structure that I was relying on. She called out with all the force of her heart and soul, loud enough to rise above the shrieking of the winds and the crashing of the waves. And what she cried out was this:

'Allah the beloved, I have sinned in my life but my child has not! Spare my child, I beg you!'

She cried this out again and again, battling the waves and the winds. I watched in wonder, deeply moved by her fervour and courage. She was a skinny creature and did not look strong, but her love of her child had given her immense



strength. She held her head high, struggling not only to hold her infant and herself on deck, but struggling also to keep her head covered. The wind tore at her black garments as if enraged by her courage and her pleas. I expected at any moment to see her lifted into the air and flung on the stormy surface of the ocean.

At last the wind began to lose its force. It happened little by little. One moment I was using every ounce of my strength to hold myself on the deck, then five minutes or so later I was able to stand upright. The Iraqi woman settled onto her knees, sobbing tears of gratitude and stroking the head of her baby.

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

Reading for understanding

- 1 What is the setting for this passage?
.....
.....
- 2 What did the storm look like as it came upon the ship?
.....
.....
- 3 'The first winds struck with incredible force'. What was the effect of the winds on the passengers?
.....
.....
- 4 'I feared we would be smashed into pieces of matchwood.' Why did the narrator fear this?
.....
.....
- 5 How did the narrator first react to the appearance of the woman with the tiny baby?
.....
.....
- 6 Why did the woman believe that her child should be spared?
.....
.....
- 7 What comments did the narrator make about the woman's physical appearance?
.....
.....
- 8 According to the narrator, what had given the Iraqi woman 'immense strength'?
.....
.....
- 9 How did the woman react when the storm subsided?
.....
.....
- 10 What does the passage reveal about the character of the Iraqi woman?
.....
.....

10 marks

Spelling and vocabulary

In character

impetuous	generous	covetous	accomplished	authentic
frivolous	turbulent	obstacle	raucous	assailant
superior	simultaneous	benign	voracious	malignant
aggravate	tenacious	malicious	mercenary	manoeuvre
alleviate	clarify	compatible	exonerate	exorbitant
annihilate	suspect	superfluous	succumb	meagre



A word for a phrase

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

- | | | | |
|----|--|---|-------|
| 1 | to make clear | c | ..... |
| 2 | to hold on firmly; stubbornly persistent | t | ..... |
| 3 | more than is needed | s | ..... |
| 4 | working or acting for personal gain | m | ..... |
| 5 | happening at the same time | s | ..... |
| 6 | wanting something that belongs to somebody else | c | ..... |
| 7 | to set free from blame or responsibility | e | ..... |
| 8 | to destroy or defeat completely | a | ..... |
| 9 | to yield or give way | s | ..... |
| 10 | harsh-sounding | r | ..... |
| 11 | unsatisfactory in quantity, size or substance | m | ..... |
| 12 | acting hastily and thoughtlessly | i | ..... |
| 13 | craving or devouring food in great quantities | v | ..... |
| 14 | far greater than is reasonable | e | ..... |
| 15 | likely to cause harm | m | ..... |
| 16 | not worthy of serious notice | f | ..... |
| 17 | something that is in the way | o | ..... |
| 18 | genuine or real | a | ..... |
| 19 | an attacker | a | ..... |
| 20 | well-suited or able to exist together in harmony | c | ..... |

20 marks

Word skills

1 Add the suffix '-ion' to form nouns of the following words.

- | | | | | | |
|---|-----------|-------|---|-----------|-------|
| a | aggravate | ..... | c | exonerate | ..... |
| b | suspect | ..... | d | clarify | ..... |

4 marks

2 Add the suffix '-ity' to form nouns of the following words.

- | | | | | | |
|---|------------|-------|---|-----------|-------|
| a | compatible | ..... | c | authentic | ..... |
| b | impetuous | ..... | d | tenacious | ..... |

4 marks

3 Complete the sentences by inserting the words in brackets in the correct places.

- a The artwork was sold for an price to an buyer. (exorbitant, impetuous, authentic)

- b With his knowledge, the captain was able to the ship through the waters. (manoeuvre, superior, turbulent)
- c The millionaire's donation helped to the suffering of the poor. (alleviate, generous)
- d The spectators applauded the goalkeeper's defence. (tenacious, raucous)
- e It was important to what could be by a management plan. (superior, accomplished, clarify)

13 marks

A B C *Back-of-the-book dictionary*

The word 'suspect' is derived from the Latin word *specto*, which means 'I see'. There are many words in the English language that come from *specto*. Use the back-of-the-book dictionary to find the meanings of the following words.

- retrospect:
- spectacular:
- introspection:
- spectator:
- conspicuous:

5 marks

Language

Revising parts of speech

Identifying nouns, adjectives and verbs

Read the following passage and write the nouns, adjectives and verbs in the order that they occur.

The sharks

HE COULD see their wide, flattened, shovel-pointed heads now and their white-tipped wide pectoral fins. They were hateful sharks, bad-smelling, scavengers as well as killers, and when

they were hungry they would bite at an oar or the rudder of a boat.

from *The Old Man and the Sea* by Ernest Hemingway

- Nouns:
- Adjectives:
- Verbs:

21 marks

Forming adjectives

Change the words in the brackets into adjectives.

- | | |
|-------------------------------|------------------------------|
| 1 a deed (hero) | 9 a war (nucleus) |
| 2 a discovery (fortune) | 10 a remark (sarcasm) |
| 3 a sea (treachery) | 11 a task (labour) |
| 4 a model (glamour) | 12 rain (torrent) |
| 5 traffic (chaos) | 13 a temper (fury) |
| 6 a room (space) | 14 a situation (farce) |
| 7 a scream (hysteria) | 15 an shout (ecstasy) |
| 8 a trance (hypnotism) | 16 a view (panorama) |

16 marks

Forming verbs

Change the following words to verbs.

- | | | | |
|-------------|-------|---------------|-------|
| 1 horror | ..... | 9 application | ..... |
| 2 economy | ..... | 10 applause | ..... |
| 3 tight | ..... | 11 sharp | ..... |
| 4 denial | ..... | 12 expansion | ..... |
| 5 deceit | ..... | 13 response | ..... |
| 6 food | ..... | 14 harmony | ..... |
| 7 evasion | ..... | 15 explosion | ..... |
| 8 inclusion | ..... | 16 injurious | ..... |

16 marks

The craft of writing

Choosing a point of view

Some writers use a 'first person' approach to writing. That is, the narrator tells the story personally, and uses words such as 'I', 'me' and 'my' as they describe what is happening. By using this approach, first-person narrators are able to present their intimate feelings and thoughts about the events. The disadvantage of this approach is that the reader is restricted to hearing the story from one person's viewpoint. Autobiographers as well as many novelists use the first person in their narrative. The passage that follows, narrated by Najaf Mazari, an Afghan refugee, is written in the first person. It begins his autobiography, *The Rugmaker of Mazar-E-Sharif*. Pay attention to the writer's use of 'I', 'me' and 'my'.





Back-of-the-book dictionary

- abject** *adjective* extremely bad or severe
- absurdity** *noun* foolishness; ridiculousness
- adieu** *interjection* goodbye
- antipathy** *noun* a feeling of strong dislike
- apathy** *noun* a lack of interest or enthusiasm
- aquiline** *adjective* curved like an eagle's beak
- banter** *noun* friendly teasing
- bon voyage** *interjection* pleasant trip
- brandish** *verb* to wave about
- broadsword** *noun* a straight, broad, flat sword
- catalogue** *noun* a list of items, with brief notes and usually in alphabetical order
- catalyst** *noun* something that causes or accelerates a change
- catapult** *noun* an apparatus for hurling a stone
- cataract** *noun* water that pours down a cliff; a waterfall
- chic** *adjective* stylish or fashionable
- circumlocution** *noun* a roundabout way of speaking; the use of too many words
- circumscribe** *verb* to draw a line around; to limit or confine
- circumspect** *adjective* considering all circumstances before taking action
- circumstance** *noun* a condition that influences a person or event
- circumvent** *verb* to find a way of overcoming something; to outwit
- civic** *adjective* concerning a city or citizens
- civics** *noun* a study of citizenship
- civilian** *noun* a person with a non-military occupation
- civilise** *verb* to change a group of people into a more advanced society
- civility** *noun* courtesy, politeness
- clothyard** *adjective* a unit of measure, equalling three feet
- cohesive** *adjective* uniting or sticking together
- colossus** *noun* something or someone of great size or importance
- comatose** *adjective* lethargic; unconscious
- commotion** *noun* a wild or noisy disturbance
- confidant** *noun* a person in whom one can trust
- conspicuous** *adjective* noticeable; standing out
- construe** *verb* to explain or interpret
- convoluted** *adjective* extremely complex
- corporation** *noun* a business or other united group of people
- corpulent** *adjective* large or bulky of body; fat
- corpuscle** *noun* one of the red or white cells in the blood
- cul-de-sac** *noun* a street closed at one end
- debilitating** *adjective* weakening
- debunk** *verb* to expose as false
- decadence** *noun* a falling from high to low moral standards
- deconstruct** *verb* to analyse critically
- deflect** *verb* to turn aside
- deft** *adjective* quick and skilful
- defuse** *verb* to make harmless or less dangerous
- deleterious** *adjective* harmful; injurious to health
- delude** *verb* to cheat; deceive
- demote** *verb* to reduce to a lower rank or class
- deride** *verb* to make fun of
- designate** *verb* to select; nominate or appoint
- diagnosis** *noun* recognition of a disease through its symptoms

- diagonal** *adjective* connecting, as a straight line, two opposite corners of a shape
- dialect** *noun* a variety of a language spoken by a particular group of people
- diameter** *noun* the straight line through the centre of a circle from side to side
- diaphragm** *noun* a thin dividing layer
- dousing** *verb* throwing water on
- eaves** *noun* the overhanging lower edges of a roof
- eddies** *noun* currents moving in a circle, usually in a river
- emanate** *verb* to originate; come forth
- empathise** *verb* to understand and share the feelings of another person
- entourage** *noun* a group of attendants or followers
- eradicate** *verb* to get rid of completely
- exultantly** *adverb* very happily; triumphantly
- fidelity** *noun* faithfulness
- flanks** *noun* the sides of an animal or person, between the ribs and hip
- fletch** *verb* to provide arrows with feathers
- forecastle** *noun* sailors' quarters in the forward part of a merchant vessel
- forelock** *noun* the piece of hair that hangs over the forehead
- forerunner** *noun* a person or thing that is a sign of what is to follow
- foreshore** *noun* the front section of the shore between the high and low water marks
- forestall** *verb* to prevent an action before it happens
- foreword** *noun* an introduction at the beginning of a book
- formidable** *adjective* of alarming strength, size, difficulty, etc.
- fraternity** *noun* a body or class of persons having common interests, purposes, etc.
- furtively** *adverb* in a secretive or sly manner
- fusion** *noun* the result of two or more substances having been melted together
- galvanise** *verb* to cause sudden action
- genuflexion** *noun* the act of bending at the knee, especially in reverence
- gradation** *noun* a process taking place through a series of stages, or gradually
- gradient** *noun* a gentle slope
- graduation** *noun* promotion to a degree
- grotesque** *adjective* very odd or strange looking
- guise** *noun* dress or general external appearance
- hapless** *adjective* unlucky; unfortunate
- immobility** *noun* inability to be moved
- incorporate** *verb* to combine in one body
- indigenous** *adjective* native to a particular area or country
- indiscriminately** *adverb* making no distinction between one person, thing, etc. or another
- infidelity** *noun* faithlessness; disloyalty
- inflexible** *adjective* not easily bent or stretched; unyielding in temper or purpose
- infusion** *noun* an introduction of one substance into another
- ingest** *verb* to take food into the body
- insignia** *noun* distinguishing marks
- intercede** *verb* to try to put an end to an argument on behalf of someone
- interloper** *noun* an intruder
- intermittent** *adjective* stopping and starting
- interpose** *verb* to interrupt; to place between
- interrogate** *verb* to question closely
- introspection** *noun* the examination of one's own thoughts, feelings, etc.
- irrational** *adjective* absurd; unreasonable
- lobotomy** *noun* an operation to alter the function of the brain
- locomotive** *noun* the engine that pulls railway carriages
- luxuriance** *noun* plentiful growth; richness; lushness
- mewling** *verb* crying, as a young child
- motivate** *verb* to provide a reason for doing something; to give purpose
- motive** *noun* a strong reason for doing something
- nom de plume** *noun* an author's assumed name; a pen-name
- nuzzle** *verb* to rub with the nose; to snuggle

- obstructive** *adjective* blocking; making difficult
- paradoxical** *adjective* seemingly self-contradictory although true
- pathology** *noun* the science of diseases
- pathos** *noun* the power to evoke a feeling of pity or sympathy
- patter** *verb* to make a quick, tapping sound
- perfidy** *noun* disloyalty; treachery; deceit
- phosphorus** *noun* a solid, non-metallic element, of which one form gives out a faint light and catches fire easily
- photogenic** *adjective* looking attractive in photographs
- photokinesis** *noun* movement induced by light
- photosynthesis** *noun* the process by which green plants use sunlight to make sugars from carbon dioxide and water
- predator** *noun* an animal that hunts other animals for food
- pretentious** *adjective* having an exaggerated show of importance
- pristine** *adjective* in the original, unspoiled state
- prolific** *adjective* abundant; producing a lot
- provide** *verb* to make available or supply
- puking** *verb* vomiting
- pun** *noun* a play on words that have a similar sound but a different meaning
- reconstruct** *verb* to rebuild
- reflect** *verb* to cast back (light, heat, sound, etc.)
- reflex** *adjective* automatic or not intended
- retrograde** *adjective* causing something to be in a worse state than previously
- retrospect** *noun* a survey of past events
- revise** *verb* to go back over in order to learn
- salivation** *noun* the act of producing saliva in the mouth to aid digestion
- sanctuary** *noun* a place of safety and protection
- sanguine** *adjective* cheerful and full of hope
- scraggy** *adjective* lean or thin
- scrutinise** *verb* to examine closely and carefully
- shards** *noun* fragments
- signatory** *noun* one who signs with another in a joint agreement
- signature** *noun* the name of a person written in his or her handwriting
- signet** *noun* a small sign or seal representing authority
- skimpy** *adjective* made or done using insufficient materials
- slapstick** *adjective* a type of humour relying on very simple, practical jokes
- snicker** *verb* to giggle or laugh quietly and unpleasantly
- snivelling** *verb* whining or complaining tearfully
- soliloquy** *noun* a speech made aloud to oneself; used especially as a theatrical device
- solitaire** *noun* a game played by one player
- solitude** *noun* the state of being alone
- soloist** *noun* a person who performs alone
- spectacular** *adjective* appealing to the sight; thrilling
- spectator** *noun* one who looks on; an observer
- starboard** *noun* the right-hand side of a ship or plane when one is facing the front
- stoical** *adjective* able to bear pain or misfortune without complaining
- suffuse** *verb* to overspread as with a colour, liquid, etc.
- sward** *noun* a stretch of grass
- teetering** *verb* having difficulty in maintaining balance
- telepathy** *noun* the passing of thoughts from one person's mind to another without speaking
- transfusion** *noun* the process of transferring from one person, container, etc. to another
- translucent** *adjective* allowing some light to come through
- vandals** *noun* people who deliberately destroy or damage property
- visionary** *noun* a person with impractical ideas; a dreamer
- vista** *noun* a view that is long rather than broad (e.g. through an avenue of trees)
- wisecrack** *noun* (colloquial) a smart or facetious remark

