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MANNING // McKENZIE // HORNE



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2

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UNIVERSITY PRESS
AUSTRALIA & NEW ZEALAND

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 **ENRICHING LITERATURE** 

Chenxi and the Foreigner, by Sally Rippin
Avatar, directed by James Cameron
The Hunger Games, by Suzanne Collins
Bran Nue Dae, directed by Rachel Perkins
Land's Edge, by Tim Winton
The Rabbits, by John Marsden and Shaun Tan
'Maiden Speech to New South Wales Parliament', by Linda Burney
Rainbow's End, by Jane Harrison
Macbeth, by William Shakespeare
The Happiest Refugee, by Anh Do
Our Choice, by Al Gore
Antipodes: Poetic Responses, edited by Margaret Bradstock

ABOUT THE BOOK

English Skills Builder 2 Australian Curriculum Edition is a blended print and digital resource for the Australian Curriculum: English.

Workbook

The *English Skills Builder* workbook focuses on the three strands of Australian Curriculum: English, and is divided into two key sections: 'Language and Literacy' and 'Literature'. Each of the 50 units addresses a particular aspect of language usage, or provides in-depth coverage of different text types and genres. Students can write their responses directly into the workbook or record them in the accompanying obook.

A The answer icon appears when answers are provided in the back of the book.

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Oxford's electronic book format—the obook—offers online and offline access to core student content. The obook provides the complete *English Skills Builder* student books in an interactive workbook format for any screen size, with a note-taking study tool and dynamic question blocks. Oxford's obook is compatible with PCs, laptops, iPads, tablets and IWBs.

obook-only Enriching Literature units

The student obook also features additional Enriching Literature material. These digital-only units are presented in stages covering Years 7/8 and 9/10. They feature popular classic and contemporary texts, and include ideas and guidance for teachers and students on covering the cross-curriculum priorities. Each text unit is self-contained, allowing for flexible use in the classroom.

AC The cross-curriculum priorities are:

- 1 Aboriginal and Torres Strait Islander histories and cultures
- 2 Asia and Australia's engagement with Asia
- 3 Sustainability.

The Enriching Literature units are written by Jane Sherlock and Deb McPherson. Access these units via the table of contents in the obook.



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PART A

LANGUAGE AND LITERACY

What nouns do

Nouns name people, creatures, places, things, feelings, qualities and ideas.

Anna, boy, lion, zoo, jumper, love, joy, shape

Note that the same word may function as a noun or another part of speech, depending on its context.

I will sleep (verb) the longest sleep (noun) of my life.

Types of nouns

Nouns may be singular or plural, common or proper, concrete or abstract, collective or compound.

- 1 All nouns are either **singular** or **plural**.
 - Singular nouns refer to one thing.
woman, man, book
 - Plural nouns refer to more than one thing.
women, men, books
 - The plural form of most nouns is formed by adding **-s** to the singular noun; however, there are many variations that may need to be checked in a dictionary.
rose, roses bunch, bunches
wife, wives innuendo, innuendoes
- 2 All nouns are either **common** or **proper**.
 - Common nouns name people, places or things. They do not take a capital letter unless they start a sentence.
bat, calculator, water
 - Proper nouns name particular people or places, and start with capital letters.
Marian, Mars, Argentina
- 3 All common nouns are either **concrete** or **abstract**.
 - Concrete nouns name things that can be seen, heard, smelt or touched.
music, fabric, rose
 - Abstract nouns name feelings, emotions and other things that cannot be seen, heard, smelt or touched.
jealousy, area, democracy
- 4 **Modal** nouns are abstract nouns that express whether something is possible, probable, or certain.
possibility, probability, certainty
- 5 **Collective** nouns name groups of people, animals or things.
team, herd, bunch
- 6 **Compound** nouns are formed by combining two nouns.
rain + drop = raindrop
shop + assistant = shop assistant

Practice

- A** 1 Circle the words below that are nouns (or could function as nouns).
chasm Wednesday illustration vane vein inventive trait lightning aerial
desert dessert bow bough affect effect soprano refuse conversation spa
status trickle trudge ridge scurry invade licence
- A** 2 Decide whether the words in bold are nouns, and if they are, underline them.
- a I **need** to know the truth, but there's no **need** to hurry.
 - b Your red **face** gives the story away. I wonder if I can **face** it.
 - c If **looks** could kill! With that expression on her face she **looks** dangerous!
 - d The child can now **dress** herself as her new **dress** doesn't have buttons.
 - e Many people at the Oslo **fair** had **fair** hair.
 - f It is time to **plough** the top paddock. I will need a new **plough**.

- 3** Identify whether the nouns shown in bold below are **proper** or **common** nouns, and whether they are **singular** or **plural**. The first two have already been done for you.

Ruth invites me **home** warily. She's ashamed of her **mother**, and would rather I didn't come. But we're about to study together for our French **test**, and she's decided, after **months** of **hesitation**, that now is as good a **time** as any for me to meet her **family**.

The **school** that Ruth and I go to is on **top** of a big **hill**, sprawled across some of **Sydney's** 'prime real estate', with wonderful **views** of the **harbour**. We have a befuddled **headmaster** and numerous cool or gross **teachers**.

Source: 'After School', Moya Simons

Examples: Ruth proper, singular
home common, singular

- | | | | |
|-----------------|-------|---------------------|-------|
| a school | _____ | e views | _____ |
| b top | _____ | f harbour | _____ |
| c hill | _____ | g headmaster | _____ |
| d Sydney | _____ | h teachers | _____ |

- 4** Use each of the words below in a sentence—first as a noun, then as an adjective.

Example: paper (**noun**) Pass me the paper and I'll write the letter.

paper (**adjective**) Don't be frightened of a paper tiger.

- a** mushroom (**noun**) _____
- b** mushroom (**adjective**) _____
- c** feather (**noun**) _____
- d** feather (**adjective**) _____

- 5** Use a dictionary to find the plural form (or forms) of the following nouns.

- | | | |
|------------------------|------------------------|-----------------------------|
| a radius _____ | i fungus _____ | q dwarf _____ |
| b wharf _____ | j formula _____ | r stimulus _____ |
| c scarf _____ | k embryo _____ | s apex _____ |
| d volcano _____ | l plateau _____ | t hippopotamus _____ |
| e armful _____ | m vacuum _____ | u waif _____ |
| f knife _____ | n nucleus _____ | v ghetto _____ |
| g axis _____ | o focus _____ | |
| h wolf _____ | p chassis _____ | |

- 6** Form compound nouns by placing another noun before each noun in the first group and after each noun in the second group.

- a** _____ screen _____ yard _____ work _____ bank _____ ball
- b** pin _____ board _____ fish _____ shoe _____ ship _____

Specific and non-specific nouns

Nouns may be specific or non-specific (general).

Broccoli (specific) is a **type of food** (non-specific).

- Choose specific nouns to give a detailed picture.
The fugitives entered the church, carrying blankets and water.
- Choose non-specific nouns to give a general picture or to summarise a long piece of writing.
People entered the building, carrying objects.

Improving your use of nouns

Choose nouns carefully and extend your vocabulary by learning new nouns.

- Look for precise nouns rather than relying on adjectives.
We went to the dance in a limousine.
(not a very long car)
- Where a range of nouns is available, choose the most suitable one for your piece of writing.
They were frightened by a noise/shriek/roar/clatter/commotion.
- Check a dictionary if you are using commonly confused nouns.
story, storey
berth, birth
- Learn and use specialist nouns.
An osteopath specialises in the treatment of bones.

Practice

1 Give five specific nouns for each of these general nouns.

- a disease _____
- b transport _____
- c trees _____
- d inventions _____

A 2 Replace each group of specific nouns with a general noun.

Example: cotton, linen, wool fibres

- a Dalmatian, boxer, dachshund _____ c pencil, envelope, notebook _____
- b play, poem, novel _____ d hammer, axe, chisel _____

3 Make this piece of writing either dramatic or humorous by using specific nouns in the spaces. Start with a person's name in the first space.

_____ had always hated his _____. Dressed in _____ and _____, he came running up the _____ to his _____, holding a _____ and a _____. His first _____ was to move the _____ from the _____. Then he took up the _____ and attached a _____ to the _____.

- 4 Each of these words refers to a meal of some sort. Write a sentence (or sentences) using each of the words in a way that shows the difference in their meaning.

snack, luncheon, repast, spread, feast, banquet

- 5 Suggest another noun that could replace the words shown in bold, without changing the meaning. (Use a thesaurus for a wider choice of words.)

a The **house** _____ on the **hill** _____ was built of **wood** _____.

b My **vehicle** _____ is at the **garage** _____ for new **paintwork** _____.

c **Bystanders** _____ witnessed a **brawl** _____ outside the **shop** _____.

- A 6 The pairs of words in brackets are frequently confused nouns. Use a dictionary to help you underline the correct form.

The captain tried to keep up his (moral/morale) as he sat at the (bow/bough) of the ship writing the (story/storey) of the voyage in his (dairy/diary). His (goal/gaol) was to (birth/berth) safely at the (peer/pier) and set out for the (desert/dessert) to acquire more cargo.

- A 7 Replace each group of words in bold with one precise noun that has the same meaning. Then, make any other alterations that are necessary.

The **young dog** _____ hid inside his **small dog house** _____.

The **man who was renting the house** _____ groaned when he saw the **very untidy state** _____ of the **paved area outside the house** _____.

There were **torn and dirty pieces of old fabric** _____ on the **area under his feet** _____ and **scribbled drawings** _____ on the wall. The door to the **place where the car was kept** _____ was broken. Obviously it was all the work of the **person who did the robbery** _____.

- 8 You are likely to encounter unfamiliar occupations in your reading about careers and people's lives.

- a Circle the words whose meaning you know.

actuary acupuncturist allergist anaesthetist anatomist anthropologist
 apiarist archivist aviator coroner councillor counsellor croupier
 cryptographer curator draftsman geologist horticulturalist linguist
 lobbyist microbiologist mortician optician palaeontologist paramedic
 pathologist philatelist podiatrist psychiatrist psychologist publicist
 radiographer rigger speleologist statistician vintner

- b Look up the words you do not know. When you have found out the meanings of the words you are unfamiliar with, sort the words into areas of work or interest (such as health care, construction, hospitality and science).

Types of pronouns

Pronouns stand in place of nouns. Different types of pronouns name people or things, show ownership, connect one clause to another, ask questions, point to something or emphasise something.

- Personal pronouns** refer to people, animals or things.
I, me, we, us, you, he, she, her, him, it, they, them
We would love you to visit us.
They gave it to me.
When these pronouns show ownership, they take the **possessive** form of the pronoun.
mine, ours, yours, his, hers, its, theirs
Ours is a reliable car. Theirs is not.
I forgot mine, so she lent me hers.
- Relative pronouns** relate one part of a sentence to another (such as a dependent clause to an independent clause).
who, whom, whose, which, that
Use *who*, *whom* or *whose* for people, *which* for things and *that* for things or groups of people.
She is the woman who rang me.
The team that wins the match goes into the next round.
This outfit, which my mum chose, makes me look old.
That is the man whose wife died.
To whom am I speaking?
- Interrogative pronouns** begin questions.
who, whose, which, what
Who took my lunch?
Whose book is this?
Which of these outfits looks best?
What are you doing?
- Demonstrative pronouns** point to something or someone.
this, that (singular)
these, those (plural)
This and *these* refer to things close at hand; *that* and *those* refer to things further away.
This is good. That was bad.
Those are not my shoes. These are.
- Indefinite pronouns** do not refer to any particular person, animal or thing.
everyone, anybody, someone, nothing, each, some, none, few, all, many, both, most, more, another, much, several
Everyone heard me sneeze.
Someone is at the door.
When using indefinite pronouns, remember that a singular indefinite pronoun takes a singular verb, and a plural indefinite pronoun takes a plural verb.
Nothing is as bad as it seems. (singular—nothing means ‘not one thing’)
All of Rover’s fleas were killed by the new product. (plural)
Where possible, use plural pronouns rather than *his* or *her* or *his/her*.
Each of the students has his or her notebook.
All the students have their notebooks.
However, it is becoming more acceptable to use **their** and **they** as singular pronouns in informal writing.
Each of the students has their notebook.
- Emphatic pronouns** are used for emphasis. The sense is not altered if they are removed from the sentence.
myself, yourself, himself, herself, itself (singular)
ourselves, yourselves, themselves (plural)
I myself saw the crime committed.
She solved the problem herself.
- Reflexive pronouns** take the same form as emphatic pronouns, but refer back to a subject. The sense of the sentence is affected if these pronouns are removed.
I hurt myself on the monkey bars.
Give yourself a pat on the back.

Practice

- A 1** Underline the pronoun in each sentence, and identify whether it is personal or possessive.
- a** Mine is the herbal tea. _____
- b** At last the house was theirs. _____
- c** Before moving in, they had the bathroom renovated. _____
- d** The goldfish died, so Dad buried it. _____
- A 2** Underline the relative pronouns in these sentences.
- a** I dislike taps that leak.
- b** Spinach, which I hate, is supposed to be good for you.
- c** We were impressed with the scientist who made the discovery.
- d** We argued over whose was the best throw.
- A 3** Use a relative pronoun to join each pair of sentences. You will need to alter the wording.
- a** Where is the train? It comes from Sydney.

- b** There is the man. He lost his wallet.

- c** I can see the woman. Her house was robbed last night.

- A 4** Choose appropriate interrogative and demonstrative pronouns for the gap in each sentence.
- a** _____ is the right road to take? (interrogative)
- b** _____ is paying for the meal? (interrogative)
- c** _____ are you going to say? (interrogative)
- d** I will take _____ over there rather than _____, thank you.
(demonstrative)
- 5** Write an appropriate indefinite pronoun in each space. Note that more than one pronoun may fit.
- a** _____ is coming!
- b** _____ is too much trouble for my gran.
- c** _____ of my family are going to Greece for a holiday.
- d** Quite a _____ of my friends are boys.
- 6** Underline the emphatic or reflexive pronoun in each sentence, and identify whether it is emphatic or reflexive.
- a** The house itself was not damaged in the storm. _____
- b** My brother is old enough to dress himself. _____
- c** Just tell yourself you can do it. _____

The forms of pronouns

The form of a pronoun can change depending on the job it is doing in the sentence. Care has to be taken to ensure that the pronoun is in the correct form.

He is my idol. I love **him**. **This** lock of hair is **his**.

Although the three pronouns in bold refer to the same person, their form is not the same. The pronoun *he* is the subject of the first sentence. The pronoun *him* is the object of the verb *love*. And the pronoun *his* indicates that the lock of hair belongs to him.

Forms of pronouns ...	Pronouns	Examples
when they are the subject of a verb	I, we, you, he, she, it, they, who	We are alike. Mary and I are twins. Who is coming to the party?
when they are the object of a verb or preposition	me, us, you, him, her, it, them, whom	I admire her . The money was left to Mary and me . To whom are you referring?
when they show ownership (possession)	mine, ours, hers, his, its, yours, theirs, whose	Mine was the winning entry. The money was ours to keep. Whose are these sneakers?

The correct form of possessive pronouns is sometimes not used in everyday speech and informal writing.

For whom is this present? (too formal)

Who is this present for? (more natural)

Pronoun agreement

A pronoun must agree in number, person and gender with its antecedent (the noun it replaces).

The **boy** knew that **he** had passed.

The pronoun *he* and its antecedent, *boy*, are singular, third person and masculine.

The **police** were sure **they** had found the killer.

The pronoun *they* and its antecedent, *police*, are plural, third person and common gender.

A collective noun usually refers to a group of people, animals or things acting as one, so the pronoun is usually singular.

The **herd** grazes as **it** migrates.

However, when a collective noun refers to the individuals within a group acting independently, it is followed by a plural pronoun.

The **committee** was unable to agree so **they** were dismissed.

If the antecedent does not refer to male or female gender, use the plural form where possible.

Students need to work hard if **they** are to succeed.

However, it is now acceptable in informal writing to use a plural pronoun with a singular antecedent.

If another **person** wants to come, **they**'ll have to hurry up.

Pronoun reference

A pronoun must refer clearly to its antecedent.

- Sometimes a sentence may be ambiguous (have more than one possible meaning), because its antecedent is unclear.
Sue brought her cousin on the trip, and **she** had a good time. (The pronoun *she* could refer to Sue or her cousin.)
Her cousin had a good time when Sue brought her on the trip. (The meaning is clear.)

- Sometimes a sentence can be ambiguous because the antecedent is not fully stated in the sentence.

Jack's grandfather died when **he** was ten. (In this case the antecedent should be Jack. A solution is to rewrite the sentence without the pronoun.)

When Jack was ten, his grandfather died. (The meaning is clear.)

I want to be a doctor because **it** would be interesting work. (The pronoun *it* does not have an antecedent in the sentence. A solution is to rewrite the sentence without the pronoun.)

I want to be a doctor because the work would be interesting. (The meaning is clear.)

Practice

- A** 1 Underline the correct form of the pronoun.
- The money was shared among **(we/us)**.
 - (Him/he)** and **(I/me)** are building a model.
 - (Who/whom)** told you that story?
 - To **(who/whom)** should I send this email?
 - I am keeping this card. What are you doing with **(you/yours)**?
 - Mr Thomas told Jake and **(I/me)** to stop talking.
- A** 2 Write the correct form of an appropriate pronoun in the space.
- I don't know anyone _____ is wealthy.
 - My mother and _____ look alike.
 - _____ is your best friend?
 - The prize went to the person _____ ate the most pizza.
 - _____ shared the cake between us.
 - Casey and _____ have plans for the weekend.
 - Between you and _____, I think she is wrong.
 - To _____ were you referring in the document?
- 3 Which is the more likely interpretation? Rewrite each sentence to eliminate the ambiguity.
- The children's lunches are made, and **they** are ready to go. **(Who is ready—the lunches or the children?)**

 - Rick told his dad that **he** was going bald. **(Is Rick or his dad going bald?)**

 - When I placed the vase on the table **it** broke. **(Did the vase or the table break?)**

- A** 4 None of these sentences contains a fully expressed antecedent. Discuss the problem with a partner. Then, rewrite each sentence so that the meaning is clear. The pronoun is in bold.
- Have your eyes examined; if you do not need **them**, the optometrist will tell you.

 - After braiding Sarah's hair, Elina decorated **them** with ribbons.

 - In Shakespeare's play *Macbeth*, **he** deals with the issue of power.

Verbs

A verb is the most important word in a sentence. It says something about the subject. Verbs express an action or a state of being.

She **swam** across the pool. (The subject *she* is performing a physical action.)

Ryan **is** a cellist. (The subject *Ryan* is being a cellist.)

Toula **considered** her future. (The subject *Toula* is performing a mental action.)

Simple tenses

A verb indicates the time an action takes place. This aspect of a verb is called its tense.

The simple present, past and future tenses are the most commonly used.

We **wrote** a story in class yesterday. (past tense)

She **writes** a story every week. (present tense)

Fran **will write** to her grandmother tomorrow. (future tense)

The **simple present tense** may indicate:

- an action or thought taking place now
I see you!
- a habitual action
This class begins on time.
- an action that is true for all time.
Love conquers all.

The **simple past tense** indicates an action or thought completed in the past. It is usually

formed by adding **-ed**; however, irregular verbs take different forms.

The film ended at midnight.

She swam across the pool.

The child felt hungry.

She wrote to her grandmother.

The **simple future tense** indicates an action or thought that will happen in the future. It requires the use of **will**, which is in the singular future tense of the auxiliary verb **to be**.

She will swim across the pool then back again.

In general, keep to the one tense—past, present or future—in a sentence.

My dog cries whenever he is hungry. (present)

The man coughed and stamped his foot. (past)

The fireworks will begin, and the choir will sing. (future)

Practice

A

1 Underline the verb in each sentence. The first one has been done for you.

a The jockey fasted before the race.

d My dad owns a shop.

b My sister made a bracelet out of shells.

e Summer is the best season.

c The room smelt of roses.

f The teacher dismissed the class early.

2 Write the appropriate form of the verb in brackets to indicate present, past or future actions.

Example: Americans **drive** on the right side of the road. (present tense of **to drive**)

a My friends _____ me. (past tense of **to support**)

b I _____ the book on time. (future tense of **to return**)

c Honesty _____ always the best policy. (present tense of **to be**)

d The game _____ soon. (future tense of **to end**)

e We _____ all the lemonade. (past tense of **to drink**)

f They _____ the whole thing. (past tense of **to see**)

g I _____ my subjects carefully. (future tense of **to choose**)

h He _____ the ball to me. (present tense of **to throw**)

3 Insert another verb into the sentence that is in the same tense as the verb in bold.

Example: The trouble **started** the moment I **opened** the front door.

- a My father **laughs** whenever he _____ a joke.
- b While we **waited** in the queue, someone _____ in front.
- c When he _____ the state of the room, the detective **suspected** foul play.
- d Margaret _____ the piano when she **was** five years old.
- e The sun **rises** and _____ each day.
- f She **eats** whatever she _____.
- g I **told** the truth about what you _____.
- h The surfer _____ one last wave before he **left** the beach.

A

4 Alter the verbs in brackets to make the tense consistent in each sentence.

Example: The surgeon (nods) **nodded** to the nurse who handed him the instruments.

- a When I walked in the room, the guests (will stare) _____ at me.
- b When my grandfather was at school, he (studies) _____ Latin.
- c It will be spring soon and the bulbs (bloom) _____.
- d Finish your meal before you (went) _____ out.
- e One day I will be old but you (were) _____ too.
- f I forgave the person who (robs) _____ me.

5 Rewrite this paragraph in the simple past tense.

My friends and I catch the tram into the city. Then we walk to the theatre where the rock musical is on. Luckily we have our tickets because there is a long queue at the box office. We sit in the stalls and have a great view of the band and the actors.

6 In your notebook, write a paragraph that continues this sports commentary using the simple present tense.

Novak passes to Silvani ...

7 In your notebook, write a paragraph that continues this weather forecast in the simple future tense.

Tomorrow will be ...

Perfect tenses

Perfect tenses indicate that the action of the verb is, was or will be completed (or perfected).

	Past	Present	Future
Simple tense	I walked	I walk	I will walk
Perfect tense	I had walked	I have walked	I will have walked

Forming the perfect tense

Perfect tenses are formed by using a form of the auxiliary verb *to have* and the past participle of the verb.

We **have painted** the exterior of the house. (The action of painting the house is complete.)

Our friends **had rented** the same house last year. (This action was completed earlier.)

I **will have read** ten books by the end of the holidays. (The action of reading will be completed by a certain time in the future.)

Order of events

The perfect tense is used to show that one action in a sentence occurs earlier than another.

The coach **knows** that his team **has trained hard** for the match. (The coach knows now that his team trained hard in the recent past.)

I **appreciated** that you **had cooked** dinner for me. (The cooking of the dinner happened earlier than the appreciation of it.)

Before I **see** you again, I **will have changed** my hair colour. (The changing of the hair colour will happen earlier than seeing the person again.)

Practice

1 State whether the verb (in bold) in each sentence uses the perfect or simple tense.

- a The man **has appeared** in court several times. _____
- b I **love** my pet rock. _____
- c You **have finished** at last. _____
- d Leo **had** a great idea. _____
- e Dad **will be** surprised in the morning. _____
- f I **have watched** that movie five times. _____

2 Draw a line to match the two parts of each sentence, paying attention to tense forms.

Example: When I arrive home tonight, _____ I will have worked for ten hours.

- a The detective guessed _____ that a Martian has landed.
- b After I finish my breakfast, _____ that I have lost the directions.
- c Malcolm dreams _____ I will do the dishes.
- d The scientist remembered _____ where she had left her lab coat.
- e I suddenly realise _____ what had happened to the victim.
- f Since you have cooked dinner, _____ I will clean my shoes.

3 Write sentences, using each of the verbs in the perfect tense indicated.

Example: to stay: present perfect

I **have stayed** at your place many times.

a to dream: past perfect

b to drive: future perfect

c to plant: present perfect

d to study: future perfect

e to act: past perfect

f to swim: present perfect

A **4** Underline the correct form of the verb in brackets and pay attention to tense forms.

a When I hand in my assignment, I (will have finished/have finished) the course work.

b Gemma thought that Michael (missed/had missed) the point of the argument.

c Reports have come in that a plane (has crashed/had crashed) off the coast.

d My friend (has given/had given) his verdict before he saw the film.

e Students are proud that the school (has raised/had raised) a lot of money for charity.

5 Correct the shift in tense in each sentence.

a When I write a poem, I have chosen my words carefully.

b By her next birthday, my grandmother will live through a century of great change.

c When I opened the door, I saw that my father painted the room for me.

d The weather will have improved by the time we reached our destination.

e I heard that you have broken the world record.

Continuous tenses

Continuous tenses (sometimes known as progressive tenses) indicate that the action of the verb is, was or will be continuing.

	Past	Present	Future
Simple tense	I laughed	I laugh	I will laugh
Continuous tense	I was laughing They were laughing	I am laughing She is laughing; they are laughing	I will be laughing

Forming continuous tenses

Continuous tenses are formed by using a form of the auxiliary verb *to be* and the present participle of the verb.

The child **is crying** for her mother.

(The action of crying is continuing in the present.)

The mother **was looking** for the child.

(The action of looking was continuing in the past.)

The contestants **will be holding** their breath as long as possible.

(The action of holding the breath will be continuing in the future.)

Be consistent in the use of tenses, unless there is a reason to change them. In general, keep to the present, past or future tense in the same sentence, paragraph or story.

The woman was walking her dog when it bit the postman.

(Both verbs are in the past tense: one continuous, one simple.)

The postman will be needing stitches, and the dog will be held in custody.

(Both verbs are in the future tense: one continuous, one simple.)

Practice

A

1 State whether the verb in each sentence is in the perfect or continuous tense.

a Katrina **is learning** Chinese at her new school. _____

b The tree **had fallen** the night before. _____

c My friends **have bought** me a ticket to the concert. _____

d I **am expecting** an important email. _____

e **Will you be joining** the circus? _____

f She **was walking** home from work. _____

A

2 Underline the correct tense for each sentence.

a The doctor believes that the patient (**is recovering/was recovering**) well.

b I (**am eating/was eating**) a hamburger when a girl pushed in front of me.

c The child (**is crying/was crying**) because she had cut her foot.

d The machine (**is working/was working**) perfectly when I last tested it.

- e The novelist (**is writing/will be writing**) her third book in the series next year.
- f My brother (**is playing/will be playing**) tennis next weekend so he will not be able to come to the movies with us.

3 Complete each sentence by using a verb in the present continuous tense.

Example: I **am writing** a horror story.

- a My friend _____ from an operation.
- b I _____ the best time.
- c You _____ on my foot.
- d The roof _____ badly.
- e The trains _____ late today.
- f The dog _____ with a frisbee.
- g I am working hard, but _____
- h I have written the opening line, so _____
- i Brad is often late to class because _____
- j Today is Jamie's birthday and _____

4 Complete each sentence with another verb in the appropriate continuous tense.

Example: I am shaking the bottle, but **nothing is coming out**.

- a As we were watching the match, the coach _____
- b Teresa is daydreaming as _____
- c We are trying to understand what _____
- d I am only saying that _____
- e I will be thinking about you when _____
- f I will be working on my essay tomorrow so _____

A 5 Rewrite this paragraph to eliminate any unnecessary shifts in tense.

Last year we went on a family holiday to the mountains. The weather has been awful, but it clears up for us. We were driving a hire car, and it breaks down in the middle of nowhere. Luckily Dad has a mobile phone, so we can ring the rescue service. Even so, we have to wait for over an hour. My brother and I were fighting over the last piece of chocolate when help arrives.

Voice

Verbs that show a physical or mental action change their form according to whether their subject is performing the action or not. We call this aspect of a verb its **voice**. Understanding the distinction between active and passive voice helps us to write more effective sentences.

Active voice

When a subject performs the action of a verb, the verb is in the active voice.

The dog killed the snake.

(The subject of the sentence is the dog. It is performing the action of killing the snake.)

Use the active voice whenever possible. It makes a stronger statement, uses fewer words and is more direct.

Passive voice

When a subject does not perform the action of the verb, the verb is in the passive voice.

The snake was killed by the dog.

(The subject of the sentence is the snake. It is not performing the action of killing. Rather, it is being killed by the dog.)

Use the passive voice when the doer of the action is not known, shouldn't be identified, or is unimportant.

The puppy had been abandoned. *(We do not know who abandoned the puppy.)*

Some money has been stolen. *(We do not want to accuse anyone.)*

The match was cancelled. *(We do not need to know who cancelled the match.)*

Avoid shifts from one voice to another in the same sentence.

We heard thunder and saw lightning. (both verbs active)

We heard thunder, and lightning could be seen. (shifts from active to passive)

Practice

- 1** Underline the subjects and circle the verbs in the following sentences.

Example: The student passed the exam.

- a The singer performed her hit song.
- b Bullying hurts children.
- c Mum needs a holiday.
- d Can you read a book in a day?
- e The shoes were too big.

- 2** State whether the verb in each sentence is in the active or passive voice.

Example: The child **sits** by the side of the road.

active

- a Sophie **washed** her hair.
- b The possum **could be heard** in the roof.
- c Our house **is being painted**.
- d **Will** you **take** my photo?
- e That mountain **has** never **been climbed**.

- A 3 Rewrite each passive sentence in the active voice.

Example: The book was returned to the library.

I/he/she returned the book to the library.

- a The refund will be sent in a few days.

- b The story must be rewritten.

- c This poem should be read aloud.

- d His forehead was struck by a stone.

- e A voice was heard in the distance.

- f The seedlings were watered each day by my grandfather.

- A 4 Rewrite each active sentence in the passive voice.

Example: Flies carry disease.

Disease is carried by flies.

- a Music affects our moods.

- b Someone cut down the tree.

- c Worms enrich the soil.

- d A machine sweeps the streets.

- e The scientist heated the solution.

- A 5 The passive constructions in the following newspaper report are in bold. With a partner, rewrite the report in the active voice in your notebook.

Fred Brown, 35, of Smith Street, Swantown, **was stopped** by police officers near his home last May. He **was found** to have drunk twice the legal limit, the Swantown magistrate heard last Thursday. Twelve months earlier, Brown **had been** disqualified from driving for three years for drink-driving. Mr David White, defending, said the car **had been used** by Brown to visit a sick friend. He **was caught** by the police during a routine speed check.

Subject–verb agreement

A verb and its subject must agree in number—singular or plural.

The girl **plays** football. (The singular form of the verb *to play* agrees with its subject *girl*.)

The girls **play** football. (The plural form of the verb *to play* agrees with its plural subject *girls*.)

- Indefinite pronouns used as subjects must agree with their verb.
- A singular pronoun (such as *one*, *each*, *everyone*, *either*, *neither*, *anyone*, *something* or *nothing*) takes a singular verb.
Everyone needs love. (The pronoun *everyone* means every single person, so it is singular.)
One of them is lying. (The phrase *of them* does not affect the singular agreement.)
- A plural indefinite pronoun (such as *all*, *some*, *more*, *many*, *most*, *few*, *both* or *several*) takes a plural verb.
Some of the cars were parked illegally.
Both of my parents are Italian.
- Subjects joined by **and** are usually plural.
Benjamin and Arjun catch the train together.

However, when the parts of the subject form a single unit, they take a singular verb.

Fish and chips is my favourite meal.

- A collective noun takes a singular verb when it refers to a group of people or things. When it refers to individual members of a group acting independently, it takes a plural verb.
The team is confident. (This indicates that the team as a unit is confident.)

The team are wearing the new jumpers. (This indicates that the jumpers are being worn by all the members of the team.)

Regardless of where the subject and verb are placed in the sentence, they must agree.

- A verb is usually placed after its subject.
The dog is a terrier.

However, there are times when the order is reversed.

- If the sentence is a question, the order is usually turned around.
Is the dog a terrier?
- If the question contains an auxiliary verb, the subject is placed between the auxiliary and the main verb.
What is the dog chewing?
(The subject, *the dog*, and the verb, *is chewing*, are singular.)
- A verb separated from its subject by other words must also still agree with it.
The girls from our school play football.
(The phrase *from our school* does not affect the agreement.)

To find the subject of the verb, ask the question ‘who?’ or ‘what?’ in front of the verb.

Practice

- A 1 Underline the form of the verb that agrees with the subject.

Example: She (smiles/smile) all the time.

- I (considers/consider) myself fortunate.
- You (surprises/surprise) me.
- The outfit (seems/seem) expensive to me.
- My brother and I (fight/fights) all the time.
- Bread and butter (tastes/taste) great.

- A 2** Underline the form of the verb that agrees with the subject.

Example: The film (was/were) in black and white.

- a** The bunch of flowers (is/are) welcome.
b One of my cousins (is/are) getting married next week.
c What (has/have) you done to the cat?
d Some of the pages (is/are) missing.
e A pile of homework (sits/sit) on my desk.

- A 3** Rewrite each sentence by changing the verb to agree with the new subject.

Example: The boy **likes** to play soccer on the weekends.

The boys **like** to play soccer on the weekends.

- a** The athlete trains hard.
They _____
- b** A carton of milk does not last long.
Cartons of milk _____
- c** Jo and Anna are coming to dinner.
Only Jo _____
- d** Strawberries are my favourite dessert.
Strawberries and cream _____
- e** These lemons are ripe.
This lemon _____

- 4** Draw lines to match each subject with a verb and a suitable ending to complete the sentence. Circle the correct form of the verb.

Example: The cow _____ twitches / twitch _____ its tail at the flies.

- | | | |
|-----------------------------|--------------------|--------------------------|
| a The jury | arrives/arrive | eligible to join. |
| b Some of the lions | fills/fill | by truck. |
| c Sam and Janet | was/were locked up | the air. |
| d Sacks of flour | is/are | from the zoo. |
| e The smell of roses | has/have escaped | their bikes to school. |
| f Anyone | rides/ride | to consider its verdict. |

- 5** Complete this story by adding verbs that agree with their subjects. The story is told in the present tense.

Here we are in the city for lunch. All we _____ are hot chips, but everywhere we _____ we see cafés that _____ healthy food. Where _____ all the places that _____ for people who do not _____ carrot sticks and lettuce? Everyone _____ too health conscious _____ these days.

What adjectives do

Adjectives modify (add meaning to) nouns and pronouns and give us information about aspects such as number, appearance and quality, or express judgments about the likelihood of events. Different forms of adjectives are used for comparisons.

- 1 Adjectives are generally placed before nouns, but they may be placed apart from them.

The bird had **speckled** feathers.

The feathers of the bird perched on the branch were **speckled**.

- 2 Adjectives have three forms: positive (or absolute), comparative and superlative.

- The **positive form** is used when no comparison is made.

Sam is a **tall** girl.

- The **comparative form** is used when two people or things are compared.

Sam is **taller** than her mother.

- The **superlative form** is used when more than two people or things are compared.

Sam is the **tallest** in the class.

To make the comparative and superlative forms:

- add **-er** and **-est** to the simple (positive) form of adjectives

high, higher, highest

- add **more** and **most** or **less** and **least** to longer adjectives.

beautiful, more beautiful, most beautiful
significant, less significant, least significant

Some adjectives take different (irregular) forms in the comparative and superlative.

Trent is a **good** athlete.

Robert is a **better** runner.

William is the **best** javelin thrower.

Some adjectives do not have a comparative or superlative form.

unique, dead, right, equal, empty, perfect

- 3 Common suffixes used for adjectives include:

- **-able—** comfortable
- **-ible—horrible**
- **-ive—restive**
- **-ous—curious**
- **-ful—forceful**
- **-ic—athletic**
- **-less—endless**
- **-y—chatty**
- **-ish—childish**

- 4 Adjectives may be modified by adverbs.

The children seem **extremely** happy.

Your behaviour is **quite** childish.

- 5 Compound words used as adjectives may take one of four forms:

- one word
airborne germs **overused adjectives**
widespread damage **underdone steak**
- two separate words (two adjectives or a noun and an adjective)
black market goods
better known writers
- two words joined by a hyphen
a five-star hotel **a smoke-free zone**
a 21-gun salute **a face-saving decision**
a colour-blind person
- a short phrase joined with hyphens.
a run-of-the-mill project
a surface-to-air missile
an up-to-date edition

Practice

A

- 1 Choose the most suitable adjectives from the list to complete the paragraph.

small reindeer loving icier calfskin best large possible waterproof
deep cold-weather fur many

My employer took me to the _____ shop in the _____ town to buy me _____ clothing for the journey. He bought me _____ mittens, a hood made of _____ skin and _____ boots. He explained that the journey would be through regions much _____ than this. Finally he bought me a _____ cape _____ enough to cover me completely. I had a feeling of _____ sadness when I thought of the _____ mother that I would not see for _____ months.

- A** 2 Give the comparative and superlative forms of these adjectives.

Positive form	Comparative form	Superlative form
a small		
b tasty		
c wonderful		
d hungry		
e bad		
f clear		
g wide		
h little		
i sharp		
j stylish		
k readable		
l tight		
m exquisite		
n far		

- 3** Add a suffix to each of these words to make an adjective, then use each adjective in a sentence. Remember that the spelling of some words alters when a suffix is added.

- a wonder _____
- b terror _____
- c friend _____
- d inflate _____
- e fury _____

- A** 4 There are several problems with the adjectives in this story. Rewrite it correctly in your notebook.

'He's rather dead,' said the ranger, stooping over the beautifullest baby wombat.

'That's sad,' I replied. 'Wombats are the most unique animals.'

'I entirely agree,' he said. 'This one is the biggest of the two I've come across this week. I'll bet some city driver in one of those 4WDs hit him. They're the worstest drivers I've ever seen.'

I crept into my Pajero and sped back to the big city. He had made it seem a shamable thing to own a car like mine. Yet it was the perfectest car ever and it had the most powerfulest engine. But I took the goodest care not to hit any wombats on the way home.

- A** 5 Mix and match adjectives from the first and second lines to make compound adjectives to complete the sentences. Use hyphens where necessary.

well open good worn three natured out cooked legged ended

- a _____ questions invite a range of answers.
- b _____ stools sit more evenly on rough floors.
- c _____ shoes are bad for your feet.
- d Barbecued meat should be _____.
- e _____ friends are the easiest to get on with.

Using commas between adjectives

Use commas between adjectives if they refer to separate aspects of the noun to which they relate.

I have a happy, affectionate, playful puppy.

Do not use commas between adjectives that relate to each other.

She wore an elegant green silk dress.

If you can replace adjectives in a list in any order, or if the adjectives would make sense with the word and between them, you need commas between them.

I am a contented, optimistic and well-balanced person.

I am an optimistic, well-balanced and contented person.

Hyphenating adjectives

Use a hyphen between adjectives where necessary to make the meaning clear.

She wore her light, grey coat.

(The coat is light in weight and grey in colour.)

She wore her light-grey coat.

(The coat is a light shade of grey.)

Mavis had more beautiful children.

(She had other beautiful children.)

Mavis had more-beautiful children.

(Her children were more beautiful than some other person's.)

Common problems with adjectives

Adjectives are sometimes used incorrectly. Some of the more common problems include:

- using double comparatives or double superlatives
Robert is the more better runner. (incorrect)
Robert is the better runner. (correct)
- using the wrong part of speech as an adjective
You sing good. (incorrect)
You sing well. (correct)
- a lack of agreement between adjectives and the words that follow them.
- For example, each, every, either and neither refer to individual members of a group and must be followed by singular verbs and pronouns.
Each boy must show his entry pass. (not their entry passes)
Neither girl was to blame for the accident. (not were to blame)

Choosing adjectives

Adjectives are most effective if chosen well and for a purpose.

- Use vivid adjectives to add detail to writing.
The woman opened her bag.
The Indian woman opened her embroidered silk bag.
- Choose adjectives that appeal to the senses.
chipped black nail polish (sight)
sizzling fried onions (smell, sound and taste)
freshly shampooed, silky hair (sight, smell and touch)
- Avoid weakening your writing with overused adjectives such as nice, good, boring and bad.
- Avoid pairs or strings of meaningless adjectives. Use only the adjectives that add something to the picture.
Happy little children played in the large, grassy park during the long sunlit afternoons. (too many adjectives)
Children played in the park during the long sunlit afternoons. (The two remaining adjectives give atmosphere.)
- Replace strings of descriptive words with single adjectives.
I heard a kind of beeping sound from the machine that was in the room next door.
I heard a beeping machine in the adjacent room.
- Limit the number of adjectives you use by using strong nouns instead.
the blazing hot fire
the blaze

Practice

- A** 1 Where required, use commas and/or hyphens between the adjectives in these sentences.
- Trains provide clean quiet and quick travel.
 - Five impatient looking twelve year olds boarded the bus.
 - The old woman loved her soft white cat.
 - I plan to buy a Hawaiian print shirt.
 - Schools need dedicated and far sighted leaders.

- 2 Improve these dull sentences by either adding an adjective before a noun or using more descriptive nouns and no adjectives.

Example: Mark packed the fruit in containers.

Mark packed the soft ripe fruit in small plastic containers. (adjectives)

Mark packed the strawberries in baskets. (more descriptive nouns)

- The man stopped by the door.

 - Elizabeth opened the box with her key.

 - The woman bought a packet of tea.

 - Flowers grew by the side of the road.

- 3 With a partner, discuss how you would replace nice, good, boring and bad with more interesting adjectives.
- Kirsten's mother makes **good** cakes every week.
 - Students who write **bad** essays should not expect **good** grades.
 - If the runner looks **bad** after a strenuous race, give her a **good** drink.
 - Life has been **good** to Alice with her **nice** job and **good** house.

- A** 4 Indicate how likely an event is by inserting an adjective into each sentence.
- They were _____ the weather would improve by the weekend.
 - It is _____ to put this model together.

- 5 This writer wasted many adjectives. First, circle all the adjectives. Then, underline the six you think are important in the description.

The witchcraft museum at Salem in the USA attracts many hundreds of enthusiastic tourists every year. At the entrance, there is a convenient shop selling interesting and varied articles such as little iron cauldrons, vases shaped like witches' hats, useful towels printed with interesting maps of Salem and small silver earrings shaped like witches on bent broomsticks. Inside, the nervous visitors take their places in a dark, unlit room for an exciting and educational dramatisation of the bad trials undergone by several unfortunate young women who were suspected of witchcraft.

What adverbs do

Adverbs modify (add meaning to) verbs, adjectives or other adverbs. They answer the following questions:

- **When?** soon, now, today, yesterday, tomorrow, then, before, afterwards
I started a new job **yesterday**. (The adverb modifies the verb *started*.)
- **Where?** here, there, everywhere, somewhere, nowhere, above, below, away, forwards
Jim rides his bike **everywhere**. (The adverb modifies the verb *rides*.)
- **How?** sadly, happily, clearly, coldly, musically, badly, well, quickly
He spoke **clearly**. (The adverb modifies the verb *spoke*.)
- **How often?** sometimes, never, always, seldom, often, rarely, once, fortnightly
Jane sang **twice**. (The adverb modifies the verb *sang*.)
- **To what degree?** very, quite, rather, less, most, hardly, too, so, partly, extremely
It was a **very** boring film. (The adverb modifies the adjective *boring*.)
I eat my food **too** quickly. (The adverb modifies the other adverb *quickly*.)
- **How likely?** probably, perhaps, definitely
She will **definitely** sing in the concert. (The adverb modifies the verb *will sing*.)

Adverbs also show the sequence of ideas or events and add clarity.

firstly, secondly, alternatively, consequently

Forming adverbs

Many adverbs are formed by adding *-ly* to an adjective.

happy → happily
emotional → emotionally
cautious → cautiously

Comparative and superlative adverbs

Adverbs, like adjectives, have a positive (or absolute), comparative and superlative form.

- The **positive form** is used when no comparison is made.
It rained **heavily** today.
- The **comparative form** is used when two people or things are compared.
It rained **more heavily** yesterday.
- The **superlative form** is used when more than two people or things are compared.
It rains **most heavily** in August.

The comparative and superlative forms are generally made by adding *more* and *most* or *less* and *least* before the adverb.

loudly, **more loudly**, **most loudly**
softly, **less softly**, **least softly**

Some adverbs have irregular comparative and superlative forms.

well, better, best
fast, faster, fastest
badly, worse, worst

Practice

1 Write three adverbs that give further information in response to each question.

The captain complained.

- a How did she complain? _____
- b How often did she complain? _____
- c To what degree did she complain? _____
- d When did she complain? _____
- e Where did she complain? _____
- f How likely is it that she will complain? _____

- A 2 Circle the words that can function as adverbs to give information about time and place.

There on the horizon Mark saw the hills and the clouds above them. The road beneath the tyres was smooth. He could imagine nowhere he'd rather be and felt at peace as he drove towards the hills. Mark had seldom been away from home by himself before today but already felt it was all worthwhile. Then he saw something worrying—a great plume of smoke rising above the hills. He knew he should turn back immediately.

- A 3 Make an adverb from each of these adjectives, then place each one in the appropriate position in a sentence.

mad fashionable energetic public certain interested different
quick thirsty romantic probably slow

- a I read _____ but I type _____.
- b He runs _____ around the room when he is excited.
- c These books are written for the _____ inclined.
- d My father tackles the garden more _____ than the house.
- e Speaking _____ can be hard.
- f The cyclists drank _____ after their long ride.
- g The seller of old books looked _____ at my collection.
- h I thought I was tidy, but my mother thought _____.
- i Jenny dresses _____.
- j I will _____ go, but they will _____ not.

- A 4 Write the comparative and superlative forms of the adverbs shown in bold. Then, with a partner, make up sentences using each form of the adverb.

- a The child obeyed **willingly**. _____
- b The thunder is **near**. _____
- c James arrived **early**. _____
- d Kate writes **clearly**. _____
- e I tried **hard**. _____
- f Sarah looked **enviously** at the shoes. _____
- g The sun shone **brightly** today. _____
- h She dances **well**. _____

- A 5 Underline the correct word from each pair.

- a That is (sure/surely) the best thing to do.
- b He did really (good/well) in the driving test.
- c I felt (real/really) scared when I watched that film.
- d You cleaned the car (bad/badly), so you must do it again.

Tips for using adverbs

Adverbs can add to the tone and mood of writing. They should always be used sparingly and for a purpose.

- Use adverbs where necessary to convey a particular meaning.
Last year Damian **frequently** forgot his lunch.
This year he **always** remembers it.
- Use adverbs ending in **-ly** sparingly. There is no need to attach one to every verb.
The dancer glided **smoothly** and **elegantly** across the stage.
(The adverbs are unnecessary as they are implied in the verb *glided*, and the sentence has the same meaning without the adverbs.)
- Use a strong verb in place of a weak verb and an adverb.
They **worked laboriously** in the mine.
They **toiled** in the mine.
- Use adverbs only occasionally to indicate the tone of voice when writing dialogue. It is better to show the tone through the spoken words.
‘Why are you late?’ he asked **crossly**.
‘Where on earth have you been all this time?’ he asked.
- Adverbs that modify adjectives and other adverbs weaken writing. Such adverbs include really, virtually, actually, literally, very, rather, quite, hardly, extremely, fairly, scarcely, so and too.
She performed **really** badly and we **actually** left early. (The modifying adverbs are unnecessary.)
She performed badly and we left early. (This says the same thing in fewer words.)

Other overused adverbs are *suddenly* and *there*.
Suddenly a dog barked.
A dog barked. (*Suddenly* is understood if you start a paragraph in this way.)

Many families live **there** in the apartment block. (This uses too many words.)
Many families live in that apartment block. (This makes the point more strongly.)

Practice

- A 1 Choose adverbs from the list to fill the spaces below.

fortunately completely miserably well comfortingly faintly generally
quickly down regularly

Lennie _____ minded the neighbours' child when they went out. He _____ this job, and they paid him _____. One night he heard the child crying _____ in her room. _____ he had the television turned _____ or he might not have heard her. He went _____ to see what was wrong. The child had crawled _____ under the bedclothes and was sobbing _____. Lennie spoke to her _____ until she went back to sleep.

- A 2 Underline all the adverbs in this paragraph. Then, rewrite it in your notebook, using only two of the adverbs.

On the afternoon shift, the workers were required to totally shatter rocks into small stones with hammers. The chef knew they would wolf down their meal ravenously when they came in. She was completely aware that meals, particularly the evening meal, required preparing carefully. She immersed the potatoes thoroughly in the water while the meat simmered slowly for approximately two and a half hours. She placed the large pan directly in the centre of the hot plate, ready for the finely diced pumpkin.

- 3 The spoken words in these sentences convey no tone at all—that is left to the adverbs. With a partner, discuss how you would rewrite each sentence, leaving out the adverbs and making better use of the spoken words.

Example: 'Your feet are on the seat,' he said **irritably**.

'I've told you ten times to take your feet off the seat,' he said.

- a 'Look at my painting,' said the student **boastfully**.
- b 'You'll be in trouble,' said Luis **spitefully**.
- c 'You could come for dinner,' he said **kindly**.
- d 'It's my turn to play on the computer,' said Charlie **rudely**.
- e 'There's a noise in the kitchen,' said Kate **fearfully**.
- 4 Replace the verbs and adverbs in brackets with stronger verbs.
- Example:** 'Please leave now,' she (said **tearfully**) **wept**.
- a 'Please leave now,' he (said **angrily**) _____
- b 'Please leave now,' he (said **fearfully**) _____
- c 'Please leave now,' he (said **loudly**) _____
- d 'Please leave now,' he (said **snappily**) _____
- 5 Improve this paragraph by removing the unnecessary modifying adverbs. You might need to alter some other words accordingly.

The campers set up their tents on the bank of the river, literally on the water's edge. This was actually quite an unwise thing to do. They had read the warnings about crocodiles but taken scarcely any notice.

'Crocodile attacks are extremely rare,' their leader said. 'It's fairly unlikely to happen to us.'

- 6 In your notebook, write opening sentences that imply these things happen suddenly but without using the word 'suddenly'. Be as inventive as you wish with the details.
- a The lights go out.
- b A dog bites someone.
- c A man falls off a pier into the sea.
- d An alien leaves her spacecraft.
- e The family realises they have left the baby at home.

What prepositions do

Prepositions indicate how people and things are related in time or space. Prepositions connect a noun or pronoun (the preposition's object) to another word.

I walked **along** the path.

She wore a coat **with** a hood.

We have been friends **since** childhood.

Common prepositions include:

about above across after against among as well as because of before behind below
beside besides between despite down during for from in inside instead of into like
near of off on out of over past round since through throughout towards under
until up with within without

Note that some prepositions consist of more than one word.

Choosing prepositions

It is important to choose the correct preposition.

between and among

Use *between* when referring to only two things.

I cannot choose **between** an ice-cream and a drink.

Use *among* when referring to more than two things.

It felt good to be **among** friends.

compare to/with

Compare *to* is used when saying that one thing is like another.

His mother **compared** her stubborn son **to** a dog **with** a bone.

Compare *with* is used when contrasting things—when looking at similarities and differences.

She hated being **compared with** her older sister.

different from

Use *different from* (not *to* or *than*).

This paint colour is **different from** the one I chose.

opposite to/of

Opposite *to* is used when referring to something physical.

The house **opposite to** ours is green.

Opposite *of* is used when referring to a concept or idea.

The **opposite of** happiness is sadness.

annoyed at/by/with

We are annoyed *at* or *by* something, but annoyed *with* someone.

We were **annoyed by** the mosquitoes at the beach.

I was **annoyed with** my little brother last night.

Generally in formal writing, sentences do not end with prepositions; however, in informal writing a preposition may end a sentence.

Who are you speaking **to**? (informal)

To whom are you speaking? (formal)

What are you writing **with**? (informal)

With what are you writing? (formal)

Practice

1 Write an appropriate preposition in each space.

a Drinks were served _____ the interval.

b He was rewarded _____ his courtesy.

c I choose my friends _____ great care.

d She got up _____ dawn and waited outside _____ the cold.

e I divided the cake _____ three portions.

- A** 2 Underline the correct preposition in each sentence.

Example: Why do you always say the opposite (to/of) what you mean?

- a How can I choose (between/among) these two cute puppies?
 b I found this shell (between/among) the others on the beach.
 c This is a substitute (for/to) sugar.
 d Dogs are very different (to/than/from) cats.
 e This week's test was easy compared (with/to) last week's test.
 f What is the opposite (to/of) hot?
 g We have a car similar (with/to) yours.
 h Mum was annoyed (at/by/with) me for being late.
 i Dogs are annoyed (at/by/with) fleas, especially in the summer.
 j You could compare this student's bedroom (with/to) a rubbish dump.

- A** 3 Rewrite these questions in an informal style so that they end with a preposition.

Example: At what are you looking?

What are you looking at?

a To whom did you give the book?

b With what are you drawing?

c Through which door did you come?

d Under whose car are you lying?

e From whom did you borrow the book?

f Behind which cupboard is the cat hiding?

- 4 Complete each sentence so that it contains three prepositional phrases (phrases that begin with a preposition).

Example: The bus crashed **into the railing**, **down the embankment** and **into the river**.

a The politician talked _____

b The cat hid _____

c Thank you _____

d My father knows a lot _____

e To escape his pursuers, he ran _____

Types of conjunctions

Conjunctions are words that join words and groups of words. There are three main types.

1 Coordinating conjunctions

Coordinating conjunctions are used to join two or more words or word groups that are the same part of speech. Examples are: and, nor, but, for, yet, or and so.

The test was difficult **yet** manageable.

He completed part A **and** part B.

He prepared well **so** he passed.

2 Subordinating conjunctions

These conjunctions subordinate (make less important) one part of the sentence so that it cannot stand alone. Subordinating conjunctions show relationships such as the reason, place, time or order of events. Some subordinating conjunctions are:

after than before whenever since once
because when in order that although
even if where rather than as long as
if only while as though so that whereas

I will stay with the team. I am enjoying it.

→ I will stay with the team **as long as** I am enjoying it.

It rains. We plan a picnic. → It rains **whenever** we plan a picnic.

3 Correlative conjunctions

Correlative conjunctions are pairs of words that show the link between two words or word groups.

Both ... and neither ... nor

not only ... but also whether ... or

either ... or as ... as

Both Talia **and** Andrew are high-jump champions.

Neither Talia **nor** Andrew plays cricket.

We will win a medal **whether** Andrew **or** Talia represents the school.

Using conjunctions

Use conjunctions to join short sentences and to add variety to your writing. Conjunctions function as connectives and are used to join ideas in a sentence. Using connectives helps give a text cohesion.

The opening scene of the film is dramatic. It shows a burnt-out amusement park. It is mostly in darkness. There is a little light from a street stall. It becomes brighter. People enter with torches.

The opening scene of the film is dramatic **as** it shows a burnt-out amusement park. It is mostly in darkness, **but** there is a little light from a street stall. It becomes brighter **when** people enter with torches.

Practice

A

1 Underline the conjunctions in these sentences.

- Dad served dessert while I cleared the dinner plates.
- The book was entertaining because it had a fast-moving plot.
- Most people are swimming or playing beach cricket.
- Young people today are not only better educated but also more aware of the environment.
- Neither elephants nor antelope are found in the wild in Australia.
- I visit the aquarium whenever I am in Sydney.
- I have been to China and Africa.
- Rachel will be an actor whether she gets into drama school or not.

2 Join the statements on each line by using an appropriate conjunction.

Example: Bread is cooked in the oven. Jelly sets in the refrigerator.

Bread is cooked in the oven, whereas jelly sets in the refrigerator.

a Jade cooks an excellent curry. Jade does not like cooking.

b The yachtswoman sailed around the world alone. She felt lonely sometimes.

c As children we went camping. We also went fishing.

d Novels are good to read. I don't like reading plays.

e The children were frightened. Their parents arrived to rescue them.

f There is plenty of work. The fruit is ready to pick.

g The bank is closed. There is an ATM handy.

3 Join the short sentences in this paragraph by using a variety of conjunctions. You might need to alter some other words and punctuation.

The two men in the front seat talked quietly. I could not hear what they were saying. One man was looking in his bag. I thought he might have a mobile phone. He could call for help. I thought about the situation we were in. We were far from the city. Trouble might break out. Crowds of people gathered around the bus. They were shouting. They were also gesturing angrily to the driver. We might need protection. The mood in this country was unsettled. There were to be elections soon. There would be a new leader. I hoped things would be safer then.

UNIT 16 Phrases

Phrases

A phrase is a group of words within a sentence. It does not contain a complete verb or a subject so it does not make sense on its own. It cannot stand alone so it needs to be attached to the rest of a sentence to make sense.

A man with a dog walked towards me.
Seeing a cat, the dog pulled on the lead.

The girl, exhausted by the race, collapsed beside the running track.

A trap was set to catch the thief.

What phrases do

1 Phrases add information to a sentence. They tell us where, when, why or how something happened, or they provide more details about someone or something.

Tom invited me to a party on Saturday night at Sam's place.

The child, trapped in the car for several hours, survived the crash.

2 Phrases also add variety to the way we write sentences.

To make a curry, you need special spices.

Making a curry requires special spices.

Add special spices to the curry.

A curry made with special spices tastes great.

3 Phrases are useful in writing because they use fewer words than other structures. A clause can often be reduced to a phrase.

As I ate my dinner, I watched the man opposite. (clause)

Throughout dinner, I watched the man opposite. (phrase)

Because I felt sleepy, I went to bed early. (clause)

Feeling sleepy, I went to bed early. (phrase)

We agreed that we would share the expenses. (clause)

We agreed to share the expenses. (phrase)

Practice

A 1 Underline the phrase in each sentence.

Example: The car was pushed over a cliff.

a I ran to the shops.

d The tree was struck by lightning.

b Whistling softly, the spy made contact.

e I walked to save the train fare.

c Left alone, the puppy chewed the rug.

f My little sister drew on the wall.

2 Complete each sentence by adding a phrase that starts with the preposition given in bold.

Example: The old man died **during** *the night*.

a You trod **on** _____.

b Is this the road **into** _____?

c Have a piece **of** _____.

d What happened **to** _____?

e He can swim **under** _____.

f The neighbour **across** _____ is moving.

- 3 Include a phrase to add information to each sentence below. It can be added at the start, in the middle or at the end of the sentence.

Example: The diary lay on the table.

The diary, **written by a prisoner of war**, lay on the table.

- a The house has a small garden.

- b Her family needs counselling.

- c I have given up chocolate.

- d The band was a success in Europe.

- e Kathy left early.

- A 4 Change the clauses in bold into phrases. You may need to change other words as well.

Example: I forgot **that I had to plug in the computer**.

I forgot to plug in the computer.

- a His father asked **if he would clean the garage**.

- b She studied hard **so that she would get a good job**.

- c The penguin, **which I found washed up on the beach**, was covered in oil.

- d I went to her house **because I was worried about her**.

- 5 With a partner and your notebook, rewrite each sentence in two ways by using different phrases. You may change words as long as the meaning is not altered.

Example: It would be great if I could travel overseas when I graduate.

It would be great to travel overseas when I graduate.

After graduation, I want to travel overseas.

- a It is so annoying when you have a younger brother who follows you everywhere.
- b I wish I could learn how cartoonists create their characters.
- c You can only read her handwriting if you use a magnifying glass.
- d I hate it when the computer screen freezes for no apparent reason.

Types of clauses

A clause is a group of words that contains a verb and its subject. The two main types of clauses are independent clauses and dependent clauses.

Independent clauses

An **independent clause** (also called a main clause) usually makes sense on its own. It may form a complete sentence on its own or combine with other clauses to form a sentence.

I hate spinach. (A single independent clause is the sentence.)

I hate spinach. I love beans. (Another independent clause forms another sentence.)

I hate spinach, but I love beans. (Two independent clauses are joined by the coordinating conjunction *but*.)

I hate spinach; however, my mum makes me eat it anyway. (Two independent clauses are joined by a conjunctive adverb, a semicolon and a comma.)

Dependent clauses

A **dependent clause** (also called a subordinate clause) does not make sense on its own.

Dependent clauses can be introduced by a **subordinating conjunction** such as *because, until* or *when*.

I hate spinach because I was forced to eat it as a child. (The dependent clause tells why spinach is hated. It does not make sense without the independent clause.)

A dependent clause can also be introduced by a **relative pronoun** such as *who* or *that*.

I know the woman who won the race.
This is the house that your father grew up in.

Sometimes a dependent clause is contained within the independent clause.

Anna, who is only ten, always tags along.

Practice

1 State whether the clause in bold is an independent (I) or a dependent (D) clause.

- Example:** **I jumped in the pool** before anyone could stop me. D
- a** **When William sat down,** he realised the seat had just been painted. _____
- b** **The car would not start,** so we had to call for assistance. _____
- c** Petunia is a funny name for a cat, **but she does not seem to mind.** _____
- d** I came home from camp early **because I felt homesick.** _____
- e** **Until you say you are sorry,** I am not going to speak to you. _____

2 Underline the independent clause in each sentence.

- Example:** We took photos until the film ran out.
- a** The children hid because they were frightened.
- b** Her mother asked her where she had been.
- c** The group that is coming to tour has a hit single in the USA.
- d** When I am ill, I just want to sleep.
- e** If you want to improve, you will have to practise more.

- A** 3 Underline the dependent clause in each of the following sentences.

Example: Let us stop the bus before anyone is ill.

- a We were lost although we had followed a map.
- b I am not going unless you will be there.
- c The school closed early because there was a severe heat wave.
- d This is the second time that I have locked myself out of the house.
- e The man who lives on the corner has been taken to hospital.

- 4 Add a dependent clause to each independent clause, using the clues in brackets. The dependent clause may be placed at the start, in the middle or at the end of the sentence.

Example: The sun shone brightly. (when it shone)
The sun shone brightly when the mist cleared.

- a The cat lay injured. (how it was injured)

- b The neighbours built a wall. (what it looked like)

- c We drove to the country. (why we drove there)

- d The car was stolen. (whose car it was)

- e I was late for class. (what happened then)

- A** 5 Combine these sentences by using coordinating or subordinating conjunctions.

Example: I cried. I heard the news.
I cried when I heard the news.

- a She swam out to the man. He was in distress.

- b The beach was deserted. The sea was rough.

- c Lifesavers have to be alert. People depend on them.

- d You can volunteer to be one. You need to be fit.

- e Working as a lifesaver is rewarding. You meet other young people.

Basic sentence structure

The basic structure of a sentence is a **subject** and a **verb**. This basic structure can be expanded to add more information and make sentences more varied and interesting.

My brothers cooked. (basic sentence)

My **two eldest** brothers cooked **cheerfully**.

(adjectives and adverb added)

Last Saturday my brothers cooked **our dinner**.

(phrases added)

My brothers cooked **because it was their turn**.

(clause added)

My brothers cooked **dinner last night because it was their turn, but I couldn't eat it**.

(two clauses added)

Because it was their turn last night my brothers **cheerfully cooked our dinner, but I couldn't eat it**.

(words, phrases and clauses are placed in different positions)

Practice

1 Underline the subject and circle the verb in these sentences.

A

Example: Glenn Robbins played the part of Macbeth in the film.

- a The tree grew several metres in one year.
- b They heard the storm approaching.
- c She comforted the child.
- d Inline skating is fun and good exercise.
- e The woman was disappointed to lose her job despite all her efforts.

2 Add two adjectives to each of these sentences.

Example: Vin always eats two croissants with jam for breakfast.

Vin always eats two **fresh** croissants with **apricot** jam for breakfast.

- a The Browns are a family who live in a suburb of Brisbane.

- b He ran across the paddock without noticing the rock in his path.

- c The dingo seemed to be staring directly at the man by the tree.

3 Complete each sentence with a group of words that includes at least one adverb.

Example: The trip to Tasmania was successful **because the leader had planned carefully**.

- a I will not see that film again because _____

- b The man from the country _____

- c _____ saw the rest of the group by the grandstand.

- d The rain fell _____

- 4 Add a phrase at the beginning, at the end or in the middle of each sentence. Use a different preposition from the list to begin each phrase.

beside near under after in

a Matt hid his prize.

b The cold became unbearable.

c The injured player's relatives waited patiently.

d It seemed that things were getting out of control.

- 5 Add one or more clauses to each of these sentences to give more information.

a The applicant said he was prepared to work hard.

b People's body language sometimes says more than their words.

c The snake kept perfectly still.

d The computer would not work.

- 6 Write five variations to the basic sentence 'The boy left', using the instructions in brackets.

a The (add adjective) _____ boy left (add adverb) _____

b The boy (add phrase) _____

left (add phrase) _____

c (add clause) _____ the boy

(add phrase) _____ left (add phrase) _____

d The boy left (add clause) _____

- 7 Make each dependent clause into a complete sentence by adding an independent clause before or after the words given.

a at the end of the tunnel

b except the boys who forgot their sports gear

c to cut down all the trees

Be concise

One way to improve your sentences is to be concise and clear by removing unnecessary words.

The reason why I am late is because I slept in.
I am late because I slept in.

- Remove unnecessary adjectives.
I took a **leisurely** stroll to the shops.
I took a stroll to the shops.
- Remove unnecessary adverbs.
The extended family gathered **together** at Christmas.
The extended family gathered at Christmas.
- Remove unnecessary nouns.
The bathroom **facility** is excellent.
The bathroom is excellent.
- Reduce or simplify clauses and phrases.
The **owner of the shop** sold her business.
The shop owner sold her business.
Dolphins are not so friendly **when they are in the wild.** (dependent clause)
Dolphins are not so friendly **in the wild.** (phrase)
- Avoid using there is/was and it is/was to start a sentence. Begin with the subject of the sentence instead.
There is a mouse nibbling my toe.
A mouse is nibbling my toe.

Vary sentence structure

Another way to improve sentences is to vary their structure.

- Begin sentences in different ways.
The yacht set sail as we watched from the shore. (an independent clause)
As the yacht set sail, we watched from the shore. (a dependent clause)
At dawn we watched the yacht set sail. (a phrase)
Slowly, the yacht set sail. (an adverb)
- Avoid using too many phrases that commence with a participle.
'This is a boring movie,' said Jim, **wriggling** in his seat.
'I agree,' Heng said, **handing** Jim the popcorn.
- Avoid using too many linked independent clauses or dependent clauses in one sentence.
The house was destroyed **when** the fire swept through the area **because** the owners had not prepared for such an emergency **as** suggested by the local fire authority **when** they inspected the property. (too many dependent clauses)
The house was destroyed when the fire swept through the area. The owners had not prepared for such an emergency although the local fire authority had suggested this when they inspected the property. (better)

Practice

- A** 1 Strike unnecessary words from these sentences.
- The visual sighting of the whale was exciting.
 - This glass is completely full.
 - It can be difficult to reverse a large vehicle backwards.
 - Dad bought a very old antique dresser.
 - I myself personally believe the world is finally about to end.
 - The car and the truck collided together at the intersection.
 - The animal crawled slowly towards the fence.
 - 'Hush, you will wake the baby,' Monique whispered quietly.
 - An investigation has been launched to enquire into the theft.

- A** **2** Rewrite these sentences to eliminate the words in bold.
- a** **There is** a pair of shoes that has been left on the table.

- b** **It was** an ostrich that I saw yesterday.

- c** **There were** three bears in the cottage when Red Riding Hood arrived.

- d** **It is** about this time every day that the cows start moving towards the milking shed.

- e** **There was** a sudden silence that came over the group.

- 3** These sentences have too many phrases or clauses, which makes them sound monotonous and complicated. Break them into shorter sentences that flow better.
- a** By the time Gabrielle returned home she had travelled all over the world and met countless interesting people and worked for six months in a café in Paris and climbed the lower slopes of Mt Everest.

- b** He hardly moved except to bite his sandwich, which he put down on the plate on the table with the brass lamp and the photo of his mother.

- 4** Divide these sentences into shorter sentences to avoid using so many dependent clauses.
- a** As school goes back next week, you will need to buy paper and pens while you are at the shops because they are on your stationery list.

- b** The shopkeeper always makes extra pies whenever there is a match on so that the hungry spectators can buy them while on their way home although he frequently makes too many.

- c** The picnic will go ahead next Sunday provided that everyone can come although it may be cancelled if the weather turns cold because the forecast seems uncertain.

Fragments

A fragment begins with a capital letter and ends with a full stop, question mark or exclamation mark. It may look like a sentence, but it is not one as it does not contain a subject or verb.

Fragments should not be used in formal writing; however, fragments are suited to dialogue, letters, thoughts and other informal writing used to convey the way we think and talk.

Great! Love the outfit. Where from? How much? This old thing? Really? Thanks!

Common problems with sentences include the use of fragments and run-on sentences.

Run-on sentences

A run-on sentence (sometimes called a fused sentence) incorrectly runs one independent clause into another.

It is awful you should do something about it.

A comma fault occurs when only a comma is placed between independent clauses.

It is awful, you should do something about it.

To correct these errors, the two clauses can be written:

- as separate sentences
It is awful. You should do something about it.
- joined by a coordinating conjunction and a comma
It is awful, and you should do something about it.

Practice

1 With a partner, write a telephone conversation on one of these topics. Use fragments to capture the features of speech.

- A boy asks a girl out.
- A daughter rings home after running away.
- A teenager rings her classmate.

A 2 Turn the following fragments into sentences by eliminating one word.

- a If I saw you again. _____
- b When the day dawned. _____
- c Before I bought the car. _____
- d Until my present arrived. _____
- e While the bushfire raged. _____

3 Add an independent clause after each fragment to create a sentence.

- a Travelling on your own _____
- b To cook a pavlova _____
- c On television _____
- d Beetles, ants, moths and spiders _____
- e Elvis Presley _____
- f Gulping her hot coffee _____

A 4 Underline the fragments in this passage. Then, rewrite it in your notebook without the fragments.

My friend said that she was going overseas. That she would be away for a year. She had several reasons for going. One reason being that her mother had a job in Paris. Another was that my friend could study in Paris for a year. And travel in Europe while she was there. She had never travelled before. Only to Perth.

A 5 Correct these run-on sentences by inserting a full stop, question mark or exclamation mark after each independent clause. Apart from adding capital letters if required, do not alter or add any words.

- a** He struck his opponent fell to the ground.
- b** I taught my budgie how to speak its words were hard to understand.
- c** How do you save I spend all my pocket money.
- d** I wish it would stop raining the bathroom is leaking the gutters are overflowing.
- e** How could you say a thing like that I have never been dishonest.

6 Rewrite this passage in your notebook to eliminate the run-on sentences.

We're going on the annual beach holiday I used to enjoy it as a kid but now I'm bored there's no one my age just a little sister who annoys me all the time and parents who tell me to cheer up I wish I could invite a friend down but there's no room in the tent.

A 7 Rewrite each sentence to eliminate the comma fault.

- a** The student failed the test, she had not revised her work.

- b** I hope you get into the course, it sounds great.

- c** Thanks very much for the invitation, I would love to come to your party.

- d** Ten drivers began the race, only three finished.

8 Rewrite this humorous story in your notebook to remove sentence fragments, run-on sentences and comma faults.

A truck delivering a load of penguins. Broke down on the way to the zoo. The day was hot the driver was aware that his precious cargo could not last long without air conditioning. He ran. To the street. To flag down the first empty truck that passed. Explained the emergency to the other driver. Quickly transferred the little darlings to the good truck then he handed the other driver fifty dollars and instructed: 'Take these penguins to the zoo.'

Later, his truck fixed, the first driver headed back. To the garage. As he passed an amusement park, he saw penguins everywhere, there were penguins on the carousel, penguins on the roller coaster, penguins standing in line for popcorn. He slammed on the brakes, ran into the park, found the other driver, shook him by the lapels, and yelled: 'I told you to take them. To the zoo! I gave you fifty dollars said: "Take these penguins to the zoo!"'

And the other guy said: 'I did. And we had money left over, so I brought them here.'

Parallel sentence structure

Parallel structure means using similar constructions to convey similar ideas in a sentence. Parallel structures create more effective and balanced sentences.

- | | |
|--|---|
| <p>1 Use parallel structures in a list or series.
 <i>She is tall, slim and has confidence in herself.</i>
 <i>(In this sentence tall and slim are adjectives but has confidence in herself is a different structure.)</i>
 <i>She is tall, slim and confident.</i> (parallel adjectives)</p> <p>2 Use parallel structures before and after coordinating and correlative conjunctions.
 <i>Jogging is a bore, but it is fun to ski.</i>
 <i>Jogging is a bore, but skiing is fun.</i> (parallel clauses)
 <i>All students either have to study French or Chinese.</i>
 <i>All students have to study either French or Chinese.</i> (parallel nouns)
 <i>The neighbours offered to cook and clean the house.</i>
 <i>The neighbours offered to cook and to clean the house.</i> (parallel infinitive phrases)</p> | <p>3 Where possible, use the same tense.
 <i>We run to the bus stop, but we were too late.</i>
 <i>(present tense and past tense)</i>
 <i>We ran to the bus stop, but we were too late.</i>
 <i>(both past tense)</i></p> <p>4 Use the active or the passive voice consistently throughout the sentence.
 <i>I spent the day shopping, but the right outfit was not found.</i> (active and passive voice)
 <i>I spent the day shopping, but I could not find the right outfit.</i> (both active voice)</p> <p>5 Use the same person (first, second or third person) throughout the sentence.
 <i>When we least expect it, good fortune comes your way.</i> (from first to second person)
 <i>When we least expect it, good fortune comes our way.</i> (both first person)</p> |
|--|---|

Practice

- 1 Complete these sentences, keeping the structure parallel, by adding two more items to the list.

Example: I enjoyed the work: it allowed me to **meet people, help children** and **have free time**.

- a I'd like to **plant trees**, _____
- b You should **discard the torn paper**, _____
- c It is important to **eat well**, _____
- d You will find **the apples in the fridge**, _____

A

- 2 Rewrite each sentence so that its structure is parallel.

- a To study for the test and not being able to pass is frustrating.

- b The driving instructor taught me how to park, the road rules and turning right at an intersection.

- c Lakshmi is cheerful, easy-going and always thinking of others.

- d People need to be praised when we work hard to accomplish our goals.

- A** **3** Rewrite each sentence so that the voice is consistently active or passive.
- a** Foxes kill many native animals, and others are killed by feral cats. (active)

- b** To make the candles, we heated wax, then wicks were placed in the containers. (passive)

- c** Mr Goretti enjoys the company at the market, but the cheap prices are enjoyed by his wife. (active)

- d** The watch was given to Che by his grandmother and his father gave him the chain. (passive)

- A** **4** Rewrite each sentence to eliminate the shift in tense, voice or person as indicated.
- a** She fell in love with him, but he tells her he could not marry her. (tense)

- b** In primary school, students are treated like babies, but in secondary school we are expected to be responsible. (person)

- c** The audience applauded, and a bow was taken by the actors. (voice)

- d** I enjoyed her latest novel, but you wish she would be less predictable. (person)

- e** Jan goes up to the window and asked for four tickets. (tense)

- f** The letter was expected, but I did not receive it. (voice)

- 5** Complete each clause after the coordinating conjunction shown in bold. Keep the structure of the sentence parallel.
- a** The shop was closed **so** _____
- b** The journey was slow **for** _____
- c** Shopping is fun **but** _____
- d** They tried hard to win the match **and** _____
- e** They prepared carefully for the party **yet** _____
- f** I'll complete this job by the end of the day **or** _____
- g** You may never go to that place again **nor** _____

Punctuation marks

Punctuation marks are necessary to make the meaning of the writing clear and to indicate when the reader should stop or slow down.

Punctuation	Purpose	Example
full stops	end statements or commands	The child ran away. Come here.
question marks	end questions	Do you like your present?
exclamation marks	end expressions of feeling	What a pleasant surprise! Ouch!
quotation marks	enclose spoken words, titles of stories, poems, etc. and special words	'Sorry I'm late,' he said. Read 'The Drover's Wife'. 'Affect' and 'effect' are often confused.
commas	separate items in a series	Add salt, pepper and garlic.
	separate clauses	I am tall like Mum, but my sister is short like Dad.
	separate additional information included in a phrase, clause, or embedded clause from the rest of the sentence	After an hour or so, the police left.
	enclose extra information	The parrot, which we had only had a week, fell off its perch.
	separate the name of a person being spoken to from other spoken words	'Tom, come and help.'
	separate the words spoken from the rest of the sentence	'This book,' said the teacher, 'is worth reading.'
semicolons	separate independent clauses	He wants to marry her; she wants to think about it.
	separate items in a series that contains commas	The guests included Uncle Vlad, the ventriloquist; Cousin Clara, the clairvoyant; and Aunt Aggie, the acrobat.
colons	announce a series or list	Four items were needed: pins, needles, buttons and bows.
	introduce an explanation of what comes before	I have one passion: poetry.
dashes	do what colons do in a less formal way	I believe in one thing—telling the truth.
	enclose extra information; can be used as an alternative to commas and brackets	My friend—the one who lives in Canada—is here for a visit.
	show a change of tone or an interruption	I thought—oh, never mind.
brackets	enclose extra information	The plant (given as a present) died from lack of water.
ellipsis points	show that words have been left out or indicate unfinished dialogue	'And then the monster woke up and ...'

apostrophes	show that letters have been left out	The doctor didn't arrive in time.
	indicate that someone possesses something	The doctor's car had broken down.
hyphens	join two words to form a new word make the meaning clear	He is an owner-operator of tree-felling equipment. I have to recover from the expense of re-covering the chair.

Practice

- A 1** Insert commas where necessary.
- My brother collects butterflies beetles spiders ants and caterpillars.
 - I would like to be a writer when I grow up but my family wants me to be a dentist.
 - Until I knew who was at the door I refused to open it.
- A 2** Add a semicolon or a colon in the spaces.
- Some people are afraid of spiders _____ others collect them.
 - I have lived in three countries _____ Australia, Greece and Italy.
 - He has one motto that he lives by _____ live and let live.
- A 3** Insert dashes where necessary.
- The old man not realising the danger struck a match.
 - There are things I should not eat ice-cream, sweets, chocolate and biscuits.
 - 'Make sure the ladder is stable before you oh, no.'
- A 4** Place brackets around additional information in these sentences.
- Read this book especially the first part because it's about your home country.
 - My cousins are coming worse luck and I'll have to be nice to them.
 - Fear of spiders one of the most common fears is called arachnophobia.
- A 5** Insert apostrophes and hyphens where necessary.
- My uncle is a one eyed football supporter.
 - I know Im in trouble when Mums voice gets louder.
 - Cathys book will need to be rebound.
- A 6** Punctuate this story with three full stops, three commas and one apostrophe.
- I enjoyed my aunts visits when I was a child Aunt Gwen visited every Sunday bringing a basket of flowers from the garden eggs from the hens and sometimes a batch of scones wrapped in a checked tea towel Aunt Sylvie rarely came on the same day as Aunt Gwen because of some long-ago feud but when she did come she entertained us with stories of Sydney

Commas

Commas (,) represent the shortest pause.

Commas are used:

- to separate items in a list (but no comma is required before *and*)
Today I have English, maths, science and sport.
- to precede a coordinating conjunction when joining independent clauses (unless the clauses are short)
I have to give a talk in English, and then there is a maths test.
- after introductory words (especially if the reader might be misled)
After he had eaten, the dog fell asleep.
- to enclose additional information in a sentence.
The river, swollen by a day of continuous rain, finally broke its banks.
- to separate the spoken words from the unspoken words
'It began with a headache,' said the patient, 'but then I developed an itch.'
- to separate spoken words from the person being addressed
'What should I do about the pain, Doctor?'

*The commas used to separate spoken words from the person being addressed are called **commas of address**. Omitting them changes the meaning.*

'Wake up, Jeff.' (The comma indicates that the speaker is speaking to Jeff and asking him to wake up.)

'Wake up Jeff.' (The speaker is asking a third person—not the speaker or Jeff—to wake Jeff up.)

Semicolons

A semicolon (;) indicates a pause longer than a comma but shorter than a full stop. As a semicolon is not end punctuation, the word after it does not begin with a capital letter unless it is a proper noun.

Semicolons are used to separate:

- independent clauses that express different ideas of information, but which are also closely connected.
I was told one half of the story; the other half remained a mystery.

Sometimes the second clause starts with a sentence connector (also called a conjunctive adverb), such as *however*, *therefore*, *in fact*, *for example*, *consequently*, *nevertheless* or *instead*. (Note that the sentence connector is followed by a comma.)

The exam was difficult; however, most students coped well.

- items in a series that also contains commas. This prevents possible confusion.
The guests included Mr Symes, the bank manager; Dr Jones, the local GP; Ms Beckett, election candidate and former sporting legend; and Sparkles Galore, exotic dancer.

Colons

A colon (:) introduces or announces something. It can be followed by single words, a phrase or a clause. In other words, it joins unequal parts of a sentence.

As with a semicolon, the word following a colon does not begin with a capital letter unless it is a proper noun.

Colons are used:

- to separate a list or series of items
These are the subjects required: English, mathematics, chemistry and physics.
- to separate a restatement, an illustration or an example of the main idea of the sentence
There is one way to win a nuclear war: make sure one never starts.
I have good news and bad news: we are ahead of schedule, but your luggage has been left behind.
There is a notice on the door: gone to lunch.
- to introduce a quotation from a text or a speech.
The Prime Minister stated: 'Australia is going through very prosperous times.'

Note that you can often reorder the parts before and after the colon.

English, mathematics, chemistry and physics: these are the subjects required.

When using a colon to separate lists or restatements, remember that the main part of the sentence must make sense on its own, even if you remove what is introduced by the colon.

Practice

A

1 Add commas where necessary.

- a My star sign says I am kind generous considerate intelligent and modest.
- b 'Come here James' said his mother 'and let me wipe that chocolate off your face.'
- c The other day I blacked out but it wasn't anything serious thank goodness.
- d Jill's brother the one with the cute smile asked me to the dance.
- e While we were having dinner at the restaurant burglars were in our house.

A

2 Insert a semicolon between the two independent clauses in each sentence.

Example: The boy asked the girl to dance; the girl refused.

- a I returned the book to the shop there were some pages missing.
- b Mary got her good looks from her mother she got her quick temper from her father.
- c Some people love the sea others are frightened of its power.
- d The floorboards creaked someone was coming.
- e The puppy whimpered it had a thorn in its paw.

3 Mix and match an independent clause from each column with a sentence connector to create sentences.

Example: The instructions were not followed —;therefore, — the appliance did not work.

- a I could have studied medicine ;in fact, I did an arts degree.
- b Never let a dog get away with anything ;consequently, don't let it chew your socks.
- c My parents didn't mind my going out ;instead, the X-ray results were unclear.
- d He failed to read the fine print ;however, he lost a lot of money.
- e The doctor sent him for further tests ;for example, they encouraged it.

A

4 Add three commas and three semicolons to the following paragraph.

The wedding party consisted of the bride in traditional white and carrying a bouquet of roses the groom wearing a blue tuxedo the mother of the bride resplendent in a pink suit and the groom's parents in black.

5 Continue the sentences after each colon.

Example: There is one thing I hate: **spinach**.

- a I blame my brother for many things: _____
- b I have two favourite bands: _____
- c This is what I regret: _____
- d You should never tell a lie: _____
- e The opening speaker for the debate said: _____

Dots, dashes, brackets and hyphens

Ellipsis points (dots), dashes, brackets and hyphens are useful punctuation marks as each has a specific purpose; however, none of them should be used too often.

Ellipsis points

An ellipsis point is the three dots (three full stops) that indicate something is left out.

If the ellipsis point is used at the end of a sentence, no extra full stop is needed. However, a question mark or exclamation mark can be used after the points.

Ellipsis points are used to indicate that:

- something has been left out of a quotation
‘There was movement at the station ...’
- there is a pause in thought or speech, especially in dialogue, or a trailing off at the end of a sentence.
‘Who wants to come with me? ... Anyone?’
‘Let me finish my sentence ...’
The hero walked off into the sunset ...

Dashes

Dashes are twice the length of a hyphen. Dashes are used in pairs unless a full stop, question mark or exclamation mark ends what follows a dash.

Dashes are used:

- to show a sudden change of tone or thought
The table goes in here—careful!
We wanted antique furniture—I remember my gran’s house was full of it—but we couldn’t afford it.
- to set apart extra information.
- As commas and brackets can also be used for this purpose, choose dashes if commas are already present or if you want to draw attention to what comes after the dash
The three children—Amy, Tom and Susan—were found safe and well.
I promise—and I mean that—to try my hardest at all times.
- instead of colons in informal writing to introduce a list or an explanation.
What I promise is this—cheaper fares, free education and more holidays.
You can trust me—I used to be a scout.

Brackets

Brackets (also called parentheses) are always used in pairs. Brackets enclose an addition, usually about something mentioned before the first bracket. The sentence must still make sense if the brackets and their contents are left out.

Brackets are used:

- to enclose an example, a comment or an explanation
Now I know about punctuation. (The mystery of the semicolon has been solved!)
The boy is big for his age (both his parents being tall).
- to enclose chapter or page numbers.
Read the second story (page 25).

Hyphens

Hyphens are half the length of dashes. There is no space between a hyphen and the words it joins. As hyphens should be used sparingly, consult your dictionary or computer grammar check for current use.

Hyphens are used:

- to make some compound words.
- Sometimes compound words are written either as one word or as two. Over time, a compound word that started as two distinct words often becomes hyphenated, then closed up.
home-grown homesick
- to avoid confusion (when prefixes are used) or awkward pronunciation, especially with double vowels
I play tennis for recreation.
The re-creation of the company was difficult to achieve.
The teacher had to re-examine the student.
- to join prefixes if the main word starts with a capital letter
un-Australian pro-American
- in numbers and fractions.
My dad has just turned forty-three.
Nine-tenths of those surveyed were overweight.

Practice

- A 1** Insert dashes where necessary.
- Marlo had to go to football practice typical so I couldn't see him.
 - Cricket, football, baseball all are good team sports.
 - He swore he would never leave her his money, that is.
 - Don't stand so close to the edge oh dear.
- A 2** Insert a pair of brackets in each sentence.
- She brought her dog a nasty little terrier with her.
 - Near the end of the novel chapter 8 the main character disappears.
 - Suitable items flowers, fruit, tinned food are needed for the charity stall.
 - Animals that keep their young in pouches marsupials are found only in Australia.
- 3** In your notebook, write the first few sentences of a speech for one of the occasions listed below. Each of the speakers is very nervous and unsure of their subject matter. Use ellipsis points to convey this.
- someone retiring from a job after many years
 - the bride's father at the wedding
 - a school sport champion accepting a trophy
- 4** Use a dictionary to check whether these compound words are joined (J), hyphenated (H) or two separate words (S).
- | | | | |
|---------------------------|-------|---------------------|-------|
| a stepsister | _____ | f coauthor | _____ |
| b crossword | _____ | g icecream | _____ |
| c ninetyone | _____ | h reentry | _____ |
| d bubblebath | _____ | i postoffice | _____ |
| e thoughtprovoking | _____ | j secondhand | _____ |
- 5** With a partner, write sentences in your notebook that contain each of the bold expressions to show the differences in meaning.
- Example:** **four year-old / four-year-old** dogs
 Four year-old dogs are waiting for four new homes.
 Four-year-old dogs are hard to place because of their age.
- | | |
|---|--|
| a reform/re-form the group | c one armed / one-armed robber |
| b little known / little-known performer | d light grey / light-grey suit |
- 6** Create some new compound expressions to fill the gaps in the story. Use as many hyphens as you like. Don't give me that I'm-just-a-little-kid look, James. I know you broke the vase. You have guilt written all over your _____ face. That vase was a present from your _____ aunt. When she visits our _____ home, she expects to see her _____ vase. It may have been a _____ accident, but I expect you to repair it.

Possession

One use for apostrophes is to show possession (ownership).

It is possible to express possession without using an apostrophe.

the shoes owned by my grandmother

However, the same information may be given in a less complicated way by using an apostrophe.

my grandmother's shoes

Some examples of possession should be rephrased to avoid ambiguity, awkward expression or a long string of possessives.

Ben's mother's friend's hens. (too many apostrophes)

The hens belonging to a friend of Ben's mother. (better)

Forming the possessive

Generally, two nouns are involved in the use of the possessive: the possessor (owner) and the thing that is possessed.

cat (possessor) paws (possessed) cat's paws

- Where the possessor is singular, add an apostrophe after the possessor, then add -s.
cat (singular, one cat) cat's paws
- Where the possessor is plural, add an apostrophe after the plural form of the noun.
uncles (plural, more than one uncle) uncles' boat
- Where the plural noun does not end in s, add -s after the apostrophe.
children (plural) children's toys

The same rules apply when the two nouns are separated by other words.

My uncle's old and battered boat.

An apostrophe is still used when the second noun is understood but not written.

Harry's car is red and Mark's is blue.

Possessive apostrophes and pronouns

Pronouns that can be used in the possessive include one, everyone, everybody and someone.

everyone's lunches

everybody's homework

However, personal possessive pronouns do not take an apostrophe.

his backpack its nest

Apostrophes are not used to form plurals

Apostrophes are not used for every noun that ends in -s. Plural nouns ending in -s do not require an apostrophe unless there is ownership.

He bought beans, peas, potatoes and onions.

Apostrophes are not generally used in dates, nor in plural abbreviations and acronyms.

In the 1980s, big shoulder pads were in fashion.

Music Plus sells DVDs and CDs.

ABC's bank fees are lower than XYZ's. (correct, as the possessive form, not the plural, is used)

Practice

A

1 Identify the nouns in bold as singular (S) or plural (P). Then, write each expression in the possessive form.

Example: the cages of the monkeys	P	the monkeys' cages
a tomatoes grown by Michael	_____	_____
b sheep owned by farmers	_____	_____
c the homes of two families	_____	_____
d the worries of a mother	_____	_____
e the bad behaviour of the girl	_____	_____
f the beliefs of the people	_____	_____

Contractions

A contraction is a word that has been abbreviated by taking out one or more letters, or a word that is formed by joining two words and taking out one or more letters. An apostrophe is placed where the letter or letters have been omitted.

can't (contraction of a single word) cannot
 he's (contraction of two words) he is

Forming contractions

- Contractions are commonly used when a pronoun is followed by a form of the verbs *to be* or *to have*.
 I'm (I am) he's (he is) you're (you are)
 I'd (I had) you'll (you will) they've (they have)
- Contractions may also be used following nouns.
 Javier's won (Javier has won)
 the cat'll return (the cat will return)
 home's best (home is best)
- Some words are spelt differently when a contraction is used.
 won't (will not)
- The order of some words is changed when a contraction is used.
 don't you (do you not)

When to use contractions

Contractions should not be used in formal writing such as assignments, reports and essays.

Greenpeace reported **they had helped raise** awareness of the issue. (not *they'd helped*)
 The school netball team **has won every match** this term. (not *netball team's won*)

Contractions may be used in informal writing such as journals and personal reflective pieces. They may also be used in direct speech.

'It's time to leave. The show's over.'

Take care when writing words in full without the contractions.

would've (would have, not would of)

might've (might have, not might of)

It's (with an apostrophe) is a contraction of it is or it has.

It's a tragedy. It's been a bad day.

Its (without an apostrophe) is possessive.

The cat licks its fur.

Practice

A 1 Write these contractions out in full.

- | | | |
|----------------|----------------|-----------------|
| a I'm _____ | f you'll _____ | k they're _____ |
| b I'll _____ | g you've _____ | l they'd _____ |
| c I've _____ | h he's _____ | m they'll _____ |
| d you're _____ | i she'd _____ | n it's _____ |
| e you'd _____ | j he'll _____ | o it'll _____ |

A 2 Write the contraction for each.

- | | | |
|------------------|---------------------|---------------------|
| a is not _____ | g must have _____ | m I had _____ |
| b will not _____ | h must not _____ | n had not _____ |
| c does not _____ | i could have _____ | o did not _____ |
| d were not _____ | j could not _____ | p everyone is _____ |
| e I would _____ | k should not _____ | q nobody is _____ |
| f he would _____ | l should have _____ | r cannot _____ |

- A 3** Underline the contractions in each sentence. Then, with a partner, discuss how you would write each in full.
- a** When I'd ask her for something, she'd always say, 'I'm on my way to church.'
 - b** Frank's a generous person. If I'd asked, he would've given me some money.
 - c** She's always doing the gardening when it's time for dinner.
 - d** Dad could've made a cake for the stall if he wasn't working.
 - e** It's a good day for a picnic. Don't forget to pack your hats.
 - f** There's no name on this homework. Why's it on my desk?
 - g** James always videos the football replay. This video's really good to watch.
 - h** Everyone's on time. We can't do better than that.

- A 4** Rewrite these sentences, spelling out the contractions in full to make the language more formal.

- a** People shouldn't worry about the cost of a water tank. It'll make a big difference to their water bill.

- b** Saving money's easier if you start when you're young.

- c** The engineers said they weren't surprised when the bridge cracked. Correct maintenance could've prevented the damage.

- d** The doctor didn't mention in her report that the patient should've looked after himself better.

- e** Extremely hot weather's expected next week. Young children shouldn't play outside.

- 5** Contractions can make dialogue sound realistic. In groups, pick a drama extract, either from unit 47 or a play of your choosing. Read the extract aloud. Then, in your notebook replace each contraction with the full words it represents and read it aloud. Which version sounds most like the way people speak?
- 6** In groups, continue the conversation below using contractions to make the spoken words sound like natural speech. (In the story, Sally has just arrived home from the football game. Her brother Jason opens the door.)

'What's wrong?' asked Jason.

'It's that friend of yours, Joel. He's acting like a superhero again.'

'What's he up to now?'

Uses for quotation marks

Quotation marks are used to set certain types of writing apart from the writer's own words. These include a speaker's words; the titles of poems, songs and short stories; slang expressions; special words and phrases; and short quotations.

There are different conventions for the use of single or double quotation marks and the punctuation surrounding them. Check with your teacher or a style guide, and be consistent in your usage.

Direct speech

Quotation marks are used to show direct speech (a person's spoken words).

'Dylan, please run down and post this letter for me,' his mother called.

Quotation marks are not used for indirect (reported) speech.

Dylan said that his mother had asked him to post the letter.

Quotation marks enclose only the spoken words, not other words in a sentence.

'Dylan,' his mother called, 'please run down and post this letter.'

Punctuation that accompanies the spoken words is placed **inside** the quotation marks.

'Mum!' shouted Dylan, 'Where's the letter?'

Punctuation that is part of the sentence as a whole is placed **outside** the quotation marks.

Did Dylan's mother hear him shout 'Mum!'?

When one set of words is quoted within another, use single quotation marks for the main speech and double for the quoted words or vice versa, depending on the style you are using.

'Dylan, did you hear your mother say, "Come here this minute"? She meant what she said,' warned his brother.

Special words

Slang expressions, special words and phrases, and short quotations are shown in quotation marks to distinguish them from the writer's own words.

Henrietta's father hated us calling her 'Hen'.

Some signwriters cannot spell 'accommodation' correctly.

The judge described the building as 'a hovel'.

Titles

The titles of short works such as poems, short stories, essays, lectures, songs, and newspaper and magazine articles are placed in quotation marks. Episodes of television programs are also in quotation marks, but the name of the television program is written in italics.

Many events open with the singing of 'Advance Australia Fair'.

My favourite poem is 'Five Bells'.

My favourite episode of Friends is 'The One Where Joey Speaks French'.

Practice

1 Rewrite each sentence as direct speech with correct punctuation. You may need to alter some words or put them in a different order.

- a Mary said that she would come on the evening train and meet us at the kiosk.

- b The man asked me if I minded his opening the window as the carriage was stuffy.

- c The television announcer apologised for the break in the program.

- d The woman told them she had won the lottery.

- A 2** Punctuate this conversation correctly.
- I'll have a hamburger and mustard please I said to the assistant.
 We're out of hamburgers she replied but I could do you a cheeseburger without the meat.
 A cheeseburger will be fine I replied with onions
 Sorry, we're out of cheese too she apologised what about an onion and lettuce burger.
- A 3** Each of these sentences contains speech within speech. Punctuate each correctly.
- a** I distinctly heard the teacher say go to the art room so we'd better go now said Tracey.
b The commentator used the words galloped his hardest three times during the race said Dad.
c Work was exhausting today moaned the woman. All day long the spruiker was saying get a free perfume with every watch you purchase and I nearly went mad listening to him.
d Did that man say top-quality Australian-made shoes or did I imagine that said Carlos.
e Mum! The cook on television said stir with a wooden spoon until it forms a roux what did she mean?
- A 4** Correct twelve punctuation errors in this dialogue.
- 'May I leave early' asked Saskia
 'Why,' asked her boss. You've left early twice this week already.'
 It's important I have to study for my exam she replied
 'This job's important too he said, while tidying up the pile of boxes on the bench.' 'Either you work your full shift or you leave right now. And I mean now'!
- 5** Add the titles of real or imaginary songs to these sentences.
- a** The happiest song I know is _____
b _____ had a sad tune.
c When the group sings _____ I feel like dancing.
d _____ is definitely my favourite song at the moment.
- 6** Continue this paragraph in your notebook, using slang expressions and setting them out correctly.
- It is very difficult to understand the language of young people I hear speaking on the train. They use words like _____ when they mean something is bad and _____ when it is good.
- 7** Write a half-page conversation in your notebook between any two of these people. Check your punctuation carefully.
- the lion keeper at the zoo
 - a slightly deaf old woman
 - a suspicious police officer
 - a shopkeeper
 - a curious tourist
 - an impatient parent
 - the driver of an old car
 - a naughty child

Using quotations

Quotations are frequently used in essays to illustrate a point and to show understanding of a text. Quotations should work cohesively as part of a sentence.

- 1 When quoting part of a sentence, use quotation marks but do not introduce the quotation with a colon or other punctuation.
Huckleberry Finn described the day as ‘one of the roughest Sundays’ he had experienced.
- 2 When quoting a full sentence, use quotation marks and introduce it with a colon.
We share David’s confusion when he encounters his mother: ‘I did not know what to make of this odd-looking woman.’
- 3 If a quotation is longer than one sentence, introduce it with a colon and set it as an indented block with no quotation marks.
*Blake Hutchins’ childhood was adventurous and sometimes dangerous:
 Blake had seen this man before at the market but today there were no crowds to protect him. The man was looking at him with a very unpleasant expression.*
- 4 Quotations of more than one line from poems are also introduced with a colon, set as indented blocks and not given quotation marks.
*The poet shows how well adjusted desert creatures are to their harsh environment:
 At noon in the desert heat
 A lizard lies, in peace, at ease*
- 5 When quoting a few words that include a line break from a poem, indicate the line break with a slash.
In the poem, the children dream of ‘running up and down / endless stairs’.
- 6 Use an ellipsis to indicate that you have left words out of a quotation.
David told Mark about ‘the strange behaviour ... of the woman he met’.
- 7 Do not alter a quotation to make it consistent with the tense or any other aspect of your own sentence.
David told Mark about ‘the strange woman who jumps around his house’. (The sentence opens in the past tense but the quotation is in the present tense as it was written.)
- 8 Use square brackets to insert your own words within a quotation when some explanation is needed.
David met ‘this odd-looking woman [his mother] at the lodging house’.

Practice

1 Write sentences in which the given phrases are used as short quotations.

Example: a useless piece of trash

The repairer said her watch was just ‘a useless piece of trash’ and not worth repairing.

a the end of the world

b clustering in the shadows

c and not a minute sooner

d jumped up with a look of terror

- 2** In your notebook, adapt one of these sentences to suit a novel you are reading, and extend it with a correctly set-out block quotation from the novel.
- The narrator tells us a great deal about their living conditions.
 - The character changes as a result of the disturbing event.
 - The novel ends on an optimistic note.

- 3** Choose a few words from each of the following quotations, and use them as quotations in sentences of your own.

Example: 'Mrs Ogilvie wandered into a shop containing piles of books and old magazines and all sorts of curios.'

The story is set in a shop that contained 'piles of books ... and all sorts of curios'.

- a** 'After the earthquake, people were running back and forth searching for their families.'

- b** 'The dress was made from a shiny fabric with a pattern of stripes and spots.'

- 4** Add words of your own within the quotations to make a necessary explanation.

Example: 'Travellers to the centre [of Australia] searched vainly for water.'

- a** 'It is the best film she has made yet.'

- b** 'Dormier fought the battle bravely but was badly injured.'

- c** 'An ancient king wrote the law, and we have not changed it.'

- d** 'Some sports pose the risk of back and neck injuries.'

- 5** Rewrite these sentences using the quotations more effectively.

- a** It is obvious that Bob is frightened, as shown in these words from the story: 'Bob pulled up suddenly and sprang from the car.'

- b** The end of the story leaves us with the possibility that 'Bertha [she is Bob's mother] might one day return' and live with the family again.

- c** These words from the ending sum up the Bob's sadness: 'never to hear her voice again'.

Abbreviations

An abbreviation is a shortened form of a word.

- Abbreviations that end in a different letter from that of the full word have a full stop.
Oct. (October) Thurs. (Thursday)
esp. (especially) adj. (adjective)
- A **contraction** is a type of abbreviation that is shortened by omitting letters from the middle. These end in the same letter as the full word and do not need full stops.
dept (department) Qld (Queensland)
- Abbreviations and acronyms written in capitals and consisting of the initial letters of a sequence of words do not require full stops.
VIP (very important person)
BA (Bachelor of Arts)

Acronyms

An acronym is a type of abbreviation that is formed from the first letter or letters of several words in the phrase being shortened. Acronyms differ from other abbreviations in that they are pronounced as words.

ANZAC Australian and New Zealand Army Corps
radar radio detection and ranging

Acronyms may be in upper- or lower-case letters, depending on whether they are proper or common nouns. Full stops are not used after each letter.

TAFE Technical and Further Education
sonar sound navigation and ranging

If you include an acronym or abbreviation in your writing, give its full meaning the first time it is used, followed by the abbreviated form in brackets.

We went to the Royal Australian Air Force (RAAF) Museum at Point Cook.

Numbers

Numbers are expressed as figures (numerals) or words according to the type of writing and its context.

- Use figures in mathematical, scientific or technical writing.
Print the document and compare it with figure 5.14 (chapter 1).
The structure is 15 m from the boundary.
- Use figures for sums of money, dates, addresses, times of day and percentages.
\$4.50 21 September 45 Flinders Street
6.30 a.m. 99 per cent
- Use figures in general writing for numbers over ninety-nine.
Tom has 300 coins in his collection.
- Use words in general writing for numbers under 100, for approximations and if a number begins a sentence
There were ninety guests at the wedding.
The crocodile was over two metres long.
Fifty-nine people were fined for speeding.

Italics

Italics are used for:

- the titles of books, plays, films, television series, newspapers and magazines
We are studying Romeo and Juliet.
- names of ships and trains
Allure of the Sea is a Norwegian and American cruise ship.
- foreign words and phrases that are not part of the English language
The detective examined the modus operandi of the suspect.
- emphasis on particular words or phrases.
He certainly did not expect to see an alligator!

Practice

- A 1** Write each abbreviation in full. Check a dictionary if necessary.
- | | |
|----------------|---------------|
| a TV _____ | e RSPCA _____ |
| b a.k.a. _____ | f PhD _____ |
| c govt _____ | g LCD _____ |
| d UN _____ | h JP _____ |
- A 2** Write each acronym in full. You may need to look them up in a dictionary.
- | | |
|----------------|----------------|
| a EFTPOS _____ | e NIDA _____ |
| b laser _____ | f UNESCO _____ |
| c ATSIC _____ | g NATO _____ |
| d yuppy _____ | h ASIO _____ |
- A 3** Underline the correct method of writing numbers in each sentence.
- Example:** I was born on (9/the ninth of) September.
- a The train was (20/twenty) minutes late.
- b The boy was only (10/ten) years old.
- c The results showed that (99/ninety-nine) per cent of the class passed the test.
- d I had (\$12/twelve dollars) left after we hired the bicycle.
- e About (1/3/one-third) of the property was covered by floodwaters.
- f We bought our house (27/twenty-seven) years ago.
- g The film ended at (11/eleven) o'clock.
- A 4** Underline the words that should be in italics.
- a On its way from England to America, the Titanic struck an iceberg.
- b I have just finished reading The Lord of the Rings.
- c The Age published my letter to the editor.
- d The prisoner received the coup de grace.
- e I want to go today, not next week.
- 5** Create original full versions of these acronyms.
- Example:** ABA Australian Banana Addicts
- | | |
|-------------|-------------|
| a TAP _____ | c WOW _____ |
| b STU _____ | d PUP _____ |

- A 1** Place commas where necessary.
- a We saw giraffes lions gorillas and penguins at the zoo.
 - b 'Shana come here' called her father.
 - c When I began secondary school I didn't know anyone.
 - d The thief who had never committed a crime before confessed to his mother.
 - e I want to be an astronaut or a pilot but my parents want me to be a doctor.
- A 2** For each sentence, place a semicolon between each independent clause.
- a Dad told us half the story we had to wait to hear the rest.
 - b Brad won the high jump last year it's my turn this year.
 - c Some families watch too much television others don't even own a television set.
 - d Ferrets make good pets they don't bark.
- 3** Complete each sentence by adding a word or group of words after the colon.
- a These are my favourite meals: _____
 - b I admire one quality above all: _____
 - c The grocery cupboard is empty: _____
 - d As the poet said: _____
- 4** Place dashes where required.
- Example:** The cat did it—or so we thought.
- a I like three subjects English, maths and Chinese.
 - b Mum you know what she's like won't let me have my nose pierced.
 - c Jack he used to live next door has moved back into the neighbourhood.
 - d Our car broke down again surprise, surprise!
- 5** Insert three sets of brackets where required. This excerpt is from a printer manual.
- Press Enter to select or use the arrow keys to move to a different unused code, and press Enter. Enter the fax number you want to assign to that code, and press Enter. Then enter the person's or company's name using the keypad, and press Enter. See pages 3–6 for help on entering text.
- 6** Working with a partner, in your notebook, write the opening paragraph of a short speech by a nervous person receiving a prize. Use ellipsis points to show hesitation and unfinished sentences.

- 7 Rewrite the following by using apostrophes to show ownership.

Example: the speech of the politician the politician's speech

- a the toes of the baby _____
- b the committee of the women _____
- c the anniversary of Mum and Dad _____
- d the bedrooms of Sarah and Rachel _____
- e the work of a week _____

- 8 Change the bold words to become contractions by using apostrophes.

Example: I **would** be happy to see you. I'd be happy to see you.

- a **That is** a day I **would** rather forget.
- b **Do not** leave the house by the front door.
- c I **should have** told you earlier.
- d **There is** always another chance.
- e **It is** important to plan ahead.

- 9 Look up words beginning with 'red' in a dictionary. Find four that use hyphens. Use each one in a sentence.

- 10 Underline the words that require italics.

I went to see that new film *Bloodbath*, and I was shocked. There was so much violence. It was about a passenger on the Orient Express, who is killed by a giant *Macropus rufus*. It wasn't as good as *Jurassic Park*.

A

- 11 Use the abbreviation or acronym for each of the following words in a sentence.

- a in-vitro fertilisation _____
- b do-it-yourself _____
- c disc jockey _____
- d very high frequency _____

- 12 Rewrite the following passage in your notebook using direct speech, paying attention to the use of quotation marks and other punctuation. Remember to begin a new paragraph for each new speaker.

Cathy asked Mandy if she would like to go to the shopping centre with her. Mandy replied that she'd love to as she wanted to buy a new pair of jeans. So the two friends walked to the centre. Along the way Mandy complained about her brother, who'd let a frog loose in her bedroom. Cathy agreed young brothers could be a pain.

Recognising the parts of words

Many words are formed from a word stem (or root) with one or more prefixes and/or suffixes. Recognising the parts of words will help your understanding and use of words.

Word stems

Many words may belong to the same ‘family’ as they share a particular word stem. For example, act comes from the Latin *actum*, meaning done. Connected words include react, reaction, active, activate, reactivating.

Prefixes

A prefix is a group of letters placed before a word to make another word.

sense nonsense

Prefixes have a meaning of their own, generally derived from Greek or Latin.

Prefix	Meaning
ab-	away from
ac-, af-, ap-, ar-, at	to
ad-	towards, to
ante-	before
anti-, ant-	against
bi-	two
circum-	around, about
co-, com-, con	with, together
contra-	against
de-	down, from
dia-	through
dis-	apart
en-	in, on
ex-	out of
extra-	outside of
fore-	beforehand
hemi-	half
mega-	great
ob-	in the way of
poly-	many
pre-	before
re-	back
tele-	afar
un-	not

When added to the word stem, some prefixes (such as *un-*, *dis-*, *non-*, *in-*, *im-*, *ir-*, *mis-* and *anti-*) form an antonym (or opposite).

anticlockwise distrust

Suffixes

A suffix is a group of letters placed after a word to make another word.

sense, sensible, sensibly

Common suffixes and their meanings include:

Suffix	Meaning
-able, -ible	having the ability
-dom	power
-en	made of
-er	connected with
-ful	having much of
-hood, -ship	state or condition
-less	void of
-ly	like
-ness	state
-y	in the nature of

Adding a suffix frequently involves some changes to the word stem.

happy happily

Suffixes often act to indicate types of words or to change words to another part of speech.

- Suffixes used for people include **-er**, **-or**, **-ant**, **-ian** and **-ist**.
builder, spectator, tenant, historian, cyclist
- Suffixes used to form adjectives include **-able**, **-ible**, **-ful**, **-ant**, **-ent**, **-ive**, **-ic** and **-al**.
relevant, economical, frantic
- The suffixes **-er** and **-est** are used for the comparative and superlative form of adjectives and some adverbs.
light, lighter, lightest
- The suffixes **-tion**, **-ship**, **-hood**, **-ness** and **-ment** are used for abstract nouns.
attraction, sisterhood, advancement

Practice

A

- 1 Use a dictionary to help you write the word stem for each of these words.

Example: activity → act

- a savagely _____ d distrusting _____ g unprofitable _____
 b presupposed _____ e uprising _____ h depression _____
 c trafficking _____ f recounting _____ i monosyllabic _____

- 2 Underline the prefix in each of these words. Then, with a partner or in small groups, discuss how the meaning of the word relates to the prefix.

Example: antenatal means **before** birth

antidote bigamy circumnavigate contraband decapitate diameter encrust
 extraordinary forecast hemisphere megaphone polygon predestined

- 3 Make three different words from each of the words below by adding a variety of suffixes and prefixes. Remember to check the spelling.

Example: comfort → comfortable, discomfort, comforting

- a man _____
 b value _____
 c live _____
 d speak _____
 e light _____

A

- 4 Turn each of these nouns into an adjective by adding a suffix. Then, use the new word in a sentence.

Example: politics → political
 A political demonstration disrupted the traffic.

- a significance _____

 b pity _____

 c misery _____

 d disgrace _____

- 5 Complete each sentence with a form of the word in brackets.

- a He has a job as a machine _____. (operate)
 b Her work as an _____ took her all over the world. (environment)
 c His career was _____. (nurse)
 d The doctor was a _____ in broken bones. (specialise)
 e I plan to work as a _____. (law)

Euphemisms, slang, clichés, jargon and idioms

Certain types of language are effective if used for a particular purpose; when used unintentionally, they can weaken writing.

Euphemisms

Euphemisms are mild or vague terms used in place of the correct or usual word to overcome negative connotations.

passed away died

Slang

Slang consists of informal words and phrases that are widely used in speech and fiction but not regarded as standard English.

Slang should not be used in formal writing such as essays and assignments; however, slang can be effective if used to show a character's way of speaking, personality and background.

Some slang words and expressions can be found in dictionaries. Others are particular to areas and social groups.

Clichés

Clichés are words and phrases that have lost their impact or meaning through overuse.

She was as good as gold.

His heart's in the right place.

Clichés are effective in dialogue to show a character's speech patterns. In general writing, they can usually be replaced with original words and phrases.

Jargon

Jargon consists of words or expressions used by a particular group or profession.

Following the keynote speaker, the first focus group will examine our educational objectives.

Jargon can be used to portray a fictional character's interests and manner of speech. It can also have a purpose in informative writing that is directed to a particular profession; however, the use of jargon may make general writing difficult to understand and many readers find it irritating.

Idioms

Idioms are phrases that mean something different from the literal meaning of the words used.

in hot water (in trouble)

the black sheep of the family (a person whose behaviour is unaccepted by their family)

Idioms should not be used in formal writing. They can, however, add colour and interest to writing and speech. If used carelessly, idioms can act as a kind of cliché.

Practice

- In small groups, discuss examples of euphemisms connected with the following.
 - losing your job
 - killing animals
 - feeling ill
 - war
- Some people write (and talk) in strings of clichés without thinking about their meaning. In your notebook, rewrite each passage, using less clichéd expressions. Discuss the changes you made.
 - It goes without saying that Dad's sausages are second to none. Shoppers buy them as if they're going out of fashion. For him, making sausages is a labour of love, but we all lend a helping hand.
 - The opponents met head-on. Bill's remarks heaped coals on the fire of the already heated argument. Money was at the heart of the matter. The conclusion was left up in the air.
 - The football game was in full swing. We heaved a huge sigh of relief when a goal was kicked in the nick of time.

- 3** In small groups, discuss these jargon words and phrases. What do they mean? Which group or profession might use them?
- | | | | |
|----------------------------------|----------------------|-----------------------|--------------------|
| a outside the box | c extra mile | e value add | g win-win |
| b stretching the envelope | d guesstimate | f stakeholders | h game plan |
- 4** In groups, explain the meaning of any of these slang words and expressions that you know, then suggest others with similar meanings.
- | | | | |
|----------------|--------------------|----------------|--------------------|
| a slob | e vegetable | i poser | m old bag |
| b scum | f yobbo | j skirt | n cool |
| c slack | g bludge | k frock | o battler |
| d ace | h aggro | l grog | p big smoke |
- 5** Write slang words and expressions connected with these topics.
- | |
|-------------------------|
| a sleeping _____ |
| b music _____ |
| c cars _____ |
| d films _____ |
| e sport _____ |
- 6** Explain to the class the meaning of these slang expressions. (You will find many of them in the dictionary.) Then, suggest an expression you might use in its place.
- | | |
|----------------------------------|---|
| a That's a corker. | d Steve's just bunging on an act. |
| b He's not the full quid. | e She's off with the pixies. |
| c She did her block. | f He wouldn't know if he's Arthur or Martha. |
- 7** Imagine you came to Australia from another country. Tell the class about any difficulties you have had understanding Australian slang.
- 8** Working in groups and using your notebooks, explain what is meant by each of these animal idioms. If a phrase means nothing to you, look it up or invent a possible meaning.
- | | |
|-------------------------------|---|
| a the lion's share | e scarce as hen's teeth |
| b a bird's-eye view | f to keep the wolf from the door |
| c a dog in the manger | g to make a bee-line for |
| d a snake in the grass | h a wild goose chase |

Thesauruses

A thesaurus is a reference work that lists words associated with another word and groups them according to their meaning.

Thesauruses are available in book or electronic form. Some thesauruses in book form have the words arranged alphabetically and others are arranged by topic. An electronic thesaurus generally gives less information than one in book form.

Use a thesaurus to build your vocabulary, add variety to your writing and find words with the precise meaning you require.

Do not use words from a thesaurus without checking that the meaning is correct in the context of your writing.

Abbreviations used in thesauruses

Abbreviations in a thesaurus refer to such things as parts of speech, words used in particular countries and the level of language, for example:

- n. (noun)
- v. (verb)
- Engl. (England)
- sl. (slang)

boring *adj.* a boring job. dreary, dull, monotonous, repetitious, routine, soul-destroying, stultifying, tedious, tiresome, unexciting, uninteresting, unvaried, wearisome.

adj. tells us the word is an adjective.

It is followed by a list of words with a similar meaning.

Opp. exciting.

Opp. means an opposite word or antonym.

dash *v.* 1. *The runners dashed past him.* bolt, dart, fly, gallop, hasten, hurry, hurtle, hustle, race, run, rush, scoot, shoot, speed, sprint, stampede, streak, sweep, tear, whiz, zip, zoom.

v. tells us the word *dash* is used as a verb.

2. *She dashed the glass against the wall.* fling, hurl, knock, shatter, smash, strike, throw.

The numbers 1–4 refer to the four meanings *dash* can have when used as a verb.

3. *Their hopes were dashed.* blight, destroy, disappoint, frustrate, put paid to, ruin, shatter, spoil.

The expressions in italics show the verb in use.

Opp. fulfil, raise.

4. *He dashed off a letter.* pen, scribble, write.

—*n.* refers to *dash* used as a noun, and the numbers 1 and 2 refer to the two ways it can be used as a noun.

—*n.* 1. *a last-minute dash.* bolt, run, rush, sprint, spurt.

2. *a dash of vanilla.* hint, smack, soupcon, splash, sprinkling, suggestion, touch.

3. *performed with dash.* elan, energy, enthusiasm, flair, gusto, liveliness, panache, pep, pizzazz (*inf.*), spirit, style, verve, vigour, vitality, vivacity, zeal, zest, zip.

(*inf.*) tells us that *pizzazz* is informal language, or slang.

Source: *The Australian Student's Colour Thesaurus*

Practice

1 Use an electronic thesaurus to look up the words *boring* and *dash*. In your notebook, compare the entries with the ones given on the opposite page.

A 2 What might these abbreviations stand for? First, try them by yourself. Then, check the opening pages of your thesaurus. Discuss other abbreviations from the thesaurus you are using.

- | | | |
|------------------|-----------------|-----------------|
| a Austral. _____ | e adv. _____ | i opp. _____ |
| b pl. _____ | f S. Afr. _____ | j abbrev. _____ |
| c Amer. _____ | g int. _____ | k Scot. _____ |
| d Brit. _____ | h infin. _____ | l NZ _____ |

3 Choose a synonym of the word *dash* (from the previous page or from the thesaurus you are using) to complete these sentences. You may use other forms of the listed word, for example, hurried instead of hurry. Read your answers to the class and discuss the best choices of words.

- a The witch liked a mixture of flavours in her soup so she added five things: a _____ of pepper, a _____ of wine, a _____ of chopped onions, a _____ of garlic and a _____ of fresh herbs.
- b The bell rang and from all over the yard children _____, _____ and _____ towards the tuckshop.
- c The storm broke with a _____ of lightning. Scared horses threatened to _____. Water _____ from a broken pipe and the wind _____ down from the mountain _____ branches onto the road.
- d _____ home from work and _____ to the shops before they close.
- e The drummer _____ onto the stage and played the piece with _____ and _____.

4 Using a thesaurus and your notebook, look up and list all the words given for *angry*. In groups, put the words in order from the least angry to the most angry.

5 Find an interesting poem or paragraph from a story, magazine or children's book. Rewrite it in your notebook, replacing several of its words with others from the thesaurus. Read your version to the class and talk about the way the changes alter the meaning or tone of the original piece.

6 Use a thesaurus to find words to replace the words shown in bold.

- a Ellie's disk is **jammed** _____ in the disk drive. There's not much chance of help with all the students **jammed** _____ into the computer lab. She really is in a **jam** _____ as her assignment is due today.
- b Claudio is a **model** _____ art student. He can **model** _____ a building out of clay or wood and his **models** _____ are displayed in the school foyer. However, he wants to be a fashion **model** _____, not an artist. He plans to become wealthy and buy the latest **model** _____ car.

Synonyms

A synonym is a word with a similar meaning to another word.

Many words in English have similar meanings; however, the meaning of synonyms is not always precisely the same. Otherwise there would be no reason to have more than one word.

quarrel, argument, altercation, dispute, row

A synonym is always the same part of speech as the word it replaces.

rapid, brisk, hasty, quick, speedy (adjectives)

stumble, falter, stagger, totter (verbs)

Use synonyms as a way of improving your vocabulary, but follow these guidelines:

- Use a short word rather than a long one.
- Use a familiar word rather than an unfamiliar or 'impressive' word.
- Use synonyms to make your meaning as clear and as precise as possible.

The criminal had a **sturdy** (burly, hardy, hefty, mighty, muscular, sinewy, stout, strong) build.

Antonyms

An antonym is a word with an opposite meaning to another word.

Antonyms may be completely different from the given word, or just have a prefix or suffix added or changed.

always, never

happiness, sadness

organised, disorganised

sense, nonsense

increase, decrease

harmful, harmless

As with synonyms, choose the most simple and appropriate antonym from the many available, and use the correct part of speech.

love—hate, abhor, dislike, loathe, despise (verbs)

strong—weak, flimsy, frail, ramshackle, shoddy,

breakable (adjectives)

Practice

- 1 Each of the words below is a synonym for one of the words in the table. Put each in its correct column.

passable dreadful satisfaction extinction delight basis beginning gratification ordinary
happiness demise second-rate middling foundation source start penitentiary jail
atrocious decease fatality repulsive run-of-the-mill hideous detention-centre appalling

origin	prison	pleasure
mediocre	ghastly	death

A

- 2** Insert the synonym you think is the most appropriate in each sentence.
- After this is over, I plan to _____ into bed and rest. (**collapse, slump, crumple, fall, tumble**)
 - The wattle bird _____ back and forth across the yard to drive the cat away. (**flew, glided, skimmed, soared, swooped, winged**)
 - Pickpockets are about, so _____ your bag tightly. (**bring, hold, clutch, grasp, grip, keep, retain**)
 - The demonstrators _____ the movement of traffic through the city. (**blocked, curbed, impeded, delayed, hampered, inhibited, thwarted**)
- 3** Insert the word from the brackets that is the correct part of speech in each sentence.
- Please give me a _____ about the answer.
(**hinting, imply, clue, suggest**)
 - The crowds _____ the speaker at yesterday's rally.
(**insult, mockery, jeered, hissing**)
 - The shopkeeper treated the children _____.
(**arrogance, patronisingly, snob, condescension**)
 - Many people are envious of the _____ lives of others.
(**luxuriously, extravagant, indulgence, comfort**)
 - Lately, she always has a _____ expression, as if life is treating her badly.
(**misery, depression, morose, sulkiness**)
- 4** Replace the words in bold with simpler words or expressions that have a similar meaning.
- The social worker **intimated** _____ that the **octogenarian** _____ should have a cat to **mitigate** _____ her **tribulations** _____.
 - Ten turkeys will **suffice** _____ for the **luncheon** _____ but we will need to **purchase** _____ more **culinary utensils** _____.
 - The **youthful** _____ worker's **fraudulent** _____ action resulted in her **instantaneous** _____ dismissal.
 - Janey's teachers **consider** _____ her an **exemplary** _____ student despite the **convoluted** _____ expression she sometimes **utilises** _____ in her essays.
- 5** Replace the general words in bold with specific words. For example, you could replace vehicle in the first sentence with truck. In some cases one word may replace two or more words.
- I parked my **vehicle** outside the **shop**. When I returned I **saw** a **person** trying to **open** the **door** with an **implement**. When he **saw** me, he **put down** his **bag** and **moved up** the hill towards me.
-
-
-

Homonyms

Homonyms are words that sound the same but have different meanings. Commonly confused homonyms include:

- allowed/ aloud
- alter/ altar
- bare/ bear
- border/ boarder
- bored/ board
- brake/ break
- coarse/ course
- complement/ compliment
- dying/ dyeing
- grate/ great
- grisly/ grizzly
- it's/ its
- know/ no
- manner/ manor
- miner/ minor
- new/ knew
- passed/ past
- pore/ pour/ poor
- practice/ practise
- principal/ principle
- profit/ prophet
- scene/ seen
- sight/ site/ cite
- stationary/ stationery
- storey/ story
- suite/ sweet
- their/ there/ they're
- threw/ through
- to/ too/ two
- weather/ whether
- whole/ hole
- who's/ whose
- your/ you're

Other confusing words

The following pairs of words are also often confused, but they are not homonyms because they are pronounced differently.

- accept/ except
- access/ excess
- allude/ elude
- allusion/ illusion
- conscious/ conscience
- continual/ continuous
- deceased/ diseased
- desert/ dessert
- effect/ affect
- eminent/ imminent
- emit/ omit
- employer/ employee
- gauge/ gouge
- illicit/ elicit
- imply/ infer
- loan/ lend
- negligent/ negligible
- personal/ personnel
- proceed/ precede
- prophesy/ prophecy
- quiet/ quite

*One way to remember confusing pairs of words is to invent sayings to remind you.
Stationery is for letters; a car is stationary.*

Practice

Check your dictionary for the meanings of each pair of words before attempting the exercises that follow.

A

1 Choose the correct word from the pairs given.

- a _____ for Jim, who did not take part, we all _____ the award. (accept, except)
- b The Jones family has an _____ of wealth and _____ to anything they want. (access, excess)
- c I will _____ to the criminal's record when I tell the court how he has constantly tried to _____ capture. (allude, elude)
- d There's not much for _____ in this camp in the _____. (desert, dessert)
- e Do oysters _____ your health? What is their _____? (effect, affect)
- f The refrigerator will _____ a bad smell if you _____ to clean it. (emit, omit)
- g The visit of the _____ man is _____. (eminent, imminent)
- h The police tried to _____ information from the shopkeeper about the _____ goods for sale. (illicit, elicit)
- i _____ me some money. I will repay the _____. (loan, lend)
- j All office _____ are reminded not to make _____ phone calls. (personal, personnel)
- k _____ in time to the music. Seniors are to _____ juniors. (proceed, precede)

A

2 Insert the correct word from the pairs given in the appropriate space.

- a You are _____ to read _____ during this lesson. (allowed, aloud)
- b I can't _____ to see homeless people with _____ feet in winter. (bare, bear)
- c I was _____ waiting but it was soon time to _____ the boat. (bored, board)
- d The new _____ at school lives just over the NSW _____. (border, boarder)
- e You might fall and _____ your arm if you _____ suddenly. (brake, break)
- f I just have to give you a _____. Those shoes really _____ the outfit you are wearing. (complement, compliment)
- g I'm _____ to hear Mum's reaction to _____ your hair green. (dying, dyeing)
- h I didn't know you could _____ potatoes, Dad. _____ job. (grate, great)
- i _____ a real shame to see the dog neglecting _____ food. (it's, its)
- j I _____ the dog is ill and I have _____ way of curing it myself. (know, no)
- k I _____ you were extravagant. Another _____ dress! (new, knew)
- l The incident is in the _____. The time to apologise has _____. (passed, past)
- m Do your music _____. _____ your scales every day. (practice, practise)
- n The _____ requirement for this career is a belief in the _____ of justice. (principal, principle)
- o We sold our car at a _____ when the _____ said the world was about to end. (profit, prophet)
- p The _____ where the killer ants attack the castle was the worst the audience had _____. (scene, seen)
- q The man lost his _____ after the explosion on the building _____. His lawyer will _____ this as evidence. (sight, site, cite)
- r A _____ car was found containing boxes of _____. (stationary, stationery)
- s The man on the twenty-third _____ told a strange _____. (storey, story)
- t _____ transit passengers who should leave _____ bags over _____ while waiting for _____ flights. (their, there, they're)
- u Jack _____ a fire cracker _____ the open door. (threw, through)
- v Walking _____ the shops is _____ hard when you are _____. (to, too, two)
- w We're going on a picnic _____ the _____ is wet or dry. (weather, whether)
- x That is the deepest _____ I've seen in my _____ life. (whole, hole)
- y _____ shoes are these and _____ lost a backpack? (who's, whose)
- z Bring _____ guitars and _____ friends. _____ all invited to my party. (your, you're)

Spelling strategies

Use the following strategies to help you improve your spelling.

- 1 Think of words as belonging to a group rather than as individual words.
separate, separation, separately, separable
judge, judgement, prejudge, prejudice,
prejudiced, prejudicial, prejudicially
- 2 Teach yourself to observe the patterns in words.
 - silent -e endings: dance, slope
 - consonant + vowel endings: unto, yoga, Zulu
 - vowel + consonant endings: ship, hop, tap
 - two-consonant endings: sulk, drink
 - vowel + y endings: monkey, money
 - consonant + y endings: hurry, many
 - pairs or groups of vowels that go together: -ai, -ea, -oa, -oi, -ee, -oi, -ou, -iou
 - pairs or groups of consonants that go together: -ch, -ph, -gn, -sc, -tr, -ght, -tch
 - frequently used groups of letters: -ation, -able, -ible, -psych, -ious, -eigh, -ough.
- 3 Look up and use spelling rules, such as the -ie/-ei rules.
 - Use -ie when the vowel sound is -ee.
thief, piece, niece, yield
 - Use -ei when the vowel sound is not -ee.
weight, heir, height, leisure, foreign, forfeit
 - Use -ei after c when the vowel sound is -ee.
receive, deceive
- 4 Think of long words as a small number of units rather than a large number of letters. Many words are made up of one or more prefixes, a stem word, and one or more suffixes.
dis/sat/is/fac/tion
sen/ti/men/tal/i/ty
- 5 Consider the word's pronunciation.
 - Many words are misspelt because they are not pronounced as they are spelt.
conscience, indict, foreign, mortgage
 - Other words may be misspelt because they are pronounced incorrectly.
 Practise spelling unusual words by saying them aloud and pronouncing all the syllables, even if this is not the usual pronunciation.
vul/ner/a/ble li/brar/y
Feb/ru/ar/y prob/a/bly
Wed/nes/day sec/re/tar/y
- 6 Work out mnemonics (memory aids) for words you frequently get wrong.
accommodation (the c couple and the m couple live in this accommodation)
embarrassment (the double r and double s double the embarrassment you feel)
- 7 Become aware of incorrect (or 'creative') spelling around you, in signs, advertising and on the internet.
tonite, lite, valu
- 8 Where there are alternative spellings of a word, check which one your teacher or school prefers.
spelled, spelt sympathise, sympathize
- 9 Form the habit of looking over your work carefully and checking any word you are unsure of.
- 10 Use the computer spell checker but do not rely on it. Form the habit of checking words in a dictionary or pocket speller.
- 11 Keep a personal list of words that you find a problem. You might add them to the lists in unit 37.

Practice

A

- 1 Insert slashes to break these words into syllables to make them easier to learn.

Example: injurious in/ju/ri/ous

a tranquillity

d prosperity

g contradiction

j moderation

b imagination

e educational

h ingenious

k temperament

c congratulation

f preparatory

i devastation

l parliamentary

2 Look at each word and list any words that relate to it.

Example: transport transported, transportable, transporting

- a photograph _____ d command _____
- b light _____ e illustration _____
- c migration _____ f ridicule _____

3 Write three words that follow each of these spelling patterns.

Pattern	Example	Your words
a kn	knight	
b ough	enough	
c psych	psychology	
d ion	ambition	
e ous	perilous	
f ise	sympathise	
g ious	rebellious	
h our	favour	
i iour	saviour	
j ght	taught	
k sc	science	

A 4 Each of these words has a prefix. Write the prefix and the stem word for each. The first one has been done for you.

		Prefix	Stem			Prefix	Stem
a	unnecessary	un	necessary	f	immaterial		
b	dissatisfy			g	dissuade		
c	misinform			h	unnatural		
d	immoral			i	dissolve		
e	misspell			j	hemisphere		

A 5 Add **-ie** or **-ei** to the spaces.

- a When I have some l __ sure, I will w __ gh the __ ght fish I caught today.
- b Children bel __ ve Santa Claus carr __ s his fr __ ght by sl __ gh.
- c Did you rec __ ve the parcel from your fr __ nd?
- d When you return goods to a shop you need the rec __ pt.
- e The ch __ f of police issued a warning about th __ ves.
- f It has been very hot but rel __ f is in sight.
- g The students ach __ ved a wonderful standard.

Improve your spelling

This unit contains an alphabetical list of words many students have trouble spelling correctly. Keep track of these and other words that you frequently misspell by creating your own spelling list. Use the lists for class activities or for individual reference. For example:

- Practise one list each week until you have learned all the words on it.
- Work in groups and test each other.
- Try to include all of the words from one list in a piece of writing (spelt correctly, of course!).

List 1

abolish
abyss
accentuate
accept
accidentally
acclaim
accommodation
ache
achieve
acquaintance
acquire
across

List 2

address
adolescent
advertisement
advisory
aerial
aggressive
aisle
already
alternative
amateur
ambush
among

List 3

anchor
apologise
apparent
aquatic
Arctic
argument
atheist
athletics
bacteria
bankrupt
banquet
bargain

List 4

beginning
believe
between
bilingual
biological
biscuits
blizzard
bristle
burglar
buried
bury
business

List 5

butcher
calendar
caramel
career
category
caustic
cautious
ceiling
cemetery
century
ceremony
changeable

List 6

chief
chimpanzee
chisel
choir
choose
chorus
chose
chosen
coax
colleague
collectible
column

List 7

combustion
coming
committed
committee
comparative
completely
comprehension
confidential
confiscate
congratulate
conscience
conscientious

List 8

conscious
consecutive
constriction
consult
convenience
criticise
crystal
curious
dairy
deceased
deceit
decision

List 9

decorative
definite
definitely
delight
descent
description
desolate
desperate
develop
development
diary
dining

List 10

disappear
disappoint
disastrous
discipline
discuss
disobedient
dissatisfied
dissimilar
dissolve
dissuade
distribute
divergent

List 11

doubtful
draught
drunkenness
earrings
easel
elsewhere
embarrass
enrol
entourage
equipment
evaporate
exaggerate

List 12

exceed
excellent
exercise
exhaustion
exhilarate
existence
experience
extravagant
fascinating
fatigue
February
fiery

List 13

flexible
forehead
foreign
forfeit
formula
forty
fourteen
freight
friend
gauge
generosity
ghost

List 14

glamorous
goddess
government
grammar
granddaughter
grateful
greenness
grief
grievance
guarantee
guard
handkerchief

List 15

height
helicopter
helium
heroes
honesty
honour
honourable
hopeful
hospital
humorous
hydrogen
hyphen

List 16

hypnotise
hypocrisy
ignorance
illegal
illegible
illogical
illustrate
imaginary
imagination
immediately
inaccessible
independent

List 17

indispensable
infinite
inoculate
install
instalment
intelligence
interesting
interference
investigation
irresistible
irresponsible
irrigation

List 18

itinerary
jail
January
jealousy
jewellery
journal
judgement
knife
laboratory
laugh
leisure
library

List 19

lightning
lilies
liquefy
liquid
literature
loose
lose
lovable
maintenance
manoeuvre
mechanical
medicine

List 20

memento
memorable
merriment
metaphor
metropolitan
millennium
miniature
minuscule
mischievous
misspell
moustache
movable

List 21

murmur
necessarily
necessary
negligence
negotiate
neighbour
nephew
neutral
niece
nineteen
ninety
noticeable

List 22

nutrition
obey
oblige
occasion
occasionally
occur
occurred
occurrence
octave
odyssey
officially
often

List 23

omelette
omit
omitted
opaque
opinion
opportunity
opposite
opposition
oppress
orchid
origin
originally

List 24

originate
oscillate
ostrich
ovation
owe
paid
parallel
parliament
pastime
pathology
peasant
peculiar

List 25

pedestal
performance
perseverance
persistence
personnel
persuade
physique
pigeon
platypus
playwright
poisonous
population

List 26

porcupine
possession
possible
precede
preferred
preoccupied
preparation
principal
principally
privilege
probability
probably

List 27

proceed
professional
professor
promenade
prominent
pronunciation
proportionate
psychology
publicly
puncture
pursue
quaint

List 28

quarrel
quarrelsome
queer
query
questionable
questionnaire
queue
queuing
quiet
quieten
quite
rabbit

List 29

radius
raspberry
realm
rebellious
receipt
receive
receptacle
recipe
reckoned
recommend
recruit
recurrence

List 30

reference
referred
regardless
regional
rehearsal
relevance
relevant
relief
religion
reluctant
remain
remember

List 31

remembrance
reminisce
remnant
renown
replaceable
repulsive
reservoir
responsible
restaurant
rhinoceros
rhyme
rhythm

List 32

ridiculous
saleable
salvage
sanctuary
sandwich
satellite
scalpel
scenery
schedule
scrutiny
secretary
seize

List 33

seizure
sense
senseless
sentence
separate
severely
shield
shining
similar
sincerely
sinister
solicitor

List 34

stalk
stony
succeed
successful
surely
surprise
tangible
tarantula
tasteless
technical
technology
temperament

List 35

temperature
temporary
tendency
tentacle
terrific
territory
tertiary
theirs
theory
therapy
therefore
thermometer

List 36

thorough
threshold
through
tongue
tortoise
tragedy
tragic
triangular
tributary
tribology
true
truly

List 37

twelfth
tyrant
ultimately
umbrella
unanimous
unique
unnatural
unnecessary
until
usage
useful
usually

List 38

utility
vacuum
variation
vaudeville
vegetarian
vehicle
vengeance
ventilate
verification
verify
vermin
versatile

List 39

vertical
veterinarian
vicinity
vicious
victim
vigorous
village
villain
vinegar
vineyard
vintage
vinyl

List 40

virtue
visualise
volunteer
voyage
wallaby
waltz
wanderer
warmth
warranty
wastage
wasteful
wavy

List 41

weather
weave
wedge
Wednesday
weighing
weight
weird
welfare
whether
whine
whisper
whistle

List 42

wholly
wiry
women
woollen
woolly
worrying
wrench
wrestle
xylophone
yacht
zinc
zucchini

Purpose, audience and context

When writing, choose the type of language most appropriate to your purpose, your audience and your context.

Purpose

Match your language to suit the purpose of your task. For example, the purpose of personal writing about childhood games may be to entertain your readers, and it might use informal language. The purpose of a history book is to inform readers, and it will use more formal language.

Audience

Choose language appropriate to your audience. For example, an article for young readers about cooking will be written in simpler and more informal language than a serious article about food written for experienced cooks.

Context

Choose language appropriate for the context of your writing. For example, an article for a photography club might contain technical words such as aperture, shutter speed and exposure.

Language

The type of language is determined by all aspects of style, including word choice, sentence structure, punctuation and tone.

Informal language

Informal language may include grammatical errors, sentence fragments, slang and colloquialisms. It is suitable for informal letters and conversations, and for stories or dialogue where a character would speak in a particular way.

Formal language

Formal language uses correct grammar and punctuation, and is suitable for essays, projects, assignments and book reports. When using formal language:

- avoid slang or informal words you might use in everyday speech
- do not use contractions or abbreviations
- use simple words that are part of your normal vocabulary rather than complicated or 'impressive' words
- avoid flowery language or words that are too strong for the situation
- write in full sentences, not sentence fragments.

Practice

1 Match each of the following forms of communication to its most suitable language level.

very formal (VF) fairly formal (FF) fairly informal (FI) very informal (VI)

- | | |
|--|--|
| <p>a a business letter _____</p> <p>b a church sermon _____</p> <p>c a class discussion _____</p> <p>d a class oral presentation _____</p> <p>e a comedy show _____</p> <p>f a conversation with your doctor _____</p> <p>g a memorial speech _____</p> | <p>h a news report on a natural disaster _____</p> <p>i a pep talk to the netball team _____</p> <p>j a politician's speech _____</p> <p>k a postcard to your best friend _____</p> <p>l a telephone conversation with a distant relative _____</p> <p>m a television commercial _____</p> <p>n an interview with an employer _____</p> |
|--|--|

- 2 In pairs, discuss the purpose, audience, context and type of language for each sentence.

Example: I got my new jeans from that cool shop in the mall on Saturday arvo.

purpose: to explain audience: a friend
context: conversation language: very informal

- a It is difficult to describe the beauty of the mountains in spring.
b Dear Uncle Con, I would like to share with you my gratitude for your generosity.
c Frosts and fogs are expected over northern Victoria this weekend.
d Get lost, kid! This is my party.
e Thanks for the birthday present, Mum. How did you remember I needed one of those?
- 3 Rewrite this passage in your notebook, replacing the words in bold with others more suitable for a general audience.

Mary **acquired** ten books at the market. **The majority** of them were travel **volumes**. She planned to **peruse** them during her **vacation**. However, her **accommodation** at the hotel was **less than satisfactory** as it was **in the environs of** the city dump. The **unsavoury odours** kept her awake **during the hours of night**. In her letter she **extended** her best wishes to **all in the family group**. She **anticipated** returning **to her residence** at the end of the **current month**.

- 4 In your notebook, rewrite each paragraph to make the language more appropriate for the set task. You may need to make small changes or to rewrite the piece completely.

- a The task is to write the arrangements for a group of friends who are going on a camping trip.

In the first instance, arrange your possessions in anticipation of inclement weather conditions. The necessity may arise for the purchase of water-repellent products to ensure adequate protection against the extreme precipitation forecast for the duration of the expedition.

- b The task is to write a report on the school sports for the school magazine.

Well, the first thing we did was to line up for the buses. Lots of people were late, and the teachers were cross. When we finally arrived at our destination, Welcome Park, you know, that new sporting complex near the start of the freeway, we lined up again. Did we ever get sick of lining up! Finally the events commenced. First the ball games. No one had remembered to bring the balls so they were hopeless. Then the high jump. I won that myself as I always do. But I'm good at games, which is more than you can say about the rest of you guys.

- c The task is to describe a frightening childhood experience.

I don't think I will ever forget the fear I experienced on my first day at school. My father took me to the classroom and talked to my teacher, who was called Ms Sweirs. She pronounced it like it was one word: 'Msweirs'. She had long red fingernails like the wicked queen in *Snow White*, and I thought she would scratch me with them if I did the wrong thing. I did the wrong thing on several notable occasions that day. I went into the boys' toilets by mistake, and the boys chased me out. I was mortified by this occurrence. Then at lunchtime I was unable to locate my bag so I did not have any refreshments. I decided the only possible course of action was to hide in the playground until my father came to rescue me.

Use appropriate punctuation

Accurate standard punctuation should always be used in formal writing. You need to be familiar with the rules of correct punctuation to write essays, reports or any piece of writing that requires standard punctuation. However, once you understand how to use punctuation correctly, you can experiment with it in creative or informal writing.

Remember that, whatever style you use, your punctuation needs to be consistent within the piece of writing and should help to clarify meaning.

Informal writing

Personal letters, informal emails and journal entries may contain informal punctuation to match their style.

Guess what, Bridie—we're going to India to visit Mum's brother, you know, the one who was here last year.

Poems

Some poems are written using conventional punctuation. Some poets omit some or all punctuation (including capital letters) and instead use the lines and spaces to suggest pauses. It is important to punctuate a poem consistently.

Stories and creative prose

Stories and other creative prose can be written using conventional, accurate punctuation; however, some authors use the minimum amount needed to make the meaning clear.

Dialogue

Dialogue is usually set out in the conventional way; however, other styles are sometimes used.

'Come here, James,' called his mother.
(conventional punctuation)

—Come here, James, called his mother. (dialogue introduced with a dash)

Come here, James, called his mother. (dialogue set in italics)

Mother: Come here, James. (dialogue as shown in play scripts)

Practice

The activities in this unit are suitable for group work and class discussion.

- 1 Decide whether the letter that follows should contain standard punctuation or not. Then, make any changes to the language that you think are necessary, and punctuate it appropriately.

I am writing about the two sleeping bags I ordered from you last month, I received them two weeks ago and there are several problems. Problem one is that one of the sleeping bags is the wrong colour, I ordered blue not green, secondly the zip on the green one is stuck so it is not much use anyway, thirdly I ordered adult size and the ones you sent are big enough for an eight year old child a small dog or a medium sized tiger cub I happen to be a full grown human although I am only fifteen and I need a full size sleeping bag apart from that I find them quite satisfactory thank you for replacing them as soon as possible with what I ordered.

A

- 2 This is part of a descriptive writing assignment. Punctuate it correctly for that purpose.

In the box were dozens of earrings there were earrings shaped like stars moons and other signs of the zodiac some were like fish animals and insects others were like flowers of all types roses daisies fuchsias water lilies there were gold earrings silver earrings and some made of painted enamel most of them were single earrings there were only three or four pairs

- A** **3** Add just enough punctuation to this postcard message to enable the reader to make sense of it.

<p>Hi George wow this is a picture of the castle at night it was quite stunning but in the morning it was quite different kind of scary especially in the dungeons we went there yesterday I imagined it was me chained to the stone walls not the statue of the prisoner miss you hope everythings OK love Alex</p>	
	<p>George Hatsis 72 Agar way Bowral NSW AUSTRALIA 2576</p>

- 4** Working in pairs, write a few lines of dialogue for each of the situations shown below. For each, choose one of the styles of punctuation listed. Use each style only once. When you have finished, read your pieces to the class.

Situations	Punctuation styles
<ul style="list-style-type: none"> A parent and child are arguing about whose turn it is to tidy the kitchen. 	<ul style="list-style-type: none"> Use conventional punctuation for the spoken words.
<ul style="list-style-type: none"> A student is having trouble making his lunch order clear to the person serving at the canteen. 	<ul style="list-style-type: none"> Introduce the spoken words with a dash.
<ul style="list-style-type: none"> Two sisters are planning to take revenge on their brother for a trick he played. 	<ul style="list-style-type: none"> Use italics for the spoken words (if writing by hand, underline words to indicate italics).
<ul style="list-style-type: none"> Mrs Swipe and her friend are talking about their bus tour in Tasmania. 	<ul style="list-style-type: none"> Blend spoken words in with the rest of the story.
<ul style="list-style-type: none"> The teacher does not believe Fernando's story about leaving his homework on the bus. 	<ul style="list-style-type: none"> Set the conversation like a play script.

- A** **5** The words below are the unspoken thoughts of an actor looking at an inattentive audience.

- a** Rewrite them in your notebook, adding conventional punctuation.
- b** Then, restructure the words as a poem without any punctuation. Start a new line whenever you think there should be a comma, a full stop or any other kind of pause.

please sit down now stop moving around stop talking to your neighbours it is my turn to talk
 now please listen hello you in the front row with your grey hair and bald patch listen to me hello
 woman in the pink dress the colour of an over-ripe watermelon hear what I have to say hello
 school children stop jumping around like jelly beans eat up your ice-cream and sit down you
 might just be interested in what I have to say

- 6** Take a few lines of your writing in any exercise in this unit and present them as a short poem. Add words and images if you wish. Then, experiment with different styles of layout and punctuation, and talk about which is most effective.

The purpose of paragraphs

The purpose of a paragraph is to group ideas and present information in a logical order so that readers can understand a piece of writing.

A new paragraph indicates different things depending on the type of writing:

- in an **argumentative essay**—a new idea, a change of focus or a new stage in an argument
 - in **instructional writing**—a different stage in a process or way of performing a function
 - in an **essay about a text**—a change in setting, character or action, or a new aspect of the theme
 - in **creative writing**—a change in speaker, a break in the action or a new scene.
- The length of paragraphs also varies according to the type of writing and the purpose.
- Paragraphs in **essays** require more than one sentence to make a point and to support it with details. They generally start with a topic sentence that indicates what the paragraph is about.
 - Paragraphs in **instructional writing** may be quite short if each contains one step of a process or one instruction.
 - Paragraphs in **creative writing** may range from one word of dialogue to several sentences of description or action. In creative writing, short paragraphs are generally used for fast action or dialogue, and longer paragraphs are used for reflective or descriptive writing.

Practice

These activities will help you to group ideas into paragraphs for different types of writing. They are all group discussion activities, but you will need to make notes in your notebook.

1 Organise these points into three groups of related ideas. Then, write the topic for each group of ideas and the points that you would include in a paragraph about that topic.

- It is hard for people who cannot read to get a job.
- Calculators make maths easier.
- Some children do not like reading.
- Some people only learn to write their names.
- Travelling by public transport would be difficult if you could not read the names of stations.
- You need to sign forms for many things.
- Mathematical skills are essential for many jobs.
- Many children prefer television to reading.
- If you could not count, you might be given the wrong change in a shop.
- It is harder to teach older people to read.
- You need maths to be able to manage your money.

2 What might be the main points of three paragraphs about each of the following topics?

- a Young people can do something about the environment.
- b Students should have more say in the running of their schools.
- c Swimming pools are more useful to the community than libraries.

3 Brainstorm the types of information you might include in three paragraphs of description for each of the following topics.

- a a freeway at rush hour
- b a river in flood
- c Earth seen from outer space
- d a shopping mall in December
- e the landscape seen on a journey by plane, train or ship

4 Rewrite these instructions for bushwalkers in language that is appropriate for an instructional piece. Then, put them in a more logical order.

- The mountain tracks are lined with tall tree ferns, etc.
- Turn off at the fifth track after the first bend in the road.
- Essential requirements include suitable materials with which to build shelter after the close of day.
- It's your own fault if you don't bring the right things.
- It's real good up there but you're expected to look after the place a bit.
- When bushwalking, don't pull bits of bark off the trees, or branches for that matter. Also, don't light fires.
- Bashin' round the bush on trail bikes, that'll get you in real trouble.
- Sanitary facilities are limited or unavailable in isolated mountain environments.
- If you must light a fire in order to provide you with warm nourishment, you are required to quench it thoroughly on completion of the task.
- Before you leave home, don't forget to tell someone important where you're going.
- Carry a map in case you need to execute a swift departure from the mountain.
- Mobile phones are useless up there. Too far from a tower.
- The first thing you should've done is to pack properly.

5 Imagine you wrote the notes below after seeing a film. Choose which points would suit a paragraph on each of the following topics by noting A, B or C beside each point.

- a lighting effects
- b camera work
- c the range of emotions shown in the film

Notes from viewing the film

- Bright lighting in the scene about the train crash gives the impression of an emergency with everything happening at once. _____
- A long shot shows Joel striding happily down the road to the railway station. _____
- Joel is lying in hospital injured. The dull lighting suggests his pessimistic thoughts. _____
- During Joel's argument with his mother, the camera moves quickly from one face to another. _____
- Joel's mother is sorting sadly through photos of Joel as a child. _____
- The film opens with Joel leaving home with his bag to catch the train. _____
- The low camera angle is used to film Joel's mother when she reads of the crash. _____
- The conclusion of the film shows Joel being welcomed home by his mother. _____
- The camera focuses on the facial expressions of Joel's mother and sister when he returns. _____
- Joel's sister is sitting by her mother reading about the train crash. Her expression is anxious. _____
- Sad music is used in the scene where Joel's mother hears about the train crash. _____

Essay planner

This unit gives the main stages of planning an essay in their most likely order. Use it when planning essays.

Understand the topic

Look for key words in the topic that show you how to answer a question.

account for	explain, clarify, give reasons for something
analyse	break down something into its parts and examine each
argue	make a case or develop an argument relating to your point of view
assess	consider the value or importance of something
compare	look at how things are similar
contrast	look at how things are different
describe	give a detailed account in your own words
development	show a process of change
discuss	investigate or examine by argument, and draw a conclusion
explain	give the meaning of something
give reasons for	give more than one reason ('reasons' is plural)
how	explain in what way something happens
identify	select what you regard as the key features of something
illustrate	include material such as quotations or statistics to support your point of view
justify	give reasons for accepting a particular interpretation or conclusion
outline	indicate the main features of a topic or sequence of events
review	survey and assess a topic
significance of	show in what ways something is important
to what extent	to what degree—this suggests that you look beyond a simple yes or no answer
why	give reasons for something

Decide who is the audience of your essay

The main audience of an essay will probably be the teacher who will read it. Other audiences are implied by the nature of the writing. These could include general readers, young children, or people interested in a specific topic such as local history, art, cars or sports.

Decide on the purpose of your essay

Your purpose will depend on the topic and the person or people to whom your essay is addressed (your audience). Your choice of formal or informal language will be influenced by your purpose.

Possible purposes include to persuade, to entertain, to give information, to show you understand a text, and to explain how something is done.

Brainstorm the topic

Brainstorming involves collecting all possible ideas without paying any particular attention to their order. Whether done alone or in a group, brainstorming helps you explore all the possibilities of a topic.

Arrange your material

Ideas for essays can be arranged in several ways. If the topic offers a choice, experiment with the arrangement of ideas before making a decision. Ways to arrange your material can include:

- **Chronological** (according to time)
 - now, then
 - past, present, future
 - before, during, after
 - yesterday, today, tomorrow
- **Spatial** (according to place or movement)
 - from here to there
 - from near to far
 - from inside to outside
- **Logical** (in various types of logical order)
 - from most to least important
 - from general to specific
 - from cause to effect
 - from simple to complex

Practice

Working with a partner or in a group, practise the different stages of planning an essay using one of the twenty topics listed below. Use these headings to record your planning. Finally, share your planning with the class.

Headings

Key words in the topic

Audience

Purpose

Brainstorming

Arrangement of material

Topics

- 1 Skateboards should be banned from footpaths as they cause too many accidents. Do you agree?
- 2 It is the responsibility of parents to help children develop good eating habits. Discuss.
- 3 Graffiti is not art. Do you agree?
- 4 What are the main factors to take into account when choosing a career?
- 5 Fireworks should be banned in all states. Do you agree?
- 6 If you were in government, what would you do to reduce road accidents?
- 7 What are your happiest (or saddest) memories from when you were a small child?
- 8 Explain the advantages and disadvantages of students' being allowed to bring pets to school.
- 9 Account for the changes in the main character of a book you are studying.
- 10 Imagine motor transport has never been invented. Describe a typical day in your life.
- 11 Summer is the worst time for most types of accidents.
- 12 Write a review of a DVD, film or book.
- 13 Describe your most adventurous or dangerous experience.
- 14 Explain what people can learn from playing computer games.
- 15 Compare and contrast the behaviour of two characters in a film, novel or play you have read or seen.
- 16 Explain the advantages and disadvantages of students' having part-time jobs.
- 17 It is possible to have an enjoyable life despite being deprived of many advantages. Write about this statement in relation to a book you have read.
- 18 What is the best film you have seen? Give reasons for your choice.
- 19 What would be the advantages and disadvantages of starting and ending the school day later?
- 20 Choose a dramatic scene in a text you are studying, and explain what happened as a result.

Writing an essay

Once you have planned your essay, you can start writing the paragraphs. An essay is a collection of connected paragraphs. In essays there are three types of paragraphs: an introduction, the content paragraphs and a conclusion.

1 Writing an introduction

- Write the introduction after you have decided what will be in each paragraph.
- Make sure the introduction is relevant to the question or topic.
- Use the introduction to explain your understanding of the question or topic, introduce your argument and explain your point of view about the topic.
- Do not include detailed examples.

2 Writing content paragraphs

- Start with a topic sentence that sums up the main point of each paragraph.
- Develop the point made in the topic sentence by using relevant explanations, details and examples.
- Conclude with a sentence that rounds off the paragraph and indicates a link with the next paragraph.
- Show the links between paragraphs by using transition phrases, such as 'a second reason', 'on the other hand' and 'despite this problem'.

3 Writing a conclusion

- Keep your conclusion brief.
- Use it to sum up your argument without repeating any information.
- Do not introduce any new information or include detailed examples.

Practice

1 Write topic sentences to commence paragraphs that contain these groups of sentences.

- a** There are only four hundred Sumatran tigers left in the wild. Their habitat is being taken away as land is cleared for agriculture. A program of breeding these animals is being carried out in several zoos.

- b** Bullies gain a sense of power by picking on children they think are weaker. Many children are made miserable by bullying. They lose confidence in themselves. They often do not tell adults about the problem.

- c** When decorating a room, the use of colour—on walls and furnishings—is one of the most important decisions. The presence or absence of natural light and how artificial light will be used also need to be considered. The biggest consideration is the size and shape of the room.

- 2 Below are incomplete paragraphs from an essay about acting as a career. Follow the instructions to complete the paragraphs.

The problems and rewards of an acting career

Add a sentence to the introduction to sum up the rewards of an acting career.

Do you dream of making acting your career? _____

 _____. Be aware that, like many dreams, this is a difficult one to get started, and it is a very hard life even when you have made it to the top.

Write a topic sentence for this paragraph.

You may be able to make a start through training at drama school, that is, if you can get into a course. Then there may be months, even years, of doing the odd acting job, appearing in television advertisements, doing plays for schools or attending classes for screenwriters.

Add details.

To make money you might need to _____

If you think you cannot stand the pace, the uncertainty or the rejections, this may not be the career for you.

Complete this sentence with details that show this actor's success.

The hard work is not over when you achieve success as an actor. One young actor _____

Add a sentence giving details of other problems she might have faced.

Now she lives overseas for months at a time, separated from friends and family, working long hours and putting up with temperamental directors and stars. She had to learn to speak British English for one film and American English for another.

Write a concluding sentence for the paragraph.

Like other successful actors, she earns a great deal of money for a short time, then none for months after the film is finished. _____

Add details that complete the sentence and relate to the concluding sentence of the paragraph.

However, even this pain can be worth it. Actors who do not limit themselves to one kind of role or medium may find work on the stage, in advertising or for photography shots for magazines. Versatility is important. Then there are the pleasures _____

The world becomes like one big exciting city.

Acknowledge your sources

When writing essays and research papers, you may need to quote from and refer to published and unpublished material. These sources of information must be acknowledged and this may be done in one of two ways:

- with footnotes and endnotes
- with a reference list.

Footnotes and endnotes

Footnotes are notes printed at the foot of the page on which the material to which they relate is printed. **Endnotes** are like footnotes, but they are printed at the end of a piece of writing, such as an essay or article. They may be placed at the end of a long work or at the ends of chapters or parts. When there are large numbers of notes, it is better to use endnotes than footnotes, as a large block of footnotes on a page can be distracting to the reader.

Footnotes and endnotes contain two kinds of information:

- material that extends the information given in the paragraph
- a reference to or an acknowledgement of another writer's work.

The first time a reference is quoted from or acknowledged, the footnote or endnote should include:

- the author's given name or initial, and the author's surname
- the title of the source
- the publisher's name
- the place of publication
- the publication date
- the relevant page numbers.

In subsequent references to the same work, give the surname of the author and, if necessary, a short title or one of the abbreviations shown below.

Numbering footnotes and endnotes

Numbering footnotes or endnotes should run consecutively throughout an essay or article,

or throughout a chapter in a longer work. If using the footnote and endnote facility on a computer, the numbers appear as superscript (small numbers above the relevant part of the text), which are automatically linked to the footnote or endnote.

Footnotes that expand on a point made in a paragraph may be identified by either superscript numbers or symbols such as asterisks (*) and daggers (†). The number or symbol is conventionally placed immediately after a direct quotation, or at the end of the sentence or clause to which it refers.

*The Heard Islands are between Wilson's Promontory and Tasmania.**

Reference lists and bibliographies

If footnotes and endnotes are not used, all sources referred to in the text of an essay, article or book are listed in a **reference list**. They are placed at the end of a book or at the end of a chapter or article.

Sources are listed alphabetically by the surname of the author. If there is no author, they are listed alphabetically by the title of the text.

A **bibliography** is set out in the same way as a reference list. It includes sources that the author considers relevant but may not have referred to in the essay or book.

Details to include in a reference list or bibliography

There is more than one correct way of citing references. In the Harvard system, which is the one most frequently used, the order of items for references of different types is shown below.

Books

The order of items for book references is author's or editor's surname and initials or given name; year of publication; title of publication; title of series (if applicable); edition (but not when it is the first edition); publisher; place of publication; and page numbers (if applicable).

*Winton, Tim 1987, **Minimum of Two**, Penguin Books Australia, Ringwood, p. 35.*

* The Wilson's Promontory peninsula is the most southern part of the Australian mainland.

Articles in journals, periodicals or magazines

The order of items for references to journal articles is author's surname and initials or given name; year of publication; title of the article; title of the journal; issue details, such as volume and number; and page numbers.

LaRoe, LM 2004, 'Kenya's Patas Monkeys: Life on a Fast Track', *National Geographic*, vol. 205, no. 2, pp. 82–6.

Internet references

The order of items for references to articles or documents found on web sites is author's surname and initials or given name (or the name of the organisation); date the document was created or revised (if known); title of the document; name of the web site's host organisation; date you accessed the material; and URL.

Evans, M & Richards, M 1994, 'Gold Fever! Life on the Diggings 1851–1855', *National Library of Australia*, viewed 2 December 2009, <<http://www.nla.gov.au/pub/ebooks/pdf/Gold%20Fever.pdf>>.

If necessary, break URLs at the end of a line, preferably at a punctuation mark, but never using a hyphen.

Punctuating references

- Use a comma after details such as the author's surname, the title, the city and the year of publication.
- Use a full stop after p. when giving a page number (use pp. if more than one page is relevant) and at the end of the reference.
- Use italics for the title of a book, journal, periodical or magazine. (Underline if writing by hand.)

Brommer, Gerald & Gatto, Joseph 1999, *Careers in Art: An Illustrated Guide*, Davis Publications Inc., Worcester: Massachusetts.

- Use quotation marks for the title of an article in a journal, periodical or magazine.
Jetnikoff, Anita 2009, 'Digital Storytelling, Podcasts, Blogs and Vlogs: Exploring a Range of New Media Texts and Forms in English', *English in Australia*, vol. 44, no. 2, pp. 55–62.

Abbreviations used in footnotes, endnotes and references

- ed., meaning 'editor'
Use this when material by a range of writers has been put together as one book by an editor.
O'Sullivan, V (ed.) 1992, *The Oxford Book of New Zealand Short Stories*, Oxford University Press, Auckland.
- op. cit., meaning 'in the work cited'
Use this in your footnotes or endnotes when referring to a source that you have previously cited in your essay.
O'Sullivan, op. cit., p. 25.
- ibid., meaning 'in the same place'
Use this in your footnotes or endnotes when a reference comes from the same source as the one immediately before it. If it has the same page number as the previous reference, do not state the page number again.
ibid., p. 60.
- et al., meaning 'and other people'
Use this when a reference has been written by more than three authors.
Gregg, Emma et al. 2008, *The Rough Guide to East Coast Australia*, Rough Guides Ltd, London.

Practice

- 1 Compile a bibliography on a topic that interests you. The topic could be a sporting or historical event, a type of car or a holiday destination. Include books, magazines and internet references.
- 2 Practise citing references by setting out a correct reference-list entry for each of the following.

a a novel you are studying	e a review on the internet of a film you are interested in
b your dictionary	
c a maths or science textbook	f an internet reference for a town or city you have visited
d a magazine article	
- 3 Write a reference list citing the sources you may use in a research project you are preparing.
- 4 Practise using the footnotes and endnotes facility on a computer. First, copy and paste or type out a page of text about a topic of interest. Then, decide where a reader might need extra information or source information to support quotations and add six footnotes or endnotes. These should include appropriate text or references.

Check your writing

Use this checklist as you write and as part of a final check before you submit your work. You can modify and adapt the questions to check particular types of writing. Remember to also check your teacher's requirements for each writing task.

1 Purpose and audience

- Do you have a clear purpose?
- Does the writing meet the audience's needs?
- Is the form of the piece suitable for the purpose and audience?

2 Content

- Is the content relevant to the topic or question?
- Have you presented enough information?
- Is your information accurate?
- Have you checked facts, dates and quotations?
- Have you developed a point of view about the topic?
- Have you used the required number of words?

3 Structure

- Are the ideas clearly divided into paragraphs?
- Does each paragraph focus on one main idea?
- Is the main idea of each paragraph given in a topic sentence?
- Have you used adequate examples and details to support the main idea of each paragraph?
- Do the paragraphs follow a logical order?
- Is the link between paragraphs made clear?
- Is your introduction interesting, clear and relevant?
- Does the conclusion round off the essay without introducing new information?

4 Sentences

- Does each sentence contain a subject and a finite verb?
- Is each sentence correctly constructed?
- Is the meaning of each sentence clear?
- Could some short sentences be linked?
- Are there long sentences that might be clearer if broken into shorter sentences?
- Have you used the active voice where possible?
- Is your use of verb tenses consistent and correct?
- Is there agreement of subjects and verbs, and pronouns and their antecedents?

5 Words

- Is each word correct for the situation, and is it the best word available?
- Are there words you could remove?

- Could you replace repeated words with synonyms?
- Have you used a phrase where the same idea could be expressed in a single word?
- Is every word spelt correctly?
- Have you confused similar-sounding words?

6 Punctuation

- Have you used a range of punctuation?
- Does every sentence conclude with a full stop, question mark or exclamation mark?
- Are commas used to make the meaning clear?
- Is every punctuation mark correct?
- Are titles and quotations set out correctly?
- Is direct speech punctuated correctly?

7 Language

- Have you chosen an appropriate style of language?
- Is the tone of the language appropriate for the task?

8 Creative writing

- Have you correctly used the conventions of the genre?
- Have you written enough or too much description?
- Have you used, but not overused, adjectives?
- Could you replace some literal description with figures of speech?
- Have you used any clichés?
- Does your dialogue sound realistic?
- Does your dialogue make it clear who is speaking?
- Have you broken any rules of grammar, punctuation or usage? If so, is this for a particular effect, or is it accidental?
- Have you used a title that complements the content of the piece?

9 Presentation

- Is the layout consistent throughout?
- Have you used one font for the main text?
- Is the font size easily readable?
- Is the spacing consistent between words, after punctuation and between paragraphs?

- Have you used captions for diagrams and images?
- Do details such as footers, headers and page numbers meet the requirements of the task?

10 References

- If you have included information from other sources, have you included a reference list or used footnotes or endnotes correctly?

Practice

Use the editing checklist to practise editing the following pieces.

- A 1** Find five errors in vocabulary and word use in the following text.
- People are not conscience enough of the bad affects cars have on the environment. Petroleum products are the principle cause of air pollution. Even when a vehicle is stationery, its engine is continuously running. There are large amounts of old cars that still use leaded petrol.
- A 2** Find sixteen spelling errors in this paragraph and rewrite the words correctly in your notebook.
- The accomodation was extrordinary. The children were put in seperate rooms at opposiete ends of the cortyard and where frightened of the shreiking of the birds in the avairy all night. They were extreamly concious of their vulnerability in this strange environment. The situation improved the folowing day. They were moved to a room ajacent to there parents and, instead of being frightened of the birds, they began too enjoy their strange cries and brightly coloured feathers.
- 3** This is part of a chapter summary of a novel. Rewrite it completely in your notebook to correct the obvious errors.
- Sam walked along the city street barely noticing the jostling pedestrians or passing traffic. Although her life had been quite quiet during the six weeks she had been living in the city she could only think of the tragedys that occurred before that. The things that had caused her to leave her home in the country and the way of life she was used to.
- Feeling tired she sat on a seat in a bus shelter. A beggar asked her for money and she shook her head.
- Today she had walked uphill a long way to the bus stop from her grandmother's house where she was now living. Her grandmother has lived there for fifty years and intends to stay there till she dies. Which might be soon, Sam says outloud to herself. It was a messy old house and Sam was glad to get into the city and away from it for a while. Now she suddenly got a real fright when she heard someone answer her suddenly from the seat next to her. 'Who are you talking about?' the voice asked.
- 'None of your business,' Sam said thinking it was a stranger talking to her. Then she looked up and saw it was a Josh, a boy in her class at school.
- 'Sorry,' she said. 'You gave me a terrible fright. Why aren't you at school?'
- 'Why aren't you,' Josh replied.
- Sam told Josh about how she was left alone in the country when her parents were killed in the plane crash and how she was living with her grandmother. And Josh told her that he had wagged school to look for a job in the city. But he'd just now decided to stay at school for another year then to join the army. He liked to think about travelling to strange countries.
- One thing he told Sam was that he lived just near her grandmothers. She thought how ace it would be to have a friend living near her. She decided to push all the worries and sad memories out of her mind for a while.

Starting points for your own writing: Language and literacy

These starting points will help you to develop your language and literacy skills. Use them to explore topics and themes that interest you. Write in a range of styles and be as creative as you wish.

- 1** Write about the experience of a caged animal from the point of view of the animal as it watches the humans watching it.
- 2** Imagine twelve things that would fit in an egg carton and that would give a picture of life on Earth today. Show them on an illustrated poster with an eye-catching message.
- 3** List all the things in your room that show it belongs to you. Include these things in a poem or a piece of descriptive writing.
- 4** Find a newspaper article about a dramatic event, for example, a murder, hold-up or accident. Imagine this is seen on television. Write the voice-over that might accompany the report.
- 5** Write a story with one of these titles.
 - It Wasn't Really Funny at All
 - The Street Sculpture Takes Its Revenge
 - The Night Our Shed Was Stolen
 - Samantha's Red Dress
- 6** Think of a person you would like to interview. Write ten questions you might ask if you had the opportunity.
- 7** Write a letter to yourself to be opened in ten years' time. Write about your plans and expectations, and the changes you expect in your life between now and then.
- 8** Line up some ordinary objects from around your house or classroom. Write a paragraph about one object. In the next paragraph make a link between that object and another, and so on. Give the piece an appropriate title such as 'An Orange, an Old Book and My Mother's Scarf'.
- 9** Write about an everyday object (such as a fork or a pillow) and compare it with something quite different. For example, 'The fork is a bird with sharp claws ...'
- 10** Write a story in the form of three letters between the characters listed below. You will need to imagine a dramatic situation and the relationships between the characters.
 - Ellen, who thinks she has failed
 - Kai, who feels he is to blame
 - Mario, who thinks everyone is making a fuss about nothing.
- 11** Write a three-part story with the following structure.
 - The first section is set on a bus, train or car journey. The narrator is thinking about another person.
 - The next section is in the form of a postcard from the person about whom the narrator was thinking.
 - The final section involves a phone call from a third person.
- 12** Write about a memory. For example, describe a time when you were lost, or thought you were. Or write about gifts you have given or received: the worst and the best, the most embarrassing, the most surprising and the most difficult to choose.



PART B

LITERATURE

Features of fiction

Short stories and novels are works of fiction, which means they have been created from the writer's imagination. The elements of plot, conflict and resolution, setting, and the characters have been composed by the writer in order to present a compelling and readable story.

Plot

The plot is what happens in a story. The way that events unfold has an effect on the characters and can lead to other events or to changes in a character. The way in which the events are resolved leads to the story's ending.

In novels, chapter divisions frequently mark stages in the plot. In short stories, these stages may be shown by paragraph or section divisions.

Conflict is a necessary aspect of fiction as it is in real life. Without conflict a story would be uninteresting. Conflict can occur within one person, between two people or between one group and another. Conflicts can also take place in a story that has only one character, for instance when that character faces a crisis involving animals, the weather or a natural disaster.

Setting

The setting of a novel or short story is the particular place (or places) in which the action of the story occurs and the era or time in which it is set. Novels can have many settings as the action moves from one location to another. They can be set in the time frame of a few days or weeks, or can range over generations or even centuries. Short stories generally cover less time and have fewer settings than novels. Readers are invited into the setting by the writer's description of the sights, sounds and smells of particular places.

The language used to describe the setting affects the tone and mood of the story and encourages readers to respond in a particular way.

Character

Characters are vital to fiction writing as without them there would be no story. We learn about fictional characters in the same way that we learn about people in real life: from their behaviour, appearance, the way they speak and think, and from what other people say or think about them. We are able to get inside the minds of some fictional characters and share their thoughts and emotions. We cannot do this in real life.

The two main characters in a piece of fiction are called the protagonist (principal character) and the antagonist (who is the adversary of the protagonist). There may be other important characters and any number of minor characters. As the novel progresses, we can come to know and care a great deal about the protagonist. Secondary characters can be important in the outcome of a novel but are frequently developed in less detail. Minor characters may be included to take the plot forward or add to the tone and colour of different scenes.

Writers do not tell us all there is to know about a character. They give hints and details that readers develop using their own imagination and experience. The language the writer uses to describe the characters influences the way we feel about them.

Dialogue

Dialogue is the term for the spoken words of one person to another. It serves several purposes in a story: it shows character; carries the story forward; fills in gaps in the story; shows relationships and conflict between characters; sets a mood; and gives information.

Narrative viewpoint and voice

A narrator is the voice that tells the story. The narrator of a novel or short story may be an observer, the protagonist, the antagonist or one or more characters within the story. The narrator gives their point of view about the plot and the characters.

Short stories generally have a single point of view. This means we can see into the mind of only one character. We can work out what is in the minds of the other characters from what they say and do when the main character is present or from what other characters say about them.

Some novels switch between two or more points of view. Others are written from an omniscient (all knowing) point of view, which enables readers to see into the minds of a number of characters even if they are far apart.

Style

Most fiction is written in prose, and in either first or third person. For special purposes, writers may tell parts of a story in the form of verse, letters, diaries, journal entries, newspaper articles, lists or extracts from other texts. Visual devices such as illustrations, maps and diagrams can also be used to give information or add interest to the text.

Fiction extract 1

In this extract, Avalon and her family have moved from the country to the city, and this is her first day at her new school.

Destroying Avalon

Kate McCaffrey

I put my head around the door. There were about twenty students, sitting on desks or rocking back on chair legs, talking and laughing. They looked so much older than me and far more confident. I was still aiming for casual but I walked in stiffly and self-consciously, and sat at a desk in the front. I heard their whispers, *'She must be the new girl; 'nice hair; 'where's she from? 'I heard her mum's a principal.'* I sat uncomfortably with my new, rigid school bag on top of the desk, pretending I couldn't hear anything. I rummaged through it determinedly until I found my school diary, and then made like I was engrossed in reading the school rules and policies. I hoped someone would come and talk to me. The next minute a messy body flopped onto my desk, pushing my bag to the floor and obscuring my reading.

'Hi,' he thrust his hand in front of my face, 'I'm Caleb and you are ...?'

'Avalon.' I looked up. He had long, dirty blond dreadlocks, pulled back into a leather lackey. His white shirt was open, revealing a leather necklace with a Rip Curl logo. Half his shirt hung out of his pants and his odd laces were undone. Compared to the rest of them, Caleb was a slob.

'Sweet,' he said, shaking my hand hard. It felt like my fingers were breaking. 'Hey guys, this is Avalon,' he shouted over my shoulder. I turned and smiled, a few of them smiled back and one girl waved. But some of them didn't even look at me. Immediately, I felt embarrassed and insignificant.

'Don't worry about that lot,' he said, pointing to a group of about six girls who hadn't looked my way. They were all pretty, with long straight hair and no fringes, their uniforms immaculately ironed and shoes

that looked brand new. ‘They’re the stuck-up snobs.’ One of them heard and shot Caleb a murderous look.

‘Piss off, you surfie dickhead,’ she spat. Caleb was completely unfazed. ‘See what I mean?’

For class and group discussion

- 1 This extract is told from Avalon’s point of view. What do we learn of her, through her thoughts, that the other characters would not know? What do we learn of Caleb and how do we learn it?
- 2 What sort of person does Avalon think Caleb is? Do you agree with her? Explain why.
- 3 Do you think this extract is set in a modern time or long ago? Find some words and phrases to support your answer.
- 4 Avalon judges Caleb by his appearance. Does anything in the extract support her judgement?
- 5 What does Caleb’s speech tell us about him? What does Avalon’s silence suggest about her?

Fiction extract 2

This extract also describes a country girl’s first day at school in the city. The setting is a boarding school at a much earlier time in history.

The Getting of Wisdom

Henry Handel Richardson

Fifty-five heads turned as if by clockwork, and fifty-five pairs of eyes were levelled at the small girl in the white apron who meekly followed Mrs Gurley down the length of the dining-room. Laura crimsoned under the unexpected ordeal, and tried to fix her attention on the flouncing of Mrs Gurley’s dress. The room seemed hundreds of feet long, and not a single person at the tea-tables but took stock of her. The girls made no scruple of leaning backwards and forwards, behind and before their neighbours, in order to see her better, and even the governesses were not above having a look. All were standing. On Mrs Gurley assigning Laura a place at her own right hand, Laura covered herself with confusion by taking her seat at once, before grace had been said, and before the fifty-five had drawn in their chairs with the noise of a cavalry brigade on charge. She stood up again immediately, but it was too late; an audible titter whizzed round the

table: the new girl had sat down. For minutes after, Laura was lost in the pattern on her plate; and not till tongues were loosened and dishes being passed, did she venture to steal a glance round.

There were four tables, with a governess at the head and foot of each to pour out tea. It was more of a hall than a room, and had high, church-like windows down one side. At both ends were scores of pigeon-holes. There was a piano in it and a fireplace; it had pale blue walls, and only strips of carpet on the floor. At present it was darkish, for the windows did not catch the sun.

Laura was roused by a voice at her side; turning, she found her neighbour offering her a plate of bread.

‘No, thank you,’ she said impulsively; for the bread was cut in chunks, and did not look inviting.



But the girl nudged her on the sly. 'You'd better take some,' she whispered.

Laura then saw that there was nothing else. But she saw, too, the smiles and signs that again flew round: the new girl had said no.

Humbly she accepted the butter and the cup of tea which were passed to her in turn, and as humbly ate the piece of rather stale bread. She felt forlornly miserable under the fire of all these unkind eyes, which took a delight in marking her slips: at the smallest further mischance she might disgrace herself by bursting out crying. Just at this moment, however, something impelled her to look up. Her vis-à-vis, whom she had as yet scarcely noticed, was staring hard. And now, to her great surprise, this girl winked at her, winked

slowly and deliberately with the right eye. Laura was so discomposed that she looked away again at once, and some seconds elapsed before she was brave enough to take another peep. The wink was repeated.

It was a black-haired girl this time, a girl with small blue eyes, a pale, freckled skin, and large white teeth. What most impressed Laura, though, was her extraordinary gravity: she chewed away with a face as solemn as a parson's; and then, just when you were least expecting it, came the wink. Laura was fascinated: she lay in wait for it beforehand and was doubtful whether to feel offended by it or to laugh at it. But at least it made her forget her mishaps, and did away with the temptation to cry.

Writing activities

- 1 List any unfamiliar words from the extract and try to work out their meanings from the text around them. Now list words you do not hear used these days but whose meaning you understand. Suggest words you might use in their place.

- 2 Is Laura's first experience of boarding school a positive one? Use words and phrases from the extract in your answer.

For class and group discussion

- 1 The sound of the fifty-five chairs being pulled under the tables is described as 'the noise of a cavalry brigade on charge'. What does this image suggest of Laura's feelings about her new environment?
- 2 Laura says only three words in this extract but as the story is told from her point of view we know what she is thinking.
 - a What does she think about her neighbour at the dining table?
 - b What does the other girl think of Laura? How do we learn this?

- 3 *The Getting of Wisdom* was first published in 1910 and *Destroying Avalon* in 2006. To what extent can the differences between Laura's and Avalon's first impressions of school be explained by this time difference? In what ways do the extracts suggest Australian culture has changed between the two dates? You might think about how the setting of a modern group meal differs from the one described in the extract.
- 4 Henry Handel Richardson was a woman who wrote using a male pseudonym. A pseudonym is an assumed name used by an author to conceal their identity. Undertake research to find out:
- What was Henry Handel Richardson's real name?
 - Why might she have used a pseudonym?
 - List any other female writers who have used male pseudonyms.

Fiction extract 3

This extract is from *The Absolutely True Diary of a Part-Time Indian*, a novel narrated by Junior, a Native North American teenager. The extract is set on the Spokane Indian Reservation where Junior lives. The occasion is the funeral of Junior's grandmother, which is held on the football ground to accommodate all the people who loved her.

The Absolutely True Diary of a Part-Time Indian

Sherman Alexie

I knew that my grandmother would have loved that send-off.

It was crazy and fun and sad.

My sister wasn't able to come to the funeral. That was the worst part about it. She didn't have enough money to get back, I guess. That was sad. But she promised me she'd sing one hundred mourning songs that day.

We all have to find our own ways to say good-bye. Tons of people told stories about my grandmother.

...

The white guy was holding this big suitcase. He held that thing tight to his chest as he talked. 'Hello,' he said. 'My name is Ted.'

And then I remembered who he was. He was a rich and famous billionaire white dude. He was famous for being filthy rich and really weird.

My grandmother knew Billionaire Ted!

Wow.

We'd all expected this white guy to be original. But he was just another white guy

who showed up on the rez because he loved Indian people SOOOOOOOO much.

Do you know how many white strangers show up on Indian reservations every year and start telling Indians how much they love them?

Thousands.

It's sickening.

And boring.

'Listen,' Ted said. 'I know you've heard that before. I know white people say that all the time. But I still need to say it. I love Indians. I love your songs, your dances, and your souls. And I love your art. I collect Indian art.'

Oh, God. He was a collector. Those guys made Indians feel like insects pinned to a display board. I looked around the football field. Yep, all of my cousins were squirming like beetles and butterflies with pins stuck in their hearts.

'I've collected Indian art for decades,' Ted said. 'I have old spears. Old arrowheads. I have old armour. I have blankets. And paintings. And sculptures. And baskets. And jewelry.'

Blah, blah, blah, blah.



For class and group discussion

- 1 *The Absolutely True Diary of a Part-Time Indian* is a work of fiction inspired by the author's experiences growing up. It is not a memoir or autobiography as the title might seem to indicate. What do 'absolutely true', 'diary' and 'part-time' lead you to expect of the tone and content of the book?
- 2 A funeral is not generally the place for humour. Why might Alexie use it here? Give examples of the types of humour he uses.
- 3 'We all have to find our own ways to say good-bye.' Quote three sentences that refer to Indian 'ways', then compare the funeral practices in the extract with those of your own culture.
- 4 Later in the book, Junior says: 'I'm fourteen years old and I've been to forty-two funerals. That's really the biggest difference between Indians and white people.' What other differences are shown or suggested in this extract? Find words and phrases that support your answer.

- 5 Describe the types of sentences and paragraphs in the extract.
- a What do they add to your understanding of Junior’s character?
 - b What is their effect on the tone of the writing?
- 6 Why does Junior object to people like Ted collecting Native Indian art? What do you think or know about the attitudes of Australia’s indigenous people to collectors of their art?

Fiction extract 4

Lakshmi is thirteen years old and comes to India from an extremely poor village in Nepal. She has been told she will be able to work as a maid in the city and send money home to her family. In this extract she discovers she has been sold to Mumtaz’s brothel and is no more than a sex slave.

Sold

Patricia McCormick

I’m wiping the makeup off my face when the dark-skinned girl comes in.

‘What do you think you’re doing?’ she says.
‘I’m going home.’

Her tear-shaped eyes grow dark.

‘There is a mistake,’ I tell her. ‘I’m here to work as a maid for a rich lady.’

‘Is that what you were told?’

Then Mumtaz arrives at the door, huffing, her mango face pink with anger.

‘What do you think you’re doing?’ she says.
‘Leaving,’ I say. ‘I’m going home.’

Mumtaz laughs. ‘Home?’ she says. ‘And how would you get there?’

I don’t know.

‘Do you know the way home?’ she says.
‘Do you have money for the train? Do you speak the language here? Do you even have any idea where you are?’

My heart is pounding like the drumming of a monsoon rain, and my shoulders are shaking as if I have a great chill.

‘You ignorant hill girl,’ she says. ‘You don’t know anything. Do you?’

I wrap my arms around myself and grip with all my might. But the trembling will not stop.

‘Well, then,’ Mumtaz says, pulling her record book out from her waistcloth.

‘Let me explain it to you.’

‘You belong to me,’ she says. ‘And I paid a pretty sum for you, too.’

She opens to a page in her book and points to the notation for ten thousand rupees.

‘You will take men to your room,’ she says, ‘and do whatever they ask of you. You will work here, like the other girls, until your debt is paid off.’

My head is spinning now, but I see only one thing: the number in her book. It warps and blurs, then fractures into bits that swim before my eyes. I fight back tears and find my voice.

‘But Aunty Bimla said—’

‘Your “aunty,”’ she scoffs, ‘works for me.’

I understand it all now.

I blink back the tears in my eyes. I ball my hands into fists. I will not do this dirty business. I will wait until dark and escape from Mumtaz and her Happiness House.

'Shahanna!' Mumtaz snaps her fingers and the dark-skinned girl hands her a pair of scissors.

This Shahanna leans close and whispers to me, 'It will go easier on you if you hold still.'

There is a slicing sound, and a clump of my hair falls to the floor. I cry out and try to break free, but Shahanna has hold of me.

Mumtaz draws back, the jaws of the scissors poised at my neck.

'Hold still,' she says, her teeth clenched. 'Or I'll slice your throat.'

I look at Shahanna. Her eyes are wide with fear.

I stay very still, looking at the girl in the silver glass. Soon she has the shorn head of a disgraced woman and a face of stone.

'Try to escape with that head of hair,' Mumtaz says, 'and they'll bring you right back here.'

And then they are gone, leaving me alone in the locked-in room.

I pound on the door.

I howl like an animal.

I pray.

I pace the room.

I kick the door.

But I do not cry.

For class and group discussion

- 1 Comment on the name of Mumtaz's establishment. Who is made happy in this place? Is the name an example of irony?
- 2 'I understand it all now', Lakshmi thinks. Write a short paragraph using words and phrases from the extract to explain what it is that she understands.
- 3 The extract is written from Lakshmi's point of view.
 - a Quote a sentence that shows her opinion of Mumtaz.
 - b Quote another that shows that Shahanna has no choice but to obey Mumtaz.
- 4 What is the effect of setting the last six sentences on separate lines?
- 5 After Lakshmi is locked in her room, how do her actions show her feelings?

Fiction extract 5

In this extract, Robin is skiing in the mountains near his home and searching for his father, who he thinks may be heading for an old mineshaft.

The Nest

Paul Jennings

An hour passes and no sign of my father. My legs ache from the effort of sliding one ski in front of the other on the unforgiving slopes. I pass White Mountain Cemetery where the fifty or so tombstones in a clearing wear thin

hats of snow that sparkle in the sunshine. Most of the headstones lean like frozen drunks. They're green with moss and many have inscriptions worn away by the fierce mountain storms.

Now I've broken out of the trees and I'm heading up over the bare slopes of Old Baldy. For an instant I have an image of my father's bare head but it's driven away by the sight of black clouds racing towards the peak. I must hurry. I reach the summit after half an hour more and bend my shoulders into the wind which has sprung up. It begins to snow heavily. I zip my parka collar up over my mouth and pick up speed as I head downhill into Finnegan's Forest trail. I wonder what I will find when I reach the old mineshaft.

Once again I'm surrounded by trees and am a little protected from the wind. I reach the shore of the lake. Thin, patchy ice covers the surface. Black streaks of water appear here and there like holes in a moth-eaten jumper. A bent tree is a solitary angler standing on a white shore. I drop onto the snow for a moment or two and realise how tired I am. I feel weak and my head is spinning. I'm not even sure what I'm doing here or what I expect to find.

For class or group discussion

- 1 Think about the images of the tombstones in the first paragraph.
 - a What does the writer compare them to?
 - b What is the effect of these comparisons on the tone of the paragraph?
 - c Do these images lead you to expect the story will have a good outcome or a bad one? Explain why.
- 2 How would you describe the mood of this extract? Is it calm, threatening, frightening or is it something else? Quote words and phrases to support your opinion.

Practice

- 1 Imagine that Robin (*The Nest*) and Junior (*The Absolutely True Diary of a Part-Time Indian*) meet at another time and talk about their experiences. Write or act out some of their conversation, using the type of language you think each boy might use.

- 2 Describe Avalon (*Destroying Avalon*) from the point of view of either Caleb or one of the girls Caleb calls 'snobs'.



3 Imagine Caleb takes a trip back in time to Laura’s first boarding-school meal. Using his type of language, describe the scene and his feelings about it.

4 Put Laura in Avalon’s classroom. What puzzles or surprises her about this school from her future?

5 Imagine Lakshmi is rescued and interviewed by a reporter from a human rights organisation. What does she tell the reporter?

Reading poetry

This unit will help you understand and enjoy poetry. You will read a range of poems and look at some of the techniques and devices used by poets. You will also discover how the language devices add to the meaning of the poems.

Figures of speech

Figures of speech are expressions that make or imply comparisons between normally unrelated things. They are one of the techniques that enable poets to say a great deal in few words. The most common figures of speech are simile, metaphor and personification.

- A **simile** makes a direct comparison, which is introduced by words such as 'like', 'as', 'resembles' or 'similar to'. 'An orange as big as a soccer ball' is a simile.
- A **metaphor** compares one thing to another without using 'signal' words such as 'like' or 'as'. The omission of these words makes it clear that a comparison is being made. An extended metaphor explores a number of aspects of the comparison over several stanzas or the complete poem.
- **Personification** is a figure of speech that gives human characteristics to inanimate objects.

Free verse

Free verse is poetry that contains few of the features of traditional poems. Free verse does not have regular patterns of rhyme, metre, lines or stanzas, and it may be laid out differently on the page from traditional poetry. Techniques that relate to sound are an important feature of free verse. These include internal rhyme, part rhymes and pauses for line and stanza breaks. Examples of free verse in this unit include 'Drifters', 'It's High Time' and the two poems from 'Ruby Moonlight'.

Sound effects

Rhyme is the most obvious sound technique in poetry. Traditional poetry frequently has precise rhyming schemes where the rhyme occurs at the end of the line. Other types of rhyme include internal rhymes within a line or in lines close by and part rhymes where only one syllable of words rhymes. Repetition of words can also act as a type of rhyme.

- **Metre** refers to regular patterns of stressed and unstressed syllables.
- **Alliteration** is the repetition of the same consonant sound in words situated close to each other in a line of poetry as in 'bright balloons'.
- **Assonance** is the repetition of the same vowel sound in words situated close to each other as in 'exciting ideas'.

Symbols

Symbols are words or phrases that stand for something other than their usual or literal meaning. Certain words, expressions, signs, and even sounds are universally understood as symbols. Other words act as 'personal' symbols as they relate to a particular person's background and experiences. Symbols can help a reader identify with the poet's ideas when they compare an experience, situation or emotion to something with which the reader is familiar.

A word may have different symbolic meanings even within the same poem. For instance, fire can symbolise destruction or it can be a symbol of warmth and comfort.

Voice and tone

In every poem there is the sense of a person speaking the words. This is known as the poetic voice. The voice may be that of either the poet, or a persona or 'character' in the poem, or an unidentified observer.

The tone of a poem comes through the speaker's words and is brought about by the poet's choice of words and images. The arrangement of words into lines can contribute to the tone as it causes the reader to pause. The tone of a poem can be any of the tones used in speech, for example, sadness, anger, annoyance, nostalgia or joy. In some cases the tone may change during the course of the poem.

Irony is a tone caused by saying the opposite of what is really meant in order to emphasise a point. It can be close to sarcasm, for instance, saying 'smart shoes' when you mean they are really old-fashioned.

POEM 1

Flame, the Cat

William Hart-Smith (1911–90)

Flame, about its business
Licks over all morsels
Flame, the wild cat, paws
With the broad pad:

How the belly sinks down
Low upon the ground,
Along the earth, crouching,
Edging forward. The snarl, the spring!

Flame goes up trees,
Needle claws in bark. That red
And terrible cat is hunting
Along the horizon tonight.

Flame, you have a sister
With a kinder tongue,
Saliva for black wounds
And no searing smoke from her.

Mouth only sweetness, a sweet breath.
Her flame is green leaf
Very silent and cool,
A green and delicate flickering.

All along black limbs, rippling
From bole to smallest twig,
And single green candles
Burning on the bare ground.

For class or group discussion

- 1 Explain the two extended metaphors that compare a fire and its aftermath to cats.
- 2 List nouns, verbs and adjectives from 'Flame, the Cat' that show the fire to be destructive and terrible. Now list nouns, verbs and adjectives that show the rebirth of the burnt vegetation to be a slower and more gentle process.
- 3 What do candles symbolise in the poem?

POEMS 2 & 3

The following two poems are from *Ruby Moonlight*. This is a verse novel, a story told in a series of connected poems which are like short chapters. It is set around 1880 in mid-north South Australia on the land of the Nghadjuri people. It tells the story of a young Aboriginal girl whose whole family is massacred. In the poem 'Wash', she mourns for her family and prepares for her new life. On her journey she sees a white man who is described in the second poem, 'Smoke'.

Wash

Ali Cobby Eckermann (1963–)

her new life starts
this young woman of sixteen years

she washes herself in the stream
scrubs her skin with handfuls of coarse sand

with a stone she razors her matted hair
it burns acrid on the embers

the knife slices into her thighs
one sorry mark for each family member

she rubs ash into the wounds
dictated by cultural ritual

blood mingles in the shallow pool
dissolving the pain and the past

she departs among the trees
her long shadow stumbles

Smoke

Ali Cobby Eckermann (1963–)

From within the wattle bush hide
she observes a smoking ash ghost

it is tall like emu
its face galah pink

seemingly oblivious to the rain
it emits the strange odour

how can it smoke fire
breathe smoke from its mouth

maybe it is a fire man
maybe the rain is putting it out

like water on hot coals

For class and group discussion

- 1 In 'Wash', why does the girl scrub her skin with sand, shave her hair and burn it, and cut her thighs? What is the effect of these actions on her emotions?
- 2 What do you think 'the pain and the past' means in the lines: 'blood mingles in the shallow pool / dissolving the pain and the past'?
- 3 The line 'her long shadow stumbles' could be taken literally as a description of the girl's shadow moving on the ground. What else could it represent in the context of the poem?
- 4 Find one metaphor and one simile in the description of the man in 'Smoke'. What is the man compared to? Why might the girl see him in these terms?
- 5 How would you describe the tone of the girl's response to the white man? Is she frightened, surprised, puzzled or something else? Find words and phrases from the poem to support your answer.

POEM 5

It's High Time

Olav Hauge (1908–94)

Rockets stick
their snouts up
and aim at Mars.

It's time
high time
to sow our poison among the stars.

For class or group discussion

- 1 Is this poem an example of irony? What does the poet seem to be saying? What does he really mean?
- 2 Explain the metaphors in the second line and the last line of the poem. What is being compared in each?
- 3 Is this a free-verse poem? Give reasons for your answer.
- 4 Olav Hauge, one of Norway's greatest poets, lived most of his life in isolation among the mountainous fjords as a farmer and orchard-keeper. How do you imagine his environment may have contributed to this poem?

POEM 6

Some Days

David Harmer (1952–)

Some days this school
is a huge concrete sandwich
squeezing me out like jam.

It weighs so much
breathing hurts, my legs freeze,
my body is heavy.

On days like that
I carry whole buildings
high on my back.

Other days
the school is a rocket
thrusting right into the sun.

It's yellow and green
freshly painted,
the cabin windows
gleam with laughter.

On days like that
whole buildings support me,
my ladder is pushing
over their rooftops.

Amongst the clouds
I'd need a computer
to count all the bubbles
bursting aloud in my head.

For class or group discussion

- 1 Locate a metaphor, simile or example of personification in each stanza of 'Some Days'. What does each show of the speaker's feelings about school?
- 2 List verbs and adjectives that reflect the speaker's misery on bad days and his happiness on good days.
- 3 There are no rhymes at the ends of lines in 'Some Days', but there are internal rhymes—words that rhyme within lines. Can you find these? Did you notice them when you first read the poem?

POEM 7

Foxes in the City Eat McDonald's

Sherryl Clark (1956–)

In the city, foxes are like stealth bombers,
staying low, dark on dark, barely
a sliver of moonlight in their eyes.

They're below everybody's radar,
making hides in stormwater drains and
sewers, by the weed-infested creeks.

They dig, climb, slither,
adapt to metro life like they were
born to it. Fox yuppies

eating McDonald's burgers and KFC
as they glide through the night
in their sleek red fur.

There's always food on the side of the road
so chickens in flimsy city coops
are sport, the fox's footy fever moment,

where nothing matters but the chase,
teeth ripping at soft underbellies, the blood-lust,
the squawking victims, the win.

For class or group discussion

- 1 Is this poem written in free verse? Explain why or why not.
- 2 What connection does the poet make between city foxes and a football game?
- 3 Whose voice do we hear in 'Foxes in the City Eat McDonald's'?

Practice

- 1 Choose three images in the poem that you find humorous and explain why.

- 2 What is the speaker's attitude to the foxes: fear, disgust, admiration, or is it something else? Find figures of speech in the poem to support your answer.

- 3 The poet compares foxes and stealth bombers. Find out about stealth bombers and give reasons for the poet's choice of this metaphor.



Practice

Use these activities and your imagination to extend the ideas in the poems. You can adapt them for working individually or within a group—and your responses can be oral or in writing.

- 1 Write a piece of poetry or prose that describes a creature as a metaphor for a natural event or disaster. You can mix and match from the lists that follow or choose your own creatures and events.

- creatures: monkey, centipede, panda, whale, butterfly, mosquito
- events: flood, drought, cyclone, heatwave, tsunami

- 2 Write a paragraph from the point of view of the father or either of the girls, in which they explain how they feel about being drifters. Use words and phrases from the poem if you wish.

- 3 Write a monologue (a piece spoken in the voice of one person) in which the speaker is a person who would like to be a drifter but who cannot because of school, sporting or family commitments.

- 4 Some stanzas in 'Some Days' resemble haiku, which are three-line poems with five syllables in the first and third lines, and seven in the second. Draw a map of your school on a large sheet of paper or card. Write a haiku about each place in your school and paste your poems on the map on or near those places.

- 5 The metaphors in 'Some Days' form strong images or word pictures. Show the different stages of the poem as an animation or storyboard for a film.

Drama

Drama is a form of text intended for performance in front of an audience. The written text of a play is called a script, and the author of a play is called a playwright. It is intended that the audience sees and hears the characters and events in the play being performed, not just read them on the page. Actors embody characters and, through dialogue, action and gestures, act out the story. Plays differ from other fiction texts—such as novels and short stories—because a playwright does not usually have a narrator to tell the story and reflect on events. Therefore, many elements of a play, such as those outlined below, combine to convey the playwright's message.

Dialogue

Usually, there is little or no narration in a play, so what the characters say is very important. Dialogue between characters is the central way that the audience finds out about the characters, and about what they think and value. The characters' dialogue also conveys most of the narrative action in a play.

Stage directions

Stage directions are notes in a play script that provide the playwright's intentions about aspects of the play, such as the appearance of characters, their mannerisms, their speech volume, their movement on stage and the nature of the set. When the play is performed, the director decides the extent to which the playwright's stage directions are followed. Some directors will follow the stage directions closely, while others will not.

When you read a play's script, you have access to the stage directions, but an audience member watching the play does not. You should pay careful attention to the playwright's stage directions, as they can help you to understand a character, the mood of a scene or an important plot event.

Stage directions are usually provided in *italics* and/or in [square brackets].

Characterisation

One of the most important elements in conveying a playwright's message is characterisation. Characters are fleshed out and made real through their dialogue, their actions, their gestures, the way that they walk and how they relate to other characters. Costumes, hair and makeup also play a big part, and all these elements contribute to how we relate to a character.

At the beginning of Philip Pullman's play adaptation of Mary Shelley's novel *Frankenstein*, the character Captain Walton is presented with the stage direction:

[Enter Captain Walton, clothed in furs]

It is then plausible to the audience when he begins by saying:

Captain Walton: Some time ago, I had the command of a ship on an expedition to the Arctic Circle.

Playwrights may also give their characters significant names. For example, a main character in Tennessee Williams' *A Streetcar Named Desire* is called Blanche, which means 'white' in French. Williams' choice to name her Blanche is an ironic statement about her now faded innocence and her desire to 'blanche out' or 'white out' her past. As you read, study or watch a play, take note all of the things that help you to understand a character.

Structure

Plays are structured by scenes and acts.

- A **scene** is one passage of dialogue or action. A change in time or setting is usually set in a new scene.
- An **act** is a collection of scenes. Acts work to separate the major sections of the plot. Many modern plays have two acts, and the second act is slightly shorter.

Lines in a play are referenced in a very specific way. The **act** is listed in uppercase Roman numerals; the **scene** in lowercase Roman numerals; and the **lines** in numbers. For example, Act 5, Scene 6, lines 15 to 25 is cited as V.vi.15–25.

Narrative viewpoint and voice

In a novel, somebody tells the story. This is often not true of a play. Plays usually have very little narrative voice. To help the audience understand what is happening, playwrights use some special techniques.

Playwrights use *asides* and *soliloquies* to enable a character to voice their thoughts aloud and therefore reveal themselves to the audience.

- A **soliloquy** is a speech where a character talks aloud to himself or herself as they work through their thoughts about something that is happening in the play.
- An **aside** is a short speech that other characters cannot hear but that the audience can. Asides are generally shorter than soliloquies.

Occasionally plays have an actual narrator, a character who stands on stage and speaks directly to the audience. Narrators are quite common in musicals. In Greek tragedies, the chorus acts as a narrator, guiding the audience through the events on stage.

Setting

The setting of a play (not to be confused with the set) is where the action of the story takes place—the location(s) where the characters interact. A play's setting will reflect its characters, themes and language. Oscar Wilde's comedy *The Importance of Being Earnest* has two settings: Algernon's London house and Jack's country manor house in Woolton, Hertfordshire. These settings reflect the dual and mistaken identities in the plot. They also provide a perfect setting for Wilde's satire about high-society manners.

For class and group discussion

- 1 Discuss and make a list of possible ways that stage directions can be used to show the emotions that a character is feeling.
- 2 Discuss some alternative names for a character in a play you are studying or have recently studied. Remember to make the names appropriate for the time and place in which the play is set, as well as for the nature of the character.
- 3 Choose one character from a play you have studied. List the different ways the playwright shows the audience what the character is like.
- 4 The actor chosen to play a character is an important choice. Come up with a list of famous actors and assign them roles in a play you have studied. Why did you choose certain actors for certain roles?

Play extract 1

Read the extract below from the beginning of *The Importance of Being Earnest*.

The Importance of Being Earnest

Algernon: Did you hear what I was playing, Lane?

Lane: I didn't think it polite to listen, sir.

Algernon: I'm sorry for that, for your sake. I don't play accurately—anyone can play accurately—but I play with wonderful expression. As far as the piano is concerned, sentiment is my *forte*. I keep science for Life.

Lane: Yes, sir.

Algernon: And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?

Lane: Yes, sir.

[Hands them on a salver.]

For class or group discussion

- 1 What does the audience learn about Algernon through this short piece of dialogue?
- 2 Compare the characters of Lane and Algernon. How is the audience shown that they are very different in personality and social standing?
- 3 Working with a partner, each choose a character and read out the passage of dialogue. Try to deliver your lines as though you are the character.

Play extract 2

Read the extract below, from Philip Pullman's dramatic adaptation of Mary Shelley's *Frankenstein*. In this extract, Dr Frankenstein has just given life to his monster assembled from human corpses.

Frankenstein

[The **Monster** stands there, swaying as **Frankenstein** moves back to get a better look at his creation. Then the **Monster** raises a hand and **Frankenstein** reaches up to touch it.]

Frankenstein: My creature! And living! Let me see you—let me look at you—ah...

[He runs his hands over the **Monster**'s limbs checking their soundness, helping him balance upright. The **Monster**'s eyes follow him, as if confused.]

Then **Frankenstein** stands back, and a first realization of what he has made passes over him. He shudders.]

But you're not what I thought you'd be ... I thought I was making an angel!
D'you know that? I thought I was making something better than human!
Something so precious and beautiful that everyone would love it—and look at you.
Look at what I've done.

[The **Monster** takes a lurching step towards him. **Frankenstein** backs away nervously.]

No! This isn't what I wanted. Oh, dear God, what have I done? Is it alive after all?

[The **Monster** makes a strange noise.]

No! I didn't mean this. I didn't want this at all—

[He turns away, and with a cry of fear and horror, runs out of the room.]

No – no!

[The **Monster** stumbles forward and falls over the body of **Clerval** lying in his way. He recovers and kneels up, and runs his hands wonderingly over **Clerval**'s face—and then, as wonderingly, over his own. He looks up and around, seeing everything for the first time. Then, with heavy grace, he gets to his feet and moves towards the open door. He stops there—looks back once at **Clerval**—then goes out as **Clerval** stirs and groans.]



For class and group discussion

- 1 How does Pullman use stage directions to show Frankenstein’s initial reaction to his creation? What does Frankenstein first do?
- 2 How does the sentence structure of Frankenstein’s first lines in this extract reinforce his initial reaction?
- 3 How does Pullman use stage directions and dialogue together to show that Frankenstein’s feelings towards his creation change quickly?
- 4 Discuss your initial impressions of Monster. Do you feel scared by him, or sympathy for him? Do you see him in the same way as Frankenstein does? How appropriate do you think the name Monster is?

Writing exercises

- 1 Write a short analysis of what the reader learns about the monster in the last stage direction here. Focus on Pullman’s use of the adverb ‘wonderingly’ and the adverbial phrases ‘for the first time’ and ‘with heavy grace’. What impression does this encourage in the reader?

- 2 Write a new set of stage directions describing Monster walking out into the street after he leaves Frankenstein’s room. Use adverbs and adverbial phrases as Pullman does to characterise the Monster’s reactions to the world.

Practice

- 1 Create a character and write a page of play script that specifically shows what the character is like. Use the character’s speech, vocabulary, costume, gestures and name to build the character.
- 2 Think of a novel you like and choose a character from it. Rewrite a section of the novel as a short script. Think about how you will convey the narrative sections in your script—for example, think about how you would re-create a section of descriptive narration in a play.
- 3 Take two or three pages of a play you have studied and rewrite them as they would appear in a novel. Think about the things that would be *seen* on stage that would have to be included in the narration of the new piece.
- 4 With a partner, create a glossary of words related to drama and plays. Write your own definition next to each of the words.

Shakespeare's influence

William Shakespeare was born in Stratford-upon-Avon in 1564 and is unquestionably the most influential playwright in the English language. Shakespeare drew on popular classical and Renaissance stories and legends, as well as his own highly original imagination, to create some of the world's best-known and loved plays.

Shakespeare came to prominence in the late 1500s in London as an actor and playwright with the company The Lord Chamberlain's Men. Successful on the London stage during his life, Shakespeare's stature and reputation have grown through the centuries. He contributed dozens of new words to the English language, and many of today's most common idioms, such as 'a sea change', 'a sorry sight' and 'as dead as a doornail', originate in Shakespeare's works.

Shakespeare's plays

There are 37 surviving plays that are traditionally attributed to Shakespeare. There are also a number of plays which may have been written by him, and some it is thought he contributed to. It is unknown how many others might have been lost.

Shakespeare's plays are generally divided into three types: comedies, histories and tragedies. His early plays were mostly comedies and histories, such as *A Midsummer Night's Dream* and *Much Ado About Nothing*, while from the turn of the seventeenth century he wrote mostly tragedies, such as *Macbeth*, *Hamlet* and *King Lear*.

Features of Shakespeare's plays

Acts and scenes

Plays are structured by scenes and acts.

- A **scene** is one passage of dialogue or action. A change in time or setting is usually set in a new scene.
- An **act** is a collection of scenes. Acts separate the major sections of the plot. Shakespeare's plays use the traditional Elizabethan structure of five acts.

In the late sixteenth and early seventeenth centuries plays were presented in the daylight in open-air theatres. This practical aspect influenced the content of Shakespeare's plays. Another practicality that had to be considered was that there was no curtain to 'bring down' to mark the end of a scene. Shakespeare used the characters' dialogue to show the audience that a scene had ended. Read the extract below from the end of Act I, Scene ii in *Much Ado About Nothing*.

Lines in a play are referenced in a very specific way. The act is listed in uppercase Roman numerals; the scene in lowercase Roman numerals; and the lines in numbers. For example, Act 5, Scene 6, lines 15 to 25 is cited as V.vi.15–25.

Leonato ...Go you and tell her of it.
 [Enter attendants]
 Cousins, you know what you have to do.—O, I cry your mercy, friend. Go you with me and I will use your skill. —Good cousin, have a care in this busy time.

I.ii.22–4

Leonato directs his attendants to do what they 'have to do' and then asks Antonio to come with him. This clearly marks the end of the scene for the audience.

Stage directions

Stage directions are the notes in a play's script that provide the playwright's suggestions about aspects of the play, such as the appearance of characters, their mannerisms, their speech volume, their movement on stage and the nature of the set. Stage directions are usually provided in *italics* and/or in [square brackets].

When you read one of Shakespeare's scripts, you have access to the stage directions, but an audience member watching the play does not. You should pay careful attention to the stage directions, as they can help you to understand a character, the mood of a scene or an important plot event.

Narrative viewpoint and voice

Shakespeare's plays usually have very little narrative voice. To help the audience understand what is happening, Shakespeare uses different methods to speak to the audience.

- a **prologue**—many of Shakespeare's plays have a prologue that sets the context and basic story of the play.
- a **soliloquy**—a speech where a character talks aloud to him or herself as they work through their thoughts about something that is happening in the play.
- an **aside**—a short speech that other characters cannot hear but that the audience can. Asides are generally shorter than soliloquies.

Shakespeare's language

Iambic pentameter

The dialogue of Shakespeare's plays is predominantly written in a type of verse, or patterned writing. His language creates a rhythm using the stressed and unstressed syllables of his words. Shakespeare's verse dialogue is mostly written in *iambic pentameter*, which means five pairs of syllables per line, with the first syllable in the pair unstressed and the second stressed.

Lysander The course of true love never did run smooth

A Midsummer Night's Dream, I.i.134

Shakespeare's use of iambic pentameter creates a pleasing rhythm and also allows him to naturally emphasise important words in his dialogue. Of course, not all of every play is in iambic pentameter, much is written in normal prose—as in a novel. Prose sections are often used for poorly educated characters and in informal situations.

Malapropisms

One of the language tools that Shakespeare used to make his comedic characters funny was *malapropism*. Malapropism is the act of misusing a word by confusing it with one similar in sound. Shakespeare often used malapropism to encourage his audience to mock characters who tried to appear smarter or more refined than they were.

Dogberry in *Much Ado About Nothing* is given the most famous malapropisms in Shakespeare. For example, in Act IV Dogberry damns Don John by saying,

'O villain! Thou wilt be condemned into everlasting redemption for this.'

IV.ii.53–4

Dogberry naturally means 'into everlasting damnation' and Shakespeare creates humour in his malapropism.

For class and group discussion

- 1 In groups, research a period of Shakespeare's life from the list below. Collate your findings into a short presentation and share them with your class.
 - early life and education
 - marriage and family life
 - the 'lost years'
 - early career in London
 - successful later career
 - retirement and death
- 2 In the same groups, create a table which categorises all 37 of Shakespeare's plays into the categories comedy, history or tragedy. This will require some brief research about each play.

Play extract 1

Much Ado About Nothing is one of Shakespeare's early comedies. Like many of his comedies, it is a story of young lovers overcoming obstacles, of mistaken identities, and of bumbling foolery. The extract below is from the beginning of Act V, Scene iii of *Much Ado About Nothing*, in which Claudio goes to the tomb of his lover Hero whom he believes is dead.

Much Ado About Nothing

[Enter Claudio, Don Pedro *the prince*, and three or four Attendants with tapers, all wearing mourning; Balthasar and musicians.]

Claudio Is this the monument of Leonato?

A lord It is, my lord.

Claudio [Reading from a scroll]

Done to death by slanderous tongues

Was the Hero that here lies.

Death, in guerdon of her wrongs,

Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious flame.

[He hangs the epitaph on the tomb]

Hang thou there upon the tomb,

Praising her when I am dumb.

Now music sound, and sign your solemn hymn.

V.iii.1–10

For class and group discussion

- 1 What aspects of the opening stage direction provide information to the audience about when and where the scene is set?
- 2 What does the opening stage direction indicate has happened, even if you haven't seen or read the play?
- 3 What do the first two lines here—Claudio's question and the lord's response—add to the audience's understanding? What mood do they create?

Practice

- 1 Look up the meaning of 'epitaph'. Who do you think *this* epitaph is for?
- 2 Write a short paragraph that discusses Claudio's purpose in coming to 'Leonato's tomb'. What is he there for? What does he hope the epitaph will do?

Play extract 2

Shakespeare's *Romeo and Juliet* is about two young lovers from families that hate each other. In the following extract, Romeo has stumbled across Juliet who is talking to herself on her balcony.

Romeo and Juliet

Juliet O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Romeo [Aside] Shall I hear more, or shall I speak at this?

Juliet 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!



II.ii.33–42

For class or group discussion

- 1 Discuss why you think Shakespeare has used an aside for Romeo here. Why not have him speak aloud so that Juliet can hear?
- 2 What is Juliet worried about in this scene? Research the meaning of 'wherefore' and discuss what meaning this gives her famous line 'O Romeo, Romeo, wherefore art thou Romeo?'

Play extract 3

Below is part of Romeo's famous soliloquy from the end of *Romeo and Juliet*. Romeo has just found Juliet—apparently dead—in a tomb.

Romeo and Juliet

Romeo *How oft when men are at the point of death
Have they been merry, which their keepers call
A light'ning before death! O how may I
Call this a light'ning? O my love, my wife,
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd, beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.*

V.iii.88–96

For class or group discussion

- 1 How does Shakespeare indicate that Romeo is about to die? Why would he tell the audience this?
- 2 Look up the word 'ensign' in the dictionary. Which other word in the final line is similar to 'ensign'? What is the meaning of this imagery?

Play extract 4

In Shakespeare's tragedy *Macbeth*, three witches prophesy that Macbeth, the Thane of Glamis, shall become Thane of Cawdor and king. Macbeth is enticed by the prospect of becoming king, but frightened by what he must do to get there. The following extract shows Macbeth thinking through the possibility of becoming king, just after the prophecy that he will be Thane of Cawdor comes true.

Macbeth

Macbeth [Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is,
But what is not.

Banquo Look how our partner's rapt.

Macbeth If chance will have me king, why chance may crown me
Without my stir

I.iii.127–43

For class or group discussion

- 1 What is the structure of Macbeth's aside here? How are his thoughts and speech split into two?
- 2 What is the meaning of Macbeth's famous complaining that a 'horrid image doth...', 'make my seated heart knock at my ribs / Against the use of nature'?
- 3 What does Macbeth resolve in the final two lines of the extract? What does he plan to do?
- 4 What image do you think Macbeth is referring to when he wonders 'why do I yield to that suggestion, / Whose horrid image doth unfix my hair'?

Practice

- 1 Mark the first part of Macbeth's aside by underlining the stressed syllables.
 - a Is this section written in iambic pentameter?
 - b Which important words does the stress of the syllables put emphasis on? Does Shakespeare use the metre to emphasise any ideas? Look particularly at the fifth line.
- 2 What do you think Macbeth means when he says that 'function / Is smother'd in surmise'?
- 3 Create a short imaginative piece that describes how Macbeth would look as he delivers this aside. Think about his clothing, his facial expressions and his body language.
- 4 Highlight two references from the extract to support the argument that Macbeth knows that he is going to act to try to become king.

Play extract 5

In the extract below from *Much Ado About Nothing*, Act V, Dogberry goes to Leonato to reveal that the watch has caught two men who have admitted to falsely dishonouring Hero.

Much Ado About Nothing

Dogberry One word, sir. Our watch, sir, have indeed comprehended two auspicious persons, and we would have them this morning examined before your worship.

Leonato Take their examination yourself, and bring it me. I am now in great haste, as it may appear unto you.

Dogberry It shall be suffigance.

Leonato Drink some wine ere you go. Fare you well.

III.v.43–50

...

Verges And we must do it wisely.

Dogberry We will spare for no wit, I warrant you. Here's that shall drive some of them to a non-com. Only get the learned writer to set down our excommunication, and meet me at the gaol.

[*Exeunt*]



Nathan Fillion in *Much Ado About Nothing*, 2013.

III.v.57–61

For class or group discussion

- 1 Which of Dogberry's words are malapropisms? Make a list of the malapropisms and the words Dogberry intended to use.
- 2 Make a list of other words that Shakespeare could have used as malapropisms in each case.
- 3 What do you think Dogberry really means when he uses the nonsense word 'suffigance'?
- 4 How has Shakespeare used the opening line here to show that Dogberry is grovelling to the socially higher Leonato?

Practice

- 1 Write a short paragraph analysing the character of Dogberry as seen in this extract. Use at least two adjectives to describe his character.
- 2 What purpose do you think a character like Dogberry would serve in a play? In this extract, Leonato's daughter, Hero, has recently been falsely slandered as unfaithful to Claudio. Why would Shakespeare insert comedy here?
- 3 This unit has presented a very brief introduction to Shakespeare's plays. Choose one of the plays explored here and read it in full (you'll be surprised how quickly you can do it!). Once you are finished, reflect on the features of Shakespeare's plays discussed here: structure, stage directions, prologue, soliloquy, asides, iambic pentameter and malapropism. Are these elements featured in the play you read?

Biography and autobiography are types of writing about the lives of real people. Biography is the story of a person's life written by another person. Autobiography is a person's own account of their life.

Features of biography

A biography is written in the third person and in the voice of the biographer. The voices of other people in the subject's life story may be given through letters or journals or quotations from interviews. Biographies may contain graphic material such as maps, photos, lists, diagrams and family trees.

Writers of biographies undertake a great deal of research and have a commitment to their subject. Biographies may be based on academic research and include footnotes or endnotes, an index and a bibliography. The author's aims in this case are to give readers accurate and substantiated information about their subject and to provide sources for other people who want to extend the research. Biographies of this type are written in a formal style.

The style of some biographies is less formal. The primary aim of these is to give information about the subject's life but some writers also aim to entertain, surprise or even shock readers.

Features of autobiography

An autobiography, or autobiographical writing, is written in the first person and is based on the subject's own records, memories and emotions. The writing style is generally more personal and the structure less formal than that of a biography. An autobiography may also contain graphic material, letters, footnotes or endnotes and an index.

An autobiography does not simply recount the events of the subject's life. The subject chooses which events to include that are interesting and important to them. Frequently, these events are turning points in the subject's life, for example, moving to a different country.

The aims of the autobiographer depend on the nature and scope of their material. The primary aim is to recount the events of their life. Underlying this will be other aims, for instance, to entertain, amuse or to 'set the record straight'.

There is a range of sub-genres within autobiographical writing that includes memoirs, reminiscences, journals and family histories. These can cover a writer's whole life to date or can focus on significant experiences in a particular place or time, for instance, sporting achievements or involvement in a war.

The context of the writer

Writers of biographical texts must be careful to avoid presenting a one-sided account of their subject. However, any writer's point of view is subjective, because it is influenced by their own life experiences, education and underlying values. These factors influence the choices writers make about content and language and in turn can influence their readers' responses.

Extract 1

The following extract is from a biography of Harper Lee, the author of *To Kill a Mockingbird*. If you have not read this novel, the following details will help put the extract in context. *To Kill a Mockingbird* is about the trial for rape of an African American who is represented at the trial by Atticus Finch, the father of Scout

and Jem. Truman Capote is a childhood friend of Harper Lee who also became an important writer. The other people named in the extract from the biography are characters in the novel.

The extract is set at a time when Nelle Harper Lee had completed the first draft of the novel, originally titled *Atticus*. She sets her new draft in a town that resembles Monroeville, Alabama where she lived as a child and she bases many of the novel's characters and events on her memories of that town.

Mockingbird: A Portrait of Harper Lee

Charles J Shields

With the core components of her novel in place, Nelle set to work revising *Atticus* in the winter of 1957. As any successful novelist must do, she needed to create a fictional reality, a unique landscape for her reader to enter. So the setting of *To Kill a Mockingbird* is Maycomb, Alabama, a town similar to Monroeville. The time is the Depression, and Maycomb County is so poor that the energy of life itself seems to be on hold. 'People moved slowly then,' Lee writes. 'They ambled across the square, shuffled in and out of stores around it, took their time about everything. A day was twenty-four hours long but seemed longer. There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.'⁴⁴

Lee's time frame is a three-year period in Maycomb between the summer of 1932 and Halloween night 1935. Capote later said that the first two-thirds of the book, the portion about Scout, Dill, and Jem ... trying to coax

Boo Radley out of his house, 'are quite literal and true.'⁴⁵ Supporting this is the way actual incidents reported by the *Monroe Journal* during those years became part of the fabric of the story. For instance, in February 1933, when Nelle was six years old, a Mr Dees fired a shotgun at somebody prowling in his collard patch, which parallels Nathan Radley firing a load of buckshot in Jem Finch's direction while he was retrieving his pants from the Radley's backyard.⁴⁶ In May 1934, a rabid dog bit two adults and two children, prefiguring the scene in the novel of Atticus shooting a mad dog.⁴⁷

To populate the streets of Maycomb, Lee thought back on the inhabitants of Monroeville in the early 1930s: its officials, merchants, churchgoers, and even the local ne'er-do-wells. After the novel was published, some Monroeville folks believed they recognised themselves and neighbors. Capote made no bones about telling friends, 'Most of the people in Nelle's book are drawn from life.'⁴⁸

For class or group discussion

- 1 It is important that the reader of a biography trusts the credentials of the writer. Which details from the extract show that the writer understands the process a novel writer goes through?
- 2 The writer states elsewhere in the biography that Harper Lee refused to be interviewed by him. What is there in the extract to indicate that other sources of information were available to him?
- 3 Does the fact that there are five footnotes on one page of the text influence your view of the author of the biography?
- 4 Use the contextual information that surrounds each of the footnote numbers in the extract to suggest its possible source, for instance, a newspaper article or a letter.
- 5 From your reading of the extract, who do you think is the writer's intended audience for this book? Give reasons for your answer.

Extract 2

Unpolished Gem is the story of Alice Pung's childhood in Australia with her Chinese-Cambodian parents and her siblings. Into this is woven her other life at school. This extract is set at the end of Alice's secondary schooling. She is attending her valedictory dinner with her parents.

Unpolished Gem

Alice Pung

'Look at you. So lovely.' The comments meant nothing to me that evening. I was carrying an empty shell around that did not belong to me, positioning it in different unobtrusive places in the grand function room, the girl with the rubber mask of a face.

We were on the only fully 'ethnically-enhanced' table: Neylan's mother in her jilbab, Natalia's generous gregarious Russian parents, and Nina's glamorous Vietnamese parents. Natalia's aside, these were the parents who did not know much English, who drove taxis and sewed collars and buttons by the boxful so that they could send their children to a school such as this and watch them mingling with the upper echelons of society—the children of lawyers and doctors and professionals.

That night our parents realised something that probably shook them from their sleeping dream, the semi-dazed dream they entered when they rested from too many taxi-shifts, or when they closed their eyes from the fatigue of opening too many stitched buttonholes. They realised that their children were Watchers, just as they were. We watched everyone else, as tonight we watched our classmates in their smart suits and sophisticated frocks climb onto the stage to pose for photographs.

"Why don't you get on stage too?" my parents asked me. As if I could just jump on stage with people I had never spoken three words to all year and insert myself gracefully into their picture. And suddenly the reality must have sunk in for my parents, for

all the parents on our table, that their children were not more popular, that we did not talk to the beautiful people. It must have hit them hard — that we were still sticking by each other, sticking with each other, and not getting out, not fitting in. They had thought of this new life in simple cause-and-effect terms: that if they worked their backs off to send their children to the grammar school, then we would automatically mingle with the brightest and fairest of the state.

But to the beautiful ones, we were the non-party people, the ones with frightening parents and skirts down to our ankles. To the intellectual ones, we were the ones who never had enough time to join in debating, the boring compliant people who just studied and studied. If only they knew our lives did not revolve around study as much as theirs did—but they would never know. We may have been the dull people with no time, privacy or glamour, but we had our fierce pride.

With my camera, I migrated to my older teachers, the sanest people in the whole royal red and gold room full of colour like a watermelon turned inside out, soft and pastel and pink in some places and yet sharp and blood-red in others. The future people would get their photographs developed from this evening and see the yesterday girl, the small one standing next to them, the one wearing the funny twelve-year-old bridesmaid's dress, and five years down the track they would not remember her name.

Practice

- 1 The opening paragraph makes it clear that Alice is not happy. Find the two metaphors that express her state of mind. What does each suggest of her feelings?
- 2 The parents had ‘thought of this new life in simple cause-and-effect terms.’ Use your own words to explain the causes and the effects Pung refers to.
- 3 Look at the structure of the sentence beginning ‘It must have hit them hard’. (paragraph four). Comment on the way clauses are used here and the effect on the reader.
- 4 Do you think the tone of Pung’s writing in this paragraph is angry, resigned, despairing, sad, or something else?
 - List adjectives and adverbs she uses to convey this tone.
 - Are Pung’s descriptions of the ‘beautiful people’ meant to be taken literally or is she using irony (saying the opposite to what she means). Explain your answer using words and phrases from the extract.
- 5 What might account for Alice saying that her older teachers are ‘the sanest people’ in the room?
- 6 In the last paragraph Pung uses vivid imagery to describe the room. What do the various colours represent in the context of the whole extract?

Extract 3

In *Mao’s Last Dancer* Li Cunxin tells the story of his life from his childhood in a very poor village in north-east China to the height of his career as one of the best male ballet dancers in the world. In this extract he describes his first ballet lesson at the Beijing Dance Academy where he has been accepted as a student.

Mao’s Last Dancer

Li Cunxin

That first class lasted nearly two hours, but it seemed like forever. I couldn’t wait for the bell to ring so I could take those horrible shoes off and let my cramped toes stretch out. I thought about running in the streets like I did in my commune, or wrestling with my friends. I didn’t want to dance. I wanted to go outside and make a snowman and throw snowballs.

Our second class that morning was Beijing Opera Movement. Our teacher was Gao Dakun. ‘Hurry up, you’re late!’ Gao shouted. ‘Spread out around the barre!’ he barked. ‘Beijing Opera movements are all about flexibility and suppleness. If you don’t have suppleness, you can’t be good in my class. Do you understand?’

We all nodded, terrified.

‘Good, let’s start with your legs up on the barre,’ he said.

I looked at the barre in front of me. It was as high as my chest. ‘What are you waiting for? Didn’t you hear me? Your leg on the barre!’

I was one of the three smallest boys in our class. I tried to put my leg up but the barre was just too high.

Without another word Gao walked over to me and lifted my leg. I felt a tinge of pain in my hamstring and automatically bent my knee.

‘Keep your knee straight!’ He pushed my knee down on the barre. ‘Now I want you to bend your body forward and try touch your toes with your head. Stay down there! Don’t get up until I tell you so!’ Gao ordered.

The pain was excruciating and was increasing at an alarming rate.

‘Didn’t you hear me, keep your knees straight!’ Gao shouted at Zhu Yaoping, the small boy from Shanghai who’d spoken to me at dinner the night before. ‘Keep your head down!’ he told Fu Xijun, another boy from Qingdao. ‘Okay! Now, let’s change legs!’

My right leg was now in such pain that I had trouble even lifting it off the barre. I quickly glanced at the other students. I wasn’t the only one suffering.

When I lifted my other leg onto the barre, I knew what to expect this time. So I started to count. I was prepared to count up to fifty. I wondered if I was the only one counting as a way of coping with such agony, until I heard the boy next to me counting too.

Practice

- 1 This statement by Li Cunxin on the opening page of the book deals with the important issue of truth in biography and autobiography.

‘This is my story. Here is my recollection of those years growing up in Mao’s China. It is my family’s history. It is my journey, from my earliest memories, through discovering dance, to my life in the West. History may record things differently, others may too, but the stories here remain as true to me now as they ever were. It is a remembrance that contains the treasures from my heart.’

- a Do you agree that there can be more than one kind of truth about a person’s life?
 - b List the types of truth he mentions.
 - c What might the author intend by the repeated use of the personal pronoun ‘my’ in this statement?
- 2 Choose two sentences from the description of the dance lesson that you think have the emotional truth of which Li Cunxin writes. Give reasons for your choices.
 - 3 Choose some details from the description of the dance lesson that might be recorded differently by a) history and b) other members of his class. Explain why you think this.
 - 4 Would you describe the dance teacher as expert? Or is he capable, cruel, supportive or something else? Find nouns and verbs that convey or imply the writer’s feelings about this teacher.
 - 5 Find examples of language that suggest something about the following aspects of life in China at the time: material possessions, the attitude of adults and children to education, and adults’ expectations of children.
 - 6 *Mao’s Last Dancer* contains photos and a family tree. What can these features offer readers that the written text alone of an autobiography cannot?

Extract 4

Growing Up Asian in Australia is a collection of autobiographical stories by different authors.

In her introduction to the book, Alice Pung says: ‘our authors show what it is like behind the stereotype. Asian-Australians have often been written about by outsiders, as outsiders. Here they tell their own stories. They are not distant observers.’

In the following story James Chong prefaces his Anzac Day experience with a statement by an Australian politician about what it means to be Australian.

'Anzac Day' by James Chong

'He [John Simpson Kirkpatrick, of Simpson and his donkey fame] represents everything at the heart of what it means to be Australian.'—

Dr Brendan Nelson, then federal minister for education, August 2005

In high school I learned to play the bagpipes and went on to lead my band as the pipe-major. Every Anzac Day during high school I would march in the Sydney city street parade with my school's pipe band. It was always a big and proud day, with regiments of decorated veterans marching, some of whom had fought in the country where I was born. I was proud to be a part of this heritage and to pay respect to the soldiers who had served their country in the most difficult of circumstances. I felt at times, though, that because of my heritage and the colour of my skin, I was not allowed to be part of the Anzac tradition, which to many people defines what it is to be Australian. Maybe this was mostly adolescent

angst. One year, however, I encountered it in a very public and unmistakable way. In 1992, a friend of my father gave us a video tape of an episode of the ABC current affairs program *Lateline*. The episode had aired just after Anzac Day, and opened with footage of the Sydney march. The camera focused on a kilt-clad piper in full highland regimental dress before zooming in on his Asian face — mine! I was intrigued and excited to see myself on television. Then the theme of the show appeared, flashed across the screen in big letters:

TRUE BLUE?

I didn't watch the rest of the show. I was confused and a little hurt. I wasn't sure what it meant (maybe I should have watched it), but I remember a lonely feeling of exclusion.

'Anzac Day', Growing Up Asian in Australia, Edited by Alice Pung

Practice

- 1 A brief biography of the author of 'Anzac Day' states 'James Chong is a doctor and PhD student. He was born in Kuala Lumpur. When he was six months old, his family located in Scotland for eighteen months before moving to Australia. He lives with his wife in Sydney.' Why can it be helpful to read biographical details of the writer of a text?
- 2 Explain how the details of James Chong's life add to your understanding of the incident he describes in the extract.
- 3 Although Chong took part in the Anzac Day parade every year, he sometimes felt excluded. Quote one sentence that tells us why and another in which he tries to justify this feeling.
- 4 The theme of the television show on which he saw himself marching was 'True Blue'.
 - a Ask classmates who were not born in Australia what 'true blue' means to them.
 - b What does it mean to those who were born in Australia?
 - c What did it mean to James Chong at the time?
- 5 What is 'at the heart of what it means to be Australian' according to the then federal minister for education? How is this reflected in the episode James Chong describes?
- 6 Compare Chong's literary style with Pung's in *Unpolished Gem*. Look at vocabulary, sentence length and structure and the use of devices such as metaphors and repetition.

Persuasive devices

Writers and speakers use a number of common persuasive devices to persuade their reader or audience. To make informed decisions about who and what to believe, you must be aware of how language is used in different ways to persuade. Some commonly used persuasive devices are:

Emotive language

Emotive language is language designed to manipulate the audience or reader's emotions. If the writer can encourage the reader to feel sympathy for a person or an issue, then the reader is more inclined to agree with the writer or with someone who wants to help them. Conversely, if readers are made to feel angry towards a person or a group, they will be less inclined to agree with them.

Evidence

Evidence is another common persuasive device. Some types of evidence include statistics, expert evidence and anecdotal evidence. An anecdote is a short retelling of a true past experience to illustrate a point. Evidence can be used to encourage a reader to logically agree with an argument, or to manipulate their emotions.

Imagery and metaphor

Creators of persuasive texts can use imagery—both literal and non-literal (metaphorical)—to create a visual image in the audience's mind. For example, an editorial about a politician whose performance has been poor might say: 'In this case, the opposition leader has sunk to new depths.' The politician hasn't actually sunk, but the metaphor creates an image of sinking to a low action.

Rhetorical questions

A rhetorical question does not require an answer. It is a question to which the reader or listener intuitively knows the answer, and an answer is not required because it is self-evident or obvious. For example, when we read 'Do we really want more people homeless on our streets?', we know that the implied answer is 'No, we don't.' The question encourages the audience to consider the issue and accept the writer's argument.

Repetition

Repetition is repeating words, phrases or images to create a particular effect. It can be used for emphasis, to highlight a central idea or to reinforce an important point. It helps to persuade the audience. Repetition is particularly useful in persuasive speeches; it can create a rhythmic effect, for example in Martin Luther King's famous 1963 'I have a dream' speech.

Vocabulary choice, connotation and tone

One way that writers manipulate readers' emotions is through the words they choose to describe things or people. They carefully select words with negative or positive associations or connotations. A word's **connotation** is the meaning implied by a word in addition to its literal meaning. For example, the word *slim* has positive connotations, whereas the word *gaunt* has negative connotations.

The tone of a persuasive text is also created through the writer's choice of language, and tone can work to persuade a reader or audience. The tone of a piece of writing is the way that it 'sounds'. Tone helps to show the writer's attitude and feelings about the subject and the readers.

Practice

1 Next to each of the words below, write whether the word has a positive (P) or negative (N) connotation.

- | | | | | | |
|-------------|-----|------------|-----|----------------|-----|
| a clever | ___ | d arrogant | ___ | g proactive | ___ |
| b sneaky | ___ | e lazy | ___ | h over-zealous | ___ |
| c confident | ___ | f relaxed | ___ | | |

2 In each of the sentences below, exchange the bolded word for one listed in the previous task. Would you now be more or less inclined to agree with, or act on, the statement?

- a I am not going to vote for Darren Williams for mayor because of his **confident** _____ manner.
- b Going to the park will make us feel more **lazy** _____.
- c Buy today! This product has been specially designed by our **sneaky** _____ scientists.
- d When she does a job, she is **over-zealous** _____ in promoting the result.
- e Look at him, sleeping on the couch all afternoon. He is so **relaxed** _____.

3 Next to each statement, write whether the evidence given is statistical (S), expert evidence (E) or a supporting anecdote (A).

- a Dr Lewis Lewing says that drinking water is good for your health. _____
- b We know crime is on the rise because Mrs Walton from next door was robbed last week. _____
- c In the survey, 78% of students said that they believe that climate change is the most pressing issue their generation will face. _____

4 Which of the statements in the previous task provide solid and reliable evidence? Why?

5 The statements below contain repetition. Next to each example, write down what is being repeated and what effect you think this might have on a reader.

Statement	Repetition	Possible effect
This team is unarguably the greatest ever; they have soared, climbing higher than anyone before them.	Image of height and flying	It makes the reader think of how high the team has 'flown', emphasising their success.
To understand crime we must understand not only the action, but we must also understand the criminal.		
The policy is fatally flawed, the idea behind it is fatally flawed, and the minister is fatally flawed as a politician!		

Persuasive text extract 1

WHY ARE WE BEHAVING LIKE WATER WALLIES ALL OVER AGAIN?

THE garden tap creaks with the first turn, telling of internal workings long unused and neglected. Crank it a little more and then ... nothing.

Could it be so long that the water has forgotten how to flow? There's a shudder, and here it comes, coursing down the ageing hose, which slithers like a snake across the garden path. Hose fittings strain, springing pin leaks.

The moment has arrived. Squeeze the trigger nozzle gently and feel the power released, the spray of water bouncing off the plants and into the soil.

It's been a long time since the experience of almost restriction-free watering. It should be a moment of delight, the thirsty garden drinking up the life-force of water.

Except that it's not. There's a tinge of guilt about standing here on a hot summer's night. Ten years of drought, of Target 155, of empty

dams and water police have had their impact. Will it ever be like the plentiful old days when water was a friend? Do others feel the same?

No, not many, it appears. The latest figures show that with the easing of restrictions, Melbourne has decided that the good times are back, and water hour is happy hour. We are using more and more water, with average daily consumption in recent weeks of more than 220 litres a day per person.

The theory is fine, of course. The reason our garden hoses have been turned on full is one of the hottest months of the hottest summers, which for the large part has involved rain-free open blue skies. And, of course, our dams are looking healthy, thanks to the soaking, drought-breaking rains of recent seasons. Water storages are sitting at close to 80 per cent.

Water Minister Peter Walsh rejects suggestions there has been a shift

in culture: it's been hot and we are understandably using more water. His Labor opposite, John Lenders, says the government is being reckless.

As for me, I'm wrestling with the two views. Even for a land of drought and flooding rains, it's hard to come to terms with the idea that somehow, it's all back to normal, that everything's all right. Crisis? What crisis?

... Now, the new normal involves turning on the tap. That's purely the result ...of the messages from the environment (it rained) and what our political leaders tell us (we have a surplus of water, and can use it as we see fit).

It's an interesting response from an electorate that seems weary of politics and distrustful of politicians. We still listen to what they say, especially when it involves an end to restrictions and self-denial.



It was easier to embrace this new sense of abundance, until the vivid reminders of recent months of the intensity of the Australian

climate: a land turned hard and dry, and the return of the menace of fire.

...

Despite this government's disdain, the comforting knowledge that the desal plant is there if we need it no doubt helps us sleep during these hot,

restless nights, and may also explain why we are turning on our taps.

So we should let the good times flow, right? I'm not so sure. Despite the state of our dams and a ready-and-waiting desal

plant, I suspect we may have embraced abundance too soon. By the day, Victoria is getting bigger, thirstier. Put it down to feeling it in my waters, but it seems that when it comes to using more

water, we should be hastening slowly. "Drought-proof" has a far too confident ring to it.

Source: Shane Green, *The Age*,
26 January, 2013

For class or group discussion

- 1 What is the contention of Shane Green's opinion piece 'Why are we behaving like water wallies all over again?' (A contention is the central argument of a persuasive text.)
- 2 Why do you think Green begins the piece with an image of a tap not running? What imagery does this create?
- 3 How would you describe the writer's tone? Is it unusual for an opinion piece?
- 4 What connection can you draw between the tone the writer uses and his use of rhetorical questions? What impression do the repeated questions give?
- 5 What is the contention of Peter Nicholson's cartoon that accompanies the opinion piece? How is it similar to Green's contention?

Practice

- 1 Find some examples of 'dry' imagery in Green's piece. What connection is there between this imagery and his contention?
- 2 How does the writer want his reader to *feel* if they are now using more water? How might feeling this way change the reader's actions?
- 3 Why is the cartoon from Nicholson humorous? What makes it so? Annotate the parts of the cartoon which are intended to be funny.
- 4 What is the relationship between the text and the image in Nicholson's cartoon? How do they work together to create his message about drought and flood in Australia?
- 5
 - a Collect a variety of editorials, opinion pieces and letters to the editor from a newspaper or newspapers. Working in groups, write down what each piece attempts to persuade you to do.
 - b For each piece, write down how the writer is trying to persuade you. Do they use expert evidence? Do they make you feel a particular emotion? Is repetition used?
 - c Finally, write a paragraph that summarises whether you think one of the pieces is effective and successful in its aims of persuading the audience. Does it convince readers to agree with the message being expressed? If so, how?

Persuasive text extract 2

'NEW POWER SHOCK'

TENS of thousands of electricity and gas customers already smarting from the seemingly never ending cycle of price hikes now face being hit with a bill for up to nine months' worth of charges all at once.

The *Herald Sun* has today revealed that at least 66 000 EnergyAustralia customers, including pensioners, have been

experiencing late bills thanks to the 'transitional problems' with a new billing system and other technical hitches.

EnergyAustralia—formerly TRUenergy—refuses to divulge exactly how many people have been affected, with the extent of the problem emerging only after frustrated consumers called the *Herald Sun* to blow the whistle.

Some reported receiving bills in excess of \$1000.

...

In the meantime, as EnergyAustralia customers wait for a permanent fix, they should heed ... advice that it is their legal right to pay these bloated bills over an extended time and not feel pressured into paying them in a lump sum.

For class or group discussion

- The writer of the above editorial uses the verbs 'smarting' and 'hit' in the first sentence.
 - How are these words similar or connected?
 - What associations do you make with them?
 - Are they positive or negative words?
- The abstract noun 'cycle' of 'price hikes' is described as 'never ending'.
 - Why do you think the writer has used the word 'cycle'?
 - What does it imply about price increases?
 - How is the writer trying to make the reader feel?
- The editorial uses the statistic '66 000' customers who have been given late bills.
 - Does it seem high or low to you?
 - What is the reader supposed to think about this statistic? Why?
- What does the idiom 'blow the whistle' mean? How does the writer want the reader to feel about the electricity company? How do you know?

Practice

- Rewrite the piece above keeping the same facts and information, but take a more tolerant approach to the energy company's prices.
- Create a persuasive letter to the editor that expresses your outrage at receiving an electricity bill for a total of nine months' worth of electricity. Persuade your reader that you should not have to pay. Use emotive language, rhetorical questions and repetition in your letter.

Starting points for your own writing: Literature

These starting points come from literature you might read, watch or listen to. Try looking at the literature in a different way to inspire your own stories, poems, articles or play scripts.

- 1** Choose an event that is referred to in a book or film but not described in detail. Write a detailed version of the event, making your language and style similar to that of the original work.
- 2** Use a computer to design a brochure that promotes a book, film or play you have enjoyed. Include a fifty-word statement about the qualities of the book, and an illustration of a key scene.
- 3** Write a review of a film. In your review, include:
 - the film's title
 - the name of the film's director
 - a brief explanation of the main characters and the actors playing the roles
 - an outline of the story and setting
 - the aspect of the film you found most enjoyable
 - the themes or issues with which the film deals
 - any special features of the film, such as its music, lighting or camera work.
- 4** Choose one of the main characters in a book you are studying and write about how that person develops. Start with a description of the character as we first meet him or her. Then, examine how the person changes and the main reasons for these changes.
- 5** Imagine you are a psychologist, a judge, a teacher, an employer or a historian who is asked to comment on the hero or heroine of a book as if the character were a real person. What would you say?
- 6** Imagine you are a character from a book and a reporter wants to hear your story. What does the reporter want to know about? What will you tell the reporter?
- 7** Write a magazine gossip page about the characters attending an event that is described in a book. Use pictures cut from magazines to illustrate your page.
- 8** Which character in a book or film would you most like to go out to dinner with? Which one would you least like to go out with? In each case, explain why.
- 9** Make a class newspaper about the people and events in a book you are studying. Include anything relevant to the book: maps, advertisements, news stories, gossip, fashion notes, cartoons, interviews, opinion, editorials and weather reports.
- 10** Take the role of one of the main characters in a book, and explain why you behaved in the way you did. Write this as a dramatic monologue that implies someone is listening to your words.
- 11** Write a new last chapter for a novel you have read. In your new chapter, things turn out quite differently.
- 12** Use one of these settings for a dialogue or short play:
 - backstage at a theatre
 - the car park of a casino
 - inside a tank during a battle
 - an archaeological excavation site.
- 13** Write a monologue spoken by a mother for a novel or a film. In her monologue she lists five places she is going, five things she wants her son or daughter to do while she is out, and five things they definitely may not do.

GLOSSARY

Abstract noun	A noun that names something that cannot be perceived by the senses. 'A little knowledge is dangerous.'
Active voice	Where the subject of the verb performs the action. ' <i>The customer</i> swallowed a fish bone.'
Adjective	A word that modifies a noun or pronoun. 'The old man climbed the creaking stairs.'
Adverb	A word that modifies a verb, adjective or other adverb. 'I waited so patiently in the very long queue.'
Adverbial phrase	A phrase that functions as an adverb and tells us more about the verb. For example, in this sentence, the prepositional phrase 'in the park' tells us where it was held: 'The concert was held in the park .'
Alliteration	The repetition of the same consonant in words close to one another. 'The fair breeze blew, the white foam flew.' (Samuel Taylor Coleridge, 'The Rime of the Ancient Mariner')
Allusions	References to people, places, events or objects connected with the topic of the work.
Articles	A, an and the are the articles. They introduce nouns. ' The other day I saw a man kissing an orang-utan.'
Assonance	The repetition of the same or similar vowel sounds in words that occur close to one another. 'A stitch in time saves nine.'
Auxiliary verb	A verb used with other verbs to form a verb phrase. 'We were crying as we left the theatre.'
Clause	A group of words that contains a subject and finite verb. A clause is either an independent clause: ' I am scared of moths ' or a dependent clause: 'I am scared of moths because they fly at you .'
Collective noun	A noun that names a group of people or things. 'The class went on an excursion.'
Common noun	A noun that names a member of a class of people, places or things. 'Which poet do you admire?'
Comparison	The three degrees of quality or amount of adjectives and adverbs: positive, comparative and superlative. 'I am smart , but my sister is smarter , and our mum is the smartest of us all.'
Concrete noun	A noun that names something that can be perceived by the senses. 'I saw the ship as it berthed at the pier .'
Conjunction	A word that joins words or groups of words. Coordinating and correlative conjunctions join elements of equal importance; subordinating conjunctions join elements of unequal importance. ' Neither Jim nor Jan knew that the babysitter had been in jail for theft and abduction.'
Conjunctive adverb	An adverb that is used as a conjunction. 'The water was cold; however , I decided to brave it.'
Connotations	Associations of a word as it relates to the reader's experience.

Continuous tense	The form a verb takes when the action is, was or will be continuing. 'The bus was running late yesterday, but today it is running on time. It will probably be running late again tomorrow.'
Contraction	A combination of two words in which an apostrophe marks where one or more letters have been omitted. 'It's (it is) a shame that you're (you are) not available.'
Demonstrative pronoun	An adjective that points to a particular noun or pronoun. ' This story is not as well written as that one .'
Dialogue	Conversation between two characters in a novel, play or poem.
Dramatic monologue	In poetry, drama or prose, a piece spoken by a character to another who is not heard to reply.
Ellipsis points	Dots that indicate one or more words have been omitted. 'How do you know (that) he's the one for you?'
Emphatic pronoun	A pronoun that repeats a noun or pronoun for emphasis. ' I myself think that <i>he</i> should do the work himself .'
Finite verb	A verb that has a subject. 'Rodney resigned .'
Fragment	A group of words that is punctuated like a sentence but does not contain a subject or a finite verb: an incomplete sentence punctuated like a sentence. 'Over my dead body.'
Free verse	Poetry that has no fixed line length, metre or placement on the page.
Future tense	The form a verb takes when it refers to something that will happen in the future. 'I will finish school in three years, and then I will travel for a year.'
Indefinite pronoun	A pronoun that refers to unspecified people or things. ' Someone has let my tyres down, but I can't think of anyone who would do this.'
Infinitive phrase	An infinitive verb (to ...) plus modifiers and/or an object. 'I hope to get home early enough to have dinner with the family .'
	A verb that does not have standard forms of the past tense or past participle. 'She has sung that song before.'
Independent clause	A clause that makes sense on its own. 'The cat shredded the paper.'
Metaphor	A figure of speech that suggests a comparison between two things by identifying one with the other. 'The moon is a dish brimming with milk.'
Metre	The regular pattern of stressed and unstressed syllables.
Monologue	A speech by one person in a novel, play or poem.
Mood	The feeling or atmosphere of a piece of writing, especially a poem.
Narrator	A person who tells a story or constructs a narrative.
Noun	A word that names a person, place, thing or idea. ' Dracula lived in Transylvania and liked sucking blood , much to people's horror .'
Number	The classification of words according to whether they refer to one person or thing, or more than one. 'They (plural) run a business (singular) from their home (singular).'

Parallel structure	The repetition of grammatical constructions for coherence and emphasis. 'I came, I saw, I conquered.'
Part of speech	The categories into which words are divided according to the jobs they perform in sentences. 'I'm surprised that you can run fast (adverb), after all that fast (adjective) food you have eaten.'
Participle	The form of the verb that combines with auxiliary verbs to make verb phrases. On their own, they can also function as adjectives. 'Your editing advice helped me to produce a well- written manual.'
Passive voice	A verb is in the passive voice if the subject is not performing the action of the verb. 'My poem was read and discussed by the class.'
Past tense	The form a verb takes when it refers to a past event. 'I lived in a country town when I was young.'
Perfect tense	Perfect tense indicates that the action of the verb is, was or will be completed. 'She had found the snake in the long grass.'
Person	The form of a verb or pronoun used to indicate the distinction between the speaker (first person), the person or people spoken to (second person) and the person or people spoken about (third person). 'I am speaking to you about him .'
Personal pronoun	A pronoun used to indicate people or things. ' We want you to see about it now.'
Personification	A type of metaphor in which things or abstract ideas are treated as if they were human.
Phrase	A group of words that does not contain a subject or finite verb and cannot stand on its own, for example, 'down the hill'.
Plot	The linked events in a story or narrative poem.
Point of view	The position, in relation to a story or event, of the teller of that story.
Possessive case	The form a noun or pronoun takes when it indicates possession. ' Mary's computer skills are better than mine .'
Possessive pronoun	A pronoun that is in the possessive case.
Preposition	A word that connects a noun or pronoun to another word in a sentence. 'I ran along the beach.'
Present tense	The form a verb takes when it refers to the present time. 'I swim every morning.'
Pronoun	A word that stands in place of a noun. 'My hairdresser said that she was busy.'
Proper noun	A noun that refers to a particular person, place, thing or idea. It always begins with a capital letter. ' Melbourne and Sydney are rival cities.'
Reflexive pronoun	A pronoun that reflects a subject (like a mirror). 'I saw myself as beautiful.'
Relative pronoun	A pronoun that introduces a dependent clause. 'I don't know what you mean.'

Rhyme	The use of words with the same sounds to create a pattern—especially at the ends of lines. Rhymes are described by their type, and by their position in the poem and in the line.
Rhythm	The stress patterns in poetry that give a poem its flow of sound or movement.
Run-on sentence	Two sentences incorrectly written as a single sentence. ‘I sat down the bench was wet.’
Senses	The functions of the body that arouse sensation: sight, hearing, touch, taste and smell.
Sentence	A group of words containing a subject and finite verb. ‘Dinosaurs fascinate me.’
Simile	A type of metaphor in which one thing is compared to another using words such as ‘like’ or ‘as’ to make the comparison.
Soliloquy	A speech in drama, prose or poetry where a character speaks to himself or herself.
Speaker	The person whose ‘voice’ we hear speaking the poem.
Stanza	A group of lines of verse.
Subject¹	A noun or pronoun that operates the verb. ‘ Susan ran the shop.’
Subject²	The central theme or topic of a poem.
Dependent clause	A clause that is dependent on an independent clause in a sentence. ‘I write because I have to. ’
Subordinating conjunction	A word that introduces a dependent clause. ‘I arrived as the others were leaving.’
Syllable	Sound division of a word; a unit of pronunciation.
Theme	The central idea of a poem or other literary work.
Tone	The vocal expression of the mood or feeling of a poem or a piece of prose.
Verb	A word that expresses an action or a state of being. ‘We fed the ducks that were hungry.’
Voice	The person we understand to be saying the words of the poem, or the way in which we ‘hear’ the speaker of the poem.

ANSWERS

UNIT 1

- 1 chasm, Wednesday, illustration, vane, vein, trait, lightning, aerial, desert, dessert, bow, bough, effect, soprano, refuse, conversation, spa, status, trickle, trudge, ridge, scurry, licence
- 2 **a** I need to know the truth, but there's no need to hurry. **b** Your red face gives the story away. I wonder if I can face it. **c** If looks could kill! With that expression on her face she looks dangerous! **d** The child can now dress herself as her new dress doesn't have buttons. **e** Many people at the Oslo fair had fair hair. **f** It is time to plough the top paddock. I will need a new plough.
- 3 **a** common, singular **b** common, singular **c** common, singular **d** proper, singular **e** common, plural **f** common, singular **g** common, singular **h** common, plural
- 5 **a** radii, **b** wharves, **c** scarves, **d** volcanoes, **e** armfuls, **f** knives, **g** axes, **h** wolves, **i** fungi, **j** formulas or formulae, **k** embryos, **l** plateaus or plateaux, **m** vacuums or vacua, **n** nuclei, **o** focuses or foci, **p** chassis, **q** dwarfs or dwarves, **r** stimuli, **s** apexes or apices, **t** hippopotamuses or hippopotami, **u** waifs, **v** ghettos or ghettos

UNIT 2

- 2 **a** dogs **b** writing, fiction or literature **c** stationery **d** tools
- 6 morale, bow, story, diary, goal, berth, pier, desert
- 7 Possible answers: puppy, kennel, tenant, mess, patio or courtyard, rags, ground or floor, graffiti, garage, burglar or robber

UNIT 3

- 1 **a** mine, possessive **b** theirs, possessive **c** they, personal **d** it, personal
- 2 **a** that **b** which **c** who **d** whose
- 3 **a** Where is the train **that** comes from Sydney? **b** There is the man **who** lost his wallet. **c** I can see the woman **whose** house was robbed last night.
- 4 **a** which **b** who **c** what **d** those, these
- 6 **a** itself, emphatic **b** himself, reflexive **c** yourself, reflexive

UNIT 4

- 1 **a** us **b** he, I **c** who **d** whom **e** yours **f** me
- 2 **a** who **b** I **c** who **d** who **e** we **f** I **g** me **h** whom
- 4 Possible answers: **a** Have your eyes examined; if you do not need glasses, the optometrist will tell you. **b** After braiding Sarah's hair, Lisa decorated the braids with ribbons. **c** In Shakespeare's play *Macbeth*, Shakespeare deals with the issue of power.

UNIT 5

- 1 **a** fasted **b** made **c** smelt **d** owns **e** is **f** dismissed
- 2 **a** supported **b** will return **c** is **d** will end **e** drank **f** saw **g** will choose **h** throws

- 4 **a** stared **b** studied **c** will bloom **d** go **e** will be **f** robbed
- 5 My friends and I **caught** the tram into the city. Then we **walked** to the theatre where the rock musical **was** on. Luckily we **had** our tickets because there **was** a long queue at the box office. We **sat** in the stalls and **had** a great view of the band and the actors.

UNIT 6

- 1 **a** perfect **b** simple **c** perfect **d** simple **e** perfect **f** perfect
- 2 The detective guessed what had happened to the victim. **b** After I finish my breakfast, I will clean my shoes. **c** Malcolm dreams that a Martian has landed. **d** The scientist remembered where she had left her lab coat. **e** I suddenly realise that I have lost the directions. **f** Since you have cooked dinner, I will do the dishes.
- 4 **a** will have finished **b** had missed **c** has crashed **d** had given **e** has raised
- 5 **a** When I write a poem, I **choose** my words carefully. **b** By her next birthday, my grandmother **will have lived** through a century of great change. **c** When I opened the door, I saw that my father **had painted** the room for me. **d** The weather will have improved by the time we **reach** our destination. **e** I heard that you **had broken** the world record.

UNIT 7

- 1 **a** continuous **b** perfect **c** perfect **d** continuous **e** continuous **f** continuous
- 2 **a** is recovering **b** was eating **c** was crying **d** was working **e** will be writing **f** will be playing
- 5 Possible answer: Last year we went on a family holiday to the mountains. The weather **had** been awful, but it **cleared** up for us. We were driving a hire car, and it **broke** down in the middle of nowhere. Luckily Dad **had** a mobile phone, so we **could ring** the rescue service. Even so, we **had** to wait for over an hour. My brother and I were fighting over the last piece of chocolate when help **arrived**.

UNIT 8

- 1 **a** singer **performed** **b** bullying **hurts** **c** mum **needs** **d** you **can read** **e** shoes **were**
- 2 **a** active **b** passive **c** passive **d** active **e** passive
- 3 Possible answers: **a** We will send you the refund in a few days. **b** You must rewrite the story. **c** You should read the poem aloud. **d** A stone struck his forehead. **e** We heard a voice in the distance. **f** My grandfather watered the seedlings each day.
- 4 **a** Our moods are affected by music. **b** The tree was cut down by someone. **c** The soil is enriched by worms. **d** The streets are swept by a machine. **e** The solution was heated by the scientist.

- 5 Possible answer: Police officers stopped Fred Brown, 35, of Smith Street, Swantown, near his home last May. Last Thursday the Swantown magistrate heard that he had drunk twice the legal limit. Twelve months earlier, the magistrate had disqualified Brown from driving for three years for drink-driving. Mr David White, defending, said Brown had used the car to visit a sick friend. The police caught him during a routine speed check.

UNIT 9

- 1 a consider b surprise c seems d fight e tastes
2 a is b is c have d are e sits
3 a They train hard. b Cartons of milk do not last long. c Only Jo is coming to dinner. d Strawberries and cream is my favourite dessert. e This lemon is ripe.
4 a The jury was locked up to consider its verdict. b Some of the lions have escaped from the zoo. c Sam and Janet ride their bikes to school. d Sacks of flour arrive by truck. e The smell of roses fills the air. f Anyone is eligible to join.

UNIT 10

- 1 Possible answer: My employer took me to the **best** shop in the **small** town to buy me **cold-weather** clothing for the journey. He bought me **fur** mittens, a hood made of **reindeer** skin and **calfskin** boots. He explained that the journey would be through regions much **icier** than this. Finally he bought me a **waterproof** cape **large** enough to cover me completely. I had a feeling of **deep** sadness when I thought of the **loving** mother I would not see for **many** months.
2 *More* and *most* may be replaced with *less* and *least*. a smaller, smallest b tastier, tastiest c more wonderful, most wonderful d hungrier, hungriest e worse, worst f clearer, clearest g wider, widest h littler, littlest i sharper, sharpest j more stylish, most stylish k more readable, most readable l tighter, tightest m more exquisite, most exquisite n farther/further, farthest/furthest
4 Possible answer: 'He's dead,' said the ranger, stooping over the most beautiful baby wombat. 'That's sad,' I replied. 'Wombats are unique animals.' 'I entirely agree,' he said. 'This one is the bigger of the two I've come across this week. I'll bet some city driver in one of those 4WDs hit him. They're the worst drivers I've ever seen.' I crept into my Pajero and sped back to the big city. He had made it seem a shameful thing to own a car like mine. Yet it was the most perfect car ever and it had the most powerful engine. But I took care not to hit any wombats on my way home.
5 a open-ended b three-legged c worn-out d well-cooked e good-natured

UNIT 11

- 1 a Trains provide clean, quiet and quick travel. b Five impatient-looking twelve-year-olds boarded the bus. c The old woman loved her soft, white cat. d I plan to buy a Hawaiian-print shirt. e Schools need dedicated and far-sighted leaders.
5 Adjectives: The witchcraft museum at Salem in the USA attracts **many** hundreds of **enthusiastic** tourists **every** year. At the entrance, there is a **convenient** shop selling **interesting** and **varied** articles such as **little iron** cauldrons, vases shaped like witches' hats, **useful** towels printed with **interesting** maps of Salem and **small silver** earrings shaped like witches on **bent** broomsticks. Inside, the **nervous** visitors take their places in a **dark, unlit** room for an **exciting** and **educational** dramatisation of the **bad** trials undergone by **several unfortunate young** women who were suspected of witchcraft.

UNIT 12

- 2 Time: before, today, already, then, immediately
Place: there, above, beneath, nowhere, towards, away, above
3 Possible answers: a quickly, slowly b energetically c romantically d madly e publicly f thirstily g interestedly h differently i fashionably
4 *More* and *most* may be replaced with *less* and *least*. a more willingly, most willingly b nearer, nearest c earlier, earliest d more clearly, most clearly e harder, hardest f more enviously, most enviously g more brightly, most brightly h better, best
5 a surely b well c really d badly

UNIT 13

- 1 Possible answer: Lennie **regularly** minded the neighbours' child when they went out. He **generally** enjoyed this job, and they paid him **well**. One night he heard the child crying **miserably** in her room. **Fortunately** he had the television turned **down** or he might not have heard her. He went **quickly** to see what was wrong. The child had crawled **completely** under the bedclothes and was sobbing **faintly**. Lennie spoke to her **comfortingly** until she went back to sleep.
2 Adverbs: totally, ravenously, completely, particularly, carefully, thoroughly, slowly, approximately, directly, finely
5 Adverbs to remove: literally, actually, quite, scarcely, extremely, fairly

UNIT 14

- 1 Possible answers: a during b for c with d at, in e into f from g At
2 a between b among c for d from e with f of g to h with i by j to

- 3 **a** Who did you give the book to? **b** What are you drawing with? **c** Which door did you come through? **d** Whose car are you lying under? **e** Who did you borrow the book from? **f** Which cupboard is the cat hiding behind?

UNIT 15

- 1 **a** while **b** because **c** or **d** not only/but also
e neither/nor **f** whenever **g** and **h** whether/or

UNIT 16

- 1 **a** to the shops **b** whistling softly **c** left alone
d by lightning **e** to save the train fare
f on the wall
- 4 Possible answers: **a** His father asked him to clean the garage. **b** She studied hard to get a good job.
c The penguin washed up on the beach was covered in oil. **d** Worried about her, I went to her house.

UNIT 17

- 1 **a** D **b** I **c** I **d** D **e** D
- 2 **a** The children hid. **b** Her mother asked her. **c** The group has a hit single in the USA. **d** I just want to sleep. **e** You will have to practise more.
- 3 **a** although we had followed a map **b** unless you will be there **c** because there was a severe heat wave **d** that I have locked myself out of the house **e** who lives on the corner
- 5 Possible answers: **a** She swam out to the man who was in distress. **b** The beach was deserted because the sea was rough. **c** Lifesavers have to be alert because people depend on them. **d** You can volunteer to be one, but you need to be fit.
e Working as a lifesaver is rewarding, and you meet other young people.

UNIT 18

- 1 **a** The tree **grew** several metres in one year. **b** They **heard** the storm approaching. **c** She **comforted** the child. **d** **Inline skating is** fun and good exercise. **e** The woman **was** disappointed to lose her job despite all her efforts.

UNIT 19

- 1 **a** Sighting the whale was exciting. **b** This glass is full. **c** It can be difficult to reverse a large vehicle. **d** Dad bought an antique dresser. **e** I believe the world is about to end. **f** The car and the truck collided at the intersection. **g** The animal crawled towards the fence. **h** 'Hush, you will wake the baby,' Monique whispered. **i** An investigation has been launched into the theft.
- 2 **a** A pair of shoes has been left on the table. **b** I saw an ostrich yesterday. **c** Three bears were in the cottage when Red Riding Hood arrived. **d** The cows start moving towards the milking shed about this time every day. **e** A sudden silence came over the group.

UNIT 20

- 2 **a** I saw you again. **b** The day dawned. **c** I bought the car. **d** My present arrived. **e** The bushfire raged.
- 4 Fragments: That she would be away for a year. One reason being that her mother had a job in Paris. And travel in Europe while she was there. Only to Perth.
- 5 **a** He struck. His opponent fell to the ground. **b** I taught my budgie how to speak. Its words were hard to understand. **c** How do you save? I spend all my pocket money. **d** I wish it would stop raining. The bathroom is leaking. The gutters are overflowing. **e** How could you say a thing like that? I have never been dishonest.
- 7 Possible answers: **a** The student failed the test because she had not revised her work. **b** I hope you get into the course. It sounds great. **c** Thanks very much for the invitation. I would love to come to your party. **d** Ten drivers began the race, but only three finished.

UNIT 21

- 2 Possible answers: **a** To study for the test and to be unable to pass is frustrating. **b** The driving instructor taught me how to park, to follow the road rules and to turn right at an intersection. **c** Lakshmi is cheerful, easy-going and considerate. **d** People need to be praised when they work hard to accomplish their goals.
- 3 **a** Foxes kill many native animals, and feral cats kill others. **b** To make the candles, wax was heated, then wicks were placed in the containers. **c** Mr Goretto enjoys the company at the market, but his wife enjoys the cheap prices. **d** The watch was given to Che by his grandmother, and the chain was given to him by his father.
- 4 Possible answers: **a** She fell in love with him, but he told her he could not marry her. **b** In primary school, students are treated like babies, but in secondary school they are expected to be responsible. **c** The audience applauded, and the actors took a bow. **d** I enjoyed her latest novel, but I wish she would be less predictable. **e** Jan goes up to the window and asks for four tickets. **f** The letter was expected, but it was not received.

UNIT 22

- 1 **a** My brother collects butterflies, beetles, spiders, ants and caterpillars. **b** I would like to be a writer when I grow up, but my family wants me to be a dentist. **c** Until I knew who was at the door, I refused to open it.
- 2 **a** ; **b** : **c** :
- 3 **a** The old man—not realising the danger—struck a match. **b** There are things I should not eat—ice-cream, sweets, chocolate and biscuits. **c** 'Make sure the ladder is stable before you—oh, no.'

- 4 **a** Read this book (especially the first part) because it's about your home country. **b** My cousins are coming (worse luck) and I'll have to be nice to them. **c** Fear of spiders (one of the most common fears) is called arachnophobia.
- 5 **a** My uncle is a one-eyed football supporter. **b** I know I'm in trouble when Mum's voice gets louder. **c** Cathy's book will need to be re-bound.
- 6 I enjoyed my aunts' visits when I was a child. Aunt Gwen visited every Sunday, bringing a basket of flowers from the garden, eggs from the hens and sometimes a batch of scones wrapped in a checked tea towel. Aunt Sylvie rarely came on the same day as Aunt Gwen because of some long-ago feud, but when she did come she entertained us with stories of Sydney.

UNIT 23

- 1 **a** My star sign says I am kind, generous, considerate, intelligent and modest. **b** 'Come here, James,' said his mother, 'and let me wipe that chocolate off your face.' **c** The other day I blacked out, but it wasn't anything serious, thank goodness. **d** Jill's brother, the one with the cute smile, asked me to the dance. **e** While we were having dinner at the restaurant, burglars were in our house.
- 2 **a** I returned the book to the shop; there were some pages missing. **b** Mary got her good looks from her mother; she got her quick temper from her father. **c** Some people love the sea; others are frightened of its power. **d** The floorboards creaked; someone was coming. **e** The puppy whimpered; it had a thorn in its paw.
- 3 **a** I could have studied medicine; instead, I did an arts degree. **b** Never let a dog get away with anything; for example, don't let it chew your socks. **c** My parents didn't mind my going out; in fact, they encouraged it. **d** He failed to read the fine print; consequently, he lost a lot of money. **e** The doctor sent him for further tests; however, the X-ray results were unclear.
- 4 The wedding party consisted of the bride, in traditional white and carrying a bouquet of roses; the groom, wearing a blue tuxedo; the mother of the bride, resplendent in a pink suit; and the groom's parents in black.

UNIT 24

- 1 **a** Mark had to go to football practice—typical—so I couldn't see him. **b** Cricket, football, baseball—all are good team sports. **c** He swore he would never leave her—his money, that is. **d** Don't stand so close to the edge—oh dear.
- 2 **a** She brought her dog (a nasty little terrier) with her. **b** Near the end of the novel (Chapter 8) the main character disappears. **c** Suitable items (flowers, fruit, tinned food) are needed for the

charity stall. **d** Animals that keep their young in pouches (marsupials) are found only in Australia.

UNIT 25

- 1 **a** singular, Michael's tomatoes **b** plural, farmers' sheep **c** plural, families' homes **d** singular, mother's worries **e** singular, girl's bad behaviour **f** plural, people's beliefs
- 2 **a** Ruby's argument **b** Amelia's jewellery **c** refugees' festivals.
- 3 **a** one new teacher, one computer **b** more than one teacher, one new computer **c** one teacher, one new computer **d** one new teacher, more than one computer **e** more than one boss, more than one book **f** more than one boss, one book **g** one boss, one book
- 4 **a** mother's, father's **b** nobody's **c** (no apostrophes needed) **d** baby's
- 6 'Pick up the baby's toys and Olivia's dolls.' 'But I can't find Olivia's basket to put them in.' 'I thought it was our neighbour's basket, so I returned it.' 'Put the toys in a box. When you get Olivia's basket back, I will use it to pack some of the baby's clothes. Then I will give them to Melissa's friend to deliver to the hospital's opportunity shop.'
- 'I will deliver them for you. I can borrow my brother's car.'

UNIT 26

- 1 **a** I am **b** I will **c** I have **d** you are **e** you had *or* you would **f** you will **g** you have **h** he is *or* he has **i** she had *or* she would **j** he will **k** they are **l** they had *or* they would **m** they will **n** it is **o** it will
- 2 **a** isn't **b** won't **c** doesn't **d** weren't **e** I'd **f** he'd **g** must've **h** mustn't **i** could've **j** couldn't **k** shouldn't **l** should've **m** I'd **n** hadn't **o** didn't **p** everyone's **q** nobody's **r** can't
- 3 **a** I'd, I would; she'd, she would; I'm, I am **b** Frank's, Frank is; I'd, I had; would've, would have **c** she's, she is; it's, it is **d** could've, could have; wasn't, was not **e** it's, it is; don't, do not **f** there's, there is; why's, why is **g** video's, video is **h** everyone's, everyone is; can't, cannot
- 4 **a** shouldn't, should not; it'll, it will **b** money's, money is; you're, you are **c** weren't, were not; could've, could have **d** didn't, did not; should've, should have **e** weather's, weather is; shouldn't, should not

UNIT 27

- 2 'I'll have a hamburger and mustard, please,' I said to the assistant. 'We're out of hamburgers,' she replied, 'but I could do you a cheeseburger without the meat.' 'A cheeseburger will be fine,' I replied. 'With onions.' 'Sorry, we're out of cheese too,' she apologised. 'What about an onion and lettuce burger?'

- 3 **a** 'I distinctly heard the teacher say, "Go to the art room," so we'd better go now,' said Tracey. **b** 'The commentator used the words "galloped his hardest" three times during the race,' said Dad. **c** 'Work was exhausting today,' moaned the woman. 'All day long the spruiker was saying "Get a free perfume with every watch you purchase," and I nearly went mad listening to him.' **d** 'Did that man say "top-quality Australian-made shoes," or did I imagine that?' said Carlos. **e** 'Mum! The cook on television said, "Stir with a wooden spoon until it forms a roux." What did she mean?'
- 4 'May I leave early?' asked Sarah. 'Why?' asked her boss. 'You've left early twice this week already.' 'It's important. I have to study for my exam,' she replied. 'This job's important too,' he said, while tidying up the pile of boxes on the bench. 'Either you work your full shift or you leave right now. And I mean now!'

UNIT 29

- 1 **a** television **b** also known as **c** government **d** United Nations **e** Royal Society for the Prevention of Cruelty to Animals **f** Doctor of Philosophy **g** liquid crystal display **h** Justice of the Peace
- 2 **a** Electronic Funds Transfer at Point Of Sale **b** light amplification by stimulated emission of radiation **c** Aboriginal and Torres Straits Islander Commission **d** young urban professional person **e** National Institute of Dramatic Arts **f** United Nations Educational, Scientific and Cultural Organization **g** North Atlantic Treaty Organization **h** Australian Security Intelligence Organisation
- 3 **a** twenty **b** ten **c** 99 **d** \$12 **e** one-third **f** twenty-seven **g** 11
- 4 **a** *Titanic* **b** *The Lord of the Rings* **c** *The Age* **d** *coup de grace* **e** *today*

UNIT 30

- 1 **a** We saw giraffes, lions, gorillas and penguins at the zoo. **b** 'Shana, come here,' called her father. **c** When I began secondary school, I didn't know anyone. **d** The thief, who had never committed a crime before, confessed to his mother. **e** I want to be an astronaut or a pilot, but my parents want me to be a doctor.
- 2 **a** Dad told us half the story; we had to wait to hear the rest. **b** Brad won the high jump last year; it's my turn this year. **c** Some families watch too much television; others don't even own a television set. **d** Ferrets make good pets; they don't bark.
- 4 **a** I like three subjects—English, maths and Chinese. **b** Mum—you know what she's like—won't let me have my nose pierced. **c** Jack—he used to live next door—has moved back into the neighbourhood. **d** Our car broke down again—surprise, surprise!

- 5 Press Enter to select (or use the arrow keys to move to a different unused code), and press Enter. Enter the fax number you want to assign to that code, and press Enter. Then enter the person's (or company's) name using the keypad, and press Enter. (See page 3–6 for help on entering text.)
- 7 **a** the baby's toes **b** the women's committee **c** Mum and Dad's anniversary **d** Sarah's and Rachel's bedrooms **e** a week's work
- 8 **a** **That's** a day I'd rather forget. **b** **Don't** leave the house by the front door. **c** I **should've** told you earlier. **d** **There's** always another chance. **e** **It's** important to plan ahead.
- 10 *Bloodbath, Orient Express, Macropus rufus, Jurassic Park.*
- 11 **a** IVF **b** DIY **c** DJ **d** VHF

UNIT 31

- 1 **a** savage **b** suppose **c** traffic **d** trust **e** rise **f** count **g** profit **h** press **i** syllable
- 2 antidote, bigamy, circumnavigate, contraband, decapitate, diameter, encrust, extraordinary, forecast, hemisphere, megaphone, polygon, predestined, telepathy, unequal
- 4 Possible answers: **a** significant **b** pitiful **c** miserable **d** disgraceful
- 5 **a** operator **b** environmentalist **c** nursing **d** specialist **e** lawyer

UNIT 33

- 2 **a** Australian/Australasian **b** plural **c** American **d** British **e** adverb **f** South African **g** interjection **h** infinitive **i** opposite **j** abbreviation **k** Scottish **l** New Zealand

UNIT 34

- 1 origin: basis, beginning, foundation, source, start
mediocre: middling, ordinary, passable, run-of-the-mill, second-rate
prison: penitentiary, detention centre, jail
ghastly: appalling, atrocious, dreadful, hideous, repulsive
pleasure: satisfaction, delight, happiness, gratification
death: decease, demise, fatality, extinction
- 3 **a** clue **b** jeered **c** patronisingly **d** extravagant **e** morose

UNIT 35

- 1 **a** except, accept **b** excess, access **c** allude, elude **d** dessert, desert **e** affect, effect **f** emit, omit **g** eminent, imminent **h** elicit, illicit **i** lend, loan **j** personnel, personal **k** proceed, precede
- 2 **a** allowed, aloud **b** bear, bare **c** bored, board **d** boarder, border **e** break, brake **f** compliment,

complement **g** dying, dyeing **h** grate, great **i** it's, its
j know, no **k** knew, new **l** past, passed **m** practice,
practise **n** principal, principle **o** profit, prophet
p scene, seen **q** sight, site, cite **r** stationary,
stationery **s** storey, story **t** their, there, their
u threw, through **v** to, too, two **w** whether, weather
x hole, whole **y** whose, who's **z** your, your, you're

UNIT 36

- 1 **a** tran/quil/li/ty **b** im/ag/i/na/tion **c** con/grat/u/la/
tion **d** pros/per/i/ty **e** ed/u/ca/tion/al **f** pre/par/a/
to/ry **g** con/tra/dic/tion **h** in/gen/i/ous **i** de/vas/ta/tion
j mod/er/a/tion **k** tem/per/a/ment **l** par/lia/men/ta/ry
- 4 **b** dis/satisfy **c** mis/inform **d** im/moral **e** mis/spell
f im/material **g** dis/suade **h** un/natural **i** dis/solve
j hemi/sphere
- 5 **a** leisure, weigh, eight **b** believe, carries, freight,
sleigh **c** receive, friend **d** receipt **e** chief, thieves
f relief **g** achieved

UNIT 39

- 2 In the box were dozens of earrings. There were earrings shaped like stars, moons and other signs of the zodiac. Some were like fish, animals and insects. Others were like flowers of all types: roses, daisies, fuchsias, water lilies. There were gold earrings, silver earrings, and some made of painted enamel. Most of them were single earrings. There were only three or four pairs.
- 3 Possible answer: Hi George
Wow! This is a picture of the castle at night. It was quite stunning, but in the morning it was quite

different—kind of scary, especially in the dungeons. We went there yesterday. I imagined it was me chained to the stone walls, not the statue of the prisoner. Miss you. Hope everything's OK.

Love, Alex

- 5 Possible answer for conventional punctuation: Please sit down now. Stop moving around. Stop talking to your neighbours. It is my turn to talk now. Please listen. Hello, you in the front row with your grey hair and bald patch, listen to me. Hello, woman in the pink dress the colour of an over-ripe watermelon, hear what I have to say. Hello, school children. Stop jumping around like jelly beans. Eat up your ice-cream and sit down. You might just be interested in what I have to say.

UNIT 45

- 1 **a** angry **b** neutral **c** approving

UNIT 50

- 1 People are not **conscious** enough of the bad **effects** cars have on the environment. Petroleum products are the **principal** cause of air pollution. Even when a vehicle is **stationary**, its engine is continuously running. There are large **numbers** of old cars that still use leaded petrol.
- 2 accommodation, extraordinary, separate, opposite, courtyard, were, shrieking, aviary, extremely, conscious, vulnerability, following, adjacent, their, to, brightly

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