

Prince Henry's Grammar School



English Department Literacy Support Tasks - Booklet 1

Literacy is really important to all your subjects and anything you want to do in life.

It might take effort and hard work to learn good handwriting, good spelling (use dictionaries to help you!) and good punctuation & paragraphing, but it's a skill to be proud of – and we will give you all the help you need to get there.

Good luck!

1) FULL STOPS

- Each sentence needs to be followed by a full stop.
- BUT you need to know exactly where to place your full stops.
- So here's a chance to practise.

INFORMATION

- A full stop comes at the end of a sentence.
- A sentence makes sense by itself - it is a complete statement.
- If there is no connective, then there must be a full stop before you go on to make another statement.

TASK

- **Copy the sentences below into your English book.**
 - **Place the full stops (and capital letters!) where they should go.**
 - **Remember to use the task as a chance to practise your handwriting too.**
1. Wolfgang Amadeus Mozart was a great composer he composed some of the most beautiful music ever written
 2. Mozart was famous as a child he could play and compose music from a very early age
 3. Mozart composed over forty symphonies a symphony uses a large orchestra
 4. Mozart's operas were also famous he wrote many a lot of them are still performed
 5. Mozart also wrote chamber music chamber music is music written for a small number of players for example, Mozart wrote a number of string quartets these are pieces written for two violins, a viola and a cello
 6. You probably would recognise some of Mozart's music it has been used on adverts and in films
 7. Mozart died when he was only thirty five years old he was working on a requiem when he died a requiem is piece of music that is played at a funeral
 8. Some people have suggested that Mozart was murdered he certainly made enemies in his lifetime he was seen by some people as rude and arrogant others were jealous of his amazing talent
 9. It has been suggested that listening to Mozart's music is good for the brain it seems that it makes you think better this might be because the music is so detailed and intricate
 10. Why are all these sentences about Mozart well, you might as well find out about something whilst you're copying why not listen to some of Mozart's music you might like it it's good to be open minded and try new things

EXTENSION

- **If this is too easy: design and write a leaflet explaining how to use full stops to INFANT school children.**

2) CAPITAL LETTERS

- Even easier than full stops!
- Here's a chance to make sure that you never forget your capitals.

INFORMATION

- A capital letter comes at the start of every sentence.
- A capital letter is used for proper names - people, places, titles of books and films, etc.
- The word 'I' is always a capital letter.

TASK

- **Copy the sentences below into your English book.**
- **Place the capital letters where they should go.**
- **Remember to use the task as a chance to practise your handwriting too.**



1. 'well,' said tommy zoom, 'i don't mind doing this, so long as it's not all about mozart again.'
2. johann sebastian bach was born in a place called eisenach.
3. bach was a famous composer. he worked in weimar, kothen and leipzig.
4. bach's goldberg variations are a set of beautiful keyboard pieces. glenn gould, a canadian pianist, was famous for playing them.
5. bach's first wife was called maria barbara. his second wife was called anna magdalena.
6. i like bach's church music. he composed a piece called the st matthew passion, which is often performed at easter.
7. bach was from germany. his music has been played all over the world - including america and japan.
8. bach's cello suites are very popular. the american cellist yo yo ma made a famous recording of them.
9. when someone mentions bach, it is correct to stare off into space meaningfully and sigh, 'ah, bach!' i guarantee that this will impress anyone you meet.
10. bach had many children. several of them became composers also. these include: wilhelm friedemann bach, johann christian bach and carl philipp emanual bach.

EXTENSION

- **If this is too easy: find examples of ten different types of word that need capitals. Explain your choice of categories.**

3) IS IT A SENTENCE?

- A key issue in knowing where to put full stops and capital letters is being able to recognise what is and is not a sentence.
- This remains an issue for many writers, even at GCSE level.
- So, let's see if we can't sort it out once and for all!

INFORMATION

- A sentence is a complete unit of meaning. It makes sense by itself.
- A sentence needs a SUBJECT - a person, place or thing that the sentence is about.
- A sentence needs a VERB - an action or state of being (as in 'was happy').
- In a complete sentence, you can tell when the action took place: in the past (it happenED); in the present (it happenS); in the future (it WILL happen).

TASK

- **Copy the sentences below into your English book.**
- **If they are correct sentences, put a big tick next to them.**
- **If they are not correct, put a big cross next to them.**
- **This is a very good opportunity to practise your handwriting.**



1. Ludwig Van Beethoven was a German composer.
2. He composed nine famous symphonies.
3. He's great.
4. The symphony that most people most admire.
5. He also composed many string quartets, taking the form to a peak of expressivity and flexibility.
6. Having composed many piano sonatas.
7. Less well known for his operas than Mozart, he, nonetheless, composed one - Fidelio - which is still performed today.
8. Wrote the famous ninth symphony, with its 'Ode to Joy'.
9. Beethoven - a man with extraordinary talent.
10. His deafness, which he hated.

EXTENSION

- **Rewrite the incorrect examples, so they are proper sentences. After the incorrect examples, state WHY they are incorrect.**

4) NOUNS

- In order to work out what is and is not a sentence, some knowledge of the different types of word can be helpful.
- So, what are nouns, anyway?

INFORMATION

- A noun is often called a naming word.
- Nouns are the words that name people, places and things.
- The subject of a sentence may well be a noun.
- Proper nouns are the names of particular people and places: Eleanor, Richard, Alison, Plymouth, Hull, Oxford, Stokesley. They have a capital letter at the start.
- Common nouns name things and general places: chair, table, cat, the garden, house, road.

TASK

- **Read the sentences below.**
- **List the nouns in each sentence.**



1. Leonardo da Vinci is the greatest genius in world history.
2. He painted pictures of angels and strange women.
3. He lived in Florence for many years.
4. He did experiments.
5. He drew pictures of moving water.
6. He designed a giant bronze statue of a horse.
7. He invented a helicopter.
8. He studied plants and animals very carefully.
9. He worked in Milan.
10. He painted The Mona Lisa.
11. He studied the human body, making diagrams of the heart and the eye.
12. When he was a baby, a bird of prey landed on his cradle and brushed its feathers against his face.
13. As a young boy, he once got lost in a cave and feared that there might be a monster inside.
14. He painted The Last Supper, which showed Jesus and his disciples.
15. He inspired the book *The Da Vinci Code*.

EXTENSION

- **List which are proper nouns and which are common nouns.**
- **Do some research and find out what other categories of nouns there are (for example, abstract and concrete) and list examples of these categories.**

5) VERBS

- OK, nouns are easy. But what are verbs?
- Being able to spot verbs is vital in understanding what is and what is not a sentence, as every sentence needs a verb.

INFORMATION

- A verb is often called a doing word.
- It is the word that tells you what the main action of the sentence is: ate, ran, jumps, likes, will take, etc.
- The verb 'to be' is a key verb. 'Is' and 'was' are part of this verb. These words are often the main verb in a sentence. They tell us about 'states of being'.

TASK

- **Read the sentences below. List the main verbs.**



1. Socrates was a famous philosopher.
2. He lived in ancient Greece.
3. He argued with people about the meaning of life.
4. He questioned people about their beliefs.
5. He often proved that they were confused.
6. His behaviour annoyed lots of people.
7. In the end, they arrested him.
8. They did not like being made fools of.
9. Socrates said that he only knew one thing, and that was that he knew nothing.
10. He drank hemlock and died.

TASK

- **Copy and correct these sentences.**
- **Make sure that the verbs have been used correctly.**

1. Cricket be the most elevating of pastimes.
2. It are a game that required concentration.
3. It were most sophisticated and subtle.
4. Cricket cans still be exciting.
5. It involving many ups and downs.
6. Spin bowling are an art form.

EXTENSION

Do some research. Find out all the different types and parts of verbs. Design and write a leaflet to explain all about how verbs work.

6) ADJECTIVES AND ADVERBS

- Now you have the basic building blocks of a sentence, you can start to add the descriptive details.
- Adjectives and adverbs are the two main descriptive words.

INFORMATION: ADJECTIVES

- Adjectives describe nouns. They describe the colours and sizes of things and much more besides. Examples: red, green, tall, big, angry.

TASK

- Copy out these sentences.
- Underline the adjective in each sentence.
- Add a suitable adjective in the space in each sentence.

1. Shakespeare was a brilliant writer, who wrote _____ plays.
2. He used detailed language in a very _____ way.
3. Macbeth is a spooky play, with some _____ witches.
4. Hamlet is magnificent, being his _____ play.
5. King Lear is about a mad king and his _____ daughters.
6. Romeo is a young lover, who is _____.
7. Juliet is charming and _____.
8. Foolish Bottom, turns into a _____ donkey.
9. Richard III is an evil tyrant, who tricks his _____ brother.
10. The Tempest features the lively Ariel, who is a _____ spirit.

INFORMATION: ADVERBS

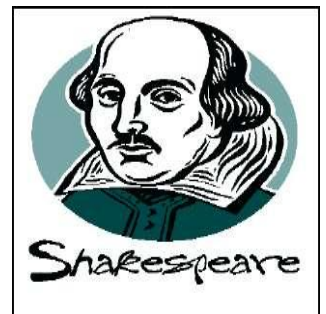
Adverbs describe verbs. They describe the way the something is done.

Examples: carelessly, foolishly, slowly, rapidly. Many adverbs end in -ly, but not all of them. Not all words that end in -ly are adverbs.

TASK

- Copy out these sentences.
- Underline the adverb in each sentence.
- Add a suitable adverb in the space in each sentence.

1. Someone loudly blew a trumpet, and everyone made for the Globe Theatre.
2. The groundlings noisily entered, whilst the actors _____ waited.
3. The sophisticated members of the audience sat quietly in the covered seats, but the groundlings _____ interrupted the play.
4. If it suddenly rained, the groundlings would _____ complain, because there was no cover over where they stood.
5. Shakespeare cleverly wrote his plays to appeal to both audiences, so he included both action and philosophy.
6. The actor loudly spoke, but the thunder _____ rumbled.
7. The rain came down heavily, and the audience _____ ran.
8. Falstaff behaved badly, which the groundlings _____ cheered.



7) APOSTROPHES

- Apostrophes are simple really. Use them for one of two reasons. Don't overuse them!

INFORMATION: APOSTROPHE OF OMISSION

- Use an apostrophe where you have missed a letter or several letters out of a word. The apostrophe goes where the missing letter(s) should have been. Example: Do not = don't.

TASK

- **Copy out the sentences below.**
- **Add apostrophes where they belong.**

1. I dont know what the meaning of life is.
2. I cant tell you what the meaning of life is.
3. I couldnt attend your philosophy class.
4. I wouldnt worry about it.
5. I shouldnt have missed it.
6. I shant tell on you.
7. It isnt good to miss important lessons.
8. Youre a good student, so you mustnt worry.
9. Weve got a very old car that often breaks down.
10. Ive got some notes that you can copy up.

INFORMATION: APOSTROPHE OF POSSESSION

- Use an apostrophe before an s to show that something belongs to someone or something. Example: Paul's bike
- If the word already ends in s, you can just add an apostrophe at the end. Example: James' bike.
- REMEMBER: Most words that end in s DO NOT have an apostrophe! Only use one to show that something belongs to someone.

TASK

- **Copy out the sentences below.**
- **Add apostrophes where they belong.**

1. That is Pauls bike.
2. Socrates pupil was Plato.
3. Platos pupil was Aristotle.
4. Aristotles pupil was Alexander the Great.
5. Alexanders aim was to conquer the world.
6. His soldiers skills were famous throughout the world.
7. Persias army could not defeat Alexander.
8. Alexanders troops wanted to go home.
9. The elephants were surprised to see Alexander.
10. The chariots wheel fell off.

8) SPEECH

- Setting out speech accurately in stories is important. You need to follow the rules here, in order to make sure that your writing is clear.

INFORMATION

- Each new speech should begin on a new line.
- There should be speech marks before and after the words actually spoken.
- The speech should end with a punctuation mark - a full stop if you do not go on to say who is speaking; a comma if you do go on to say who is speaking. The punctuation mark should come BEFORE the final speech marks.
- Example:

‘Hello,’ said Don.

‘How are you?’ asked Frank.

Don thought for a minute then said, ‘Fine, I guess.’

‘Really?’

‘Yeah,’ Don began, ‘but I am a bit tired.’

TASK

- **Copy out the sentences below.**
- **Set them out and punctuate them correctly.**

1. Where does the Minotaur live, asked Theseus. Under the palace said Ariadne in a weird labyrinth. Is it hard to find your way out? Theseus wondered. Nearly impossible said Ariadne.
2. What exactly is the Minotaur? asked Theseus. Ariadne began to explain it’s a terrible secret. My mother fell in love with a bull. Theseus was amazed. A bull? That sounds weird. It was, said Ariadne, especially when she had a child by the bull.
3. Why did she fall in love with a bull? Theseus asked. It was a curse put upon her, explained Ariadne, by a god. You see my father should have sacrificed his best bull to the gods, but he was so proud of the bull that he couldn’t bring himself to kill it. So the gods punished him, Theseus interrupted, by making your mother fall in love with the bull. How terrible!
4. And, Ariadne continued, when the child was born, it was half man, half bull. Like a monster! cried Theseus. Yes, replied Ariadne, and my parents were so ashamed of it that they hid it in the labyrinth.
5. But why do we have send people to your kingdom every few years, asked Theseus. I think you know, replied Ariadne. To feed the Minotaur? Yes.
6. I am going to put a stop to this, vowed Theseus. Ariadne looked worried. But how? she asked. I am going to kill the Minotaur. You’ll never succeed. Why not? wondered Theseus. Because, Ariadne replied, you’ll get lost in the labyrinth. No-one can find their way out. It was designed by Daedalus, a most cunning engineer. But wait, she added, I might be able to help you.

9) COMMAS IN A LIST/SPEECH

You need to use commas in your writing. The simplest use of commas is to mark off items in list.
Example: I like English, Maths, Science and French.

TASK

- Copy out the sentences below.
- Add the commas where they belong.

1. The Minotaur had a huge head horns fur and hooves.
2. His eyes were red yellow and sickly green.
3. His horns were huge sharp and covered in blood.
4. He had sharp teeth a fierce bellow and a terrible temper.
5. His hands were gnarled blood-stained and strong.
6. Angry terrified and confused he charged at Theseus.
7. Theseus was brave strong determined skilful clever.
8. Theseus's sharp glinting threatening sword swung through the air.
9. The Minotaur pawed the earth snorted through his huge nostrils and began to charge towards Theseus.
10. Theseus shouted a loud curse raised his sword and smashed it down onto the Minotaur's huge skull.

EXTENSION

- Make your own list of sentences that all include lists. Make sure that you include the commas where they belong. Your topic: my school.

COMMAS IN SPEECH

- Commas are used at the end of speeches, within the speech marks, when you go on to say who is speaking.
- If you say who is speaking first, the comma comes before the first speech marks.

TASK

- Copy out the sentences below.
- Add the commas where they belong.

1. 'Use this thread' said Ariadne.
2. 'I don't understand' said Theseus.
3. 'Unroll the thread as you walk through the labyrinth' explained Ariadne.
4. 'I can do that easily' boasted Theseus.
5. Ariadne explained 'You will be able to follow the thread.'
6. Theseus asked 'How will that help?'
7. Ariadne sighed 'Oh, Theseus, don't you get it?'
8. 'Oh, I see' said Theseus 'I can follow the thread out.'

EXTENSION

Write a conversation between Ariadne and Theseus in which Theseus explains how he killed the Minotaur and escaped. Use commas correctly.

10) CORRECTING A PASSAGE

Here's a test for you! Try to put all the skills you have used in the preceding exercises together here.

TASK

Copy out the passage below.

Correct all the mistakes:

- Full stops
- Capital letters
- Apostrophes
- Speech
- Commas

ariadne was in love with theseus she wanted to run away with him after he killed the minotaur i have helped you she said now you can do something for me what is it asked theseus take me away from this cold unhappy palace marry me and we can live together happily ever after theseus did not love ariadne but he didnt know how to tell her youve helped me a lot so i guess i cant say no well sail at midnight youll need to get ready quickly

ariadnes face lit up she hurried into her fathers palace and grabbed her bag her coat and her favourite book she rushed down to the harbour and onto theseus ship

through the dark silent night theseus ship sailed silently slowly secretly the sea was calm still and gentle a light easy breeze stirred the sails steadily i cant believe that were here together said ariadne excitedly theseus just stared moodily into the darkness he was distracted he forgot that he had promised his father that he would change the colour of the sails from black to white if he survived

they had sailed out of the harbour well rest on the nearest island until dawn said theseus everyone disembarked and set up camp on the cool soft spacious sands

the next morning ariadne woke up late she was expecting to see theseus men on the beach she was expecting to see theseus ship anchored nearby however what she did see was a wide empty expanse of nothing there was the silent sea the lonely sand and the fluffy clouds floating across the blue beautiful sky there were no sailors there was no ship there was no theseus ariadne cried out in horror where are you my husband how could you do this to me how could you abandon me.

Theseus was miles away he had sneaked away like a cunning untrustworthy selfish coward he was sailing towards home still showing the black sails that would say to his father that he had failed so the final tragedy was about to happen when theseus father saw the black sails and could not bear to live anymore

11) READING

WHAT YOU NEED TO BE ABLE TO DO

- **SELECT** information, such as facts and opinions, in response to questions. This is to show that you **UNDERSTAND** the text.
- Notice the **EFFECTS** created by choices of **FORM** (i.e. what the text sounds like and looks like), **STRUCTURE** (i.e. the effect of s chosen sequence) and **LANGUAGE** (see below), working out **WHY** these effects were created by the writer – the writer's **PURPOSE**.
- Read 'between the lines', picking up on **HINTS** in a text: that is, **INFER** and **DEDUCE** meaning by **INTERPRETATION**.
- When commenting on the **LANGUAGE** of a text look out for especially interesting language whose meanings are implied and thus which create **CONNOTATIONS**.

11 (continued) READING: 'La Belle Dame Sans Merci'

- Read the passage below.
- Look up any words you don't understand in a dictionary or on [dictionary.com](https://www.dictionary.com).
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: MEDIUM
- This is a poem by **John Keats (1795-1821)**. In it he records the speech of a knight who has been found wandering alone by a lake. He tells of how he met a beautiful lady, but she left him and he is lost.

Oh what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

Oh what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful - a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said –
'I love thee true'.

She took me to her elfin grot,
And there she wept and sighed full sore,
And there I shut her wild, wild eyes,
With kisses four.

And there she lulled me asleep
And there I dreamed - Ah! woe betide! –
The latest dream I ever dreamt
On the cold hill side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried - 'La Belle Dame sans Merci
Hath thee in thrall!'

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

And this is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

Choose one questions from each of the following categories. 1 is easiest, 4 the hardest – challenge yourself!

SELECT AND RETRIEVE

- 1: What does the speaker call the Knight?
- 2: What is the Knight doing in the first verse?
- 3: Which plant is mentioned in the first verse?
- 4: How many negative words can you find in the poem?

INFER AND DEDUCE

- 1: How does the Knight feel at the start?
- 2: Why did the Knight go with the lady?
- 3: How did the lady trick the Knight?
- 4: What exactly happened to the Knight?

STRUCTURE

- 1: How does the poem start and end?
- 2: Why does the poem start and end as it does?

- 3: How does the poem contrast different moods?
- 4: Why does Keats structure his poem as he does?

LANGUAGE

- 1: Which words create a mood at the start of the poem?
- 2: What does this phrase make you feel/think: 'with horrid warning gaped wide?'
- 3: How does Keats use language to create a mood?
- 4: How does Keats use language to depict the Knight's state of mind?

OVERALL EFFECT

- 1: What is your response to the poem?
- 2: What is Keats' message in the poem?
- 3: Why did Keats set his poem in olden times?
- 4: What does the poem tell us about love and relationships?

12) READING: 'ARABY'

- Read the passage below.
- Look up any words you don't understand in a dictionary or on [dictionary.com](https://www.dictionary.com).
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **MEDIUM.**

This is the end of a story by James Joyce (1882-1941). In the story a boy is keen to go to a special market (or bazaar) to buy a present for a girl whom he likes. He gets delayed and very frustrated. By the time he gets to the bazaar it is closing down, and he realises that he was foolish to get so excited about going.

I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girded at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Cafe Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come, I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

'O, I never said such a thing!'

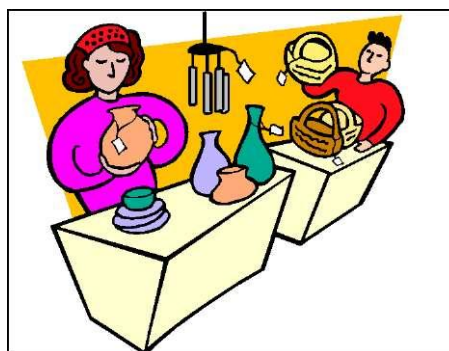
'O, but you did!'

'O, but I didn't!'

'Didn't she say that?'

'Yes. I heard her.'

O, there's a... fib!'



Observing me, the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

'No, thank you.'

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in

her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark. Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

SELECT AND RETRIEVE

- 1: Which entrance can the boy not find?
- 2: What is the name of the cafe in the bazaar?
- 3: How much money does the boy have with him?
- 4: Select one detail that tells you that the bazaar is nearly closed.

INFER AND DEDUCE

- 1: Why does the boy go in at an expensive entrance?
- 2: What is the mood of the young lady at the stall?
- 3: Why does the boy linger at the stall?
- 4: Why does the boy feel so angry at the end?

STRUCTURE

- 1: Why does Joyce describe the bazaar in the first paragraph of this section?
- 2: Why does Joyce include the conversation in the middle of the section?
- 3: How does Joyce create contrasts in this section?
- 4: How does Joyce build up to the final sentence?

LANGUAGE

- 1: Which words in the last sentence tell us how the boy feels?
- 2: Which words in the first paragraph create an atmosphere?
- 3: How does Joyce's language create a sense of hopelessness?
- 4: How does Joyce's language reflect the feelings of the boy?

OVERALL EFFECT

LEVEL 4: What do you feel as you read this section?

LEVEL 5: What does Joyce want you to feel about the boy?

LEVEL 6: How does Joyce make us care about what happens?

LEVEL 7: What is Joyce's message in this story?

EXTENSION

- **Read some more of Joyce's stories in his book Dubliners.**
- **Write your own story about a child who is disappointed by how things turn out.**

Try to write the first part of this story. What do you think happened before this concluding section?
How can you make your writing fit with Joyce's style here?

13) READING: 'THE BADGER'

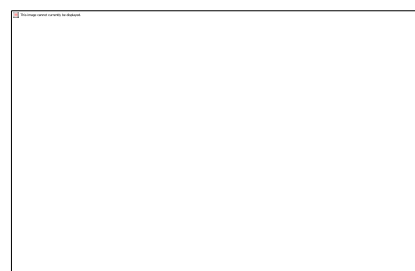
- Read the passage below.
- Look up any words you don't understand in a dictionary or on dictionary.com.
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **EASY.**

This poem is by John Clare (1793-1864). In it he describes how men hunt a badger with dogs.

When midnight comes a host of dogs and men
Go out and track the badger to his den,
And put a sack within the hole, and lie
Till the old grunting badger passes by.
He comes and hears - they let the strongest loose.
The old fox hears the noise and drops the goose.
The poacher shoots and hurries from the cry,
And the old hare half wounded buzzes by.
They get a forked stick to bear him down
And clap the dogs and take him to the town,
And bait him all the day with many dogs,
And laugh and shout and fright the scampering hogs.
He runs along and bites at all he meets:
They shout and hollo down the noisy streets.



He turns about to face the loud uproar
And drives the rebels to their very door.
The frequent stone is hurled where'er they go;
When badgers fight, then everyone's a foe.
The dogs are clapped and urged to join the fray.
The badger turns and drives them all away.
Though scarcely half as big, demure and small,
He fights with dogs for hours and beats them all.



The heavy mastiff, savage in the fray,
Lies down and licks his feet and turns away.
The bulldog knows his match and waxes cold,
The badger grins and never leaves his hold.
He drives the crowd and follows at their heels
And bites them through - the drunkard swears and reels.

The frightened women take the boys away.
The blackguard laughs and hurries on the fray.
He tries to reach the woods, and awkward race,
But sticks and cudgels quickly stop the chase.
He turns again and drives the noisy crowd
And beats the many dogs in noises loud.
He drives away and beats them every one,
And then they loose them all and set them on.
He falls as dead and kicked by boys and men,
Then starts and grins and drives the crowd again;
Till kicked and torn and beaten out he lies
And leaves his hold and cackles, groans, and dies.



SELECT AND RETRIEVE

- 1: What time does the hunt begin?
- 2: What do they put in the badger's hole?
- 3: Who hears the noise of the hunt?
- 4: Who and what does the badger beat or scare in the poem?

INFER AND DEDUCE

- 1: What does John Clare feel about the badger?
- 2: Why does John Clare mention everyone and everything hearing the hunt?
- 3: What impression do you get of the badger from the poem?
- 4: What does John Clare think of the people? How can you tell?

STRUCTURE

- 1: Why does the poem begin at the time it starts?
- 2: How does the poem build up tension and drama?
- 3: Why does the poem end as it does?
- 4: Why does the poem repeat so much about the fighting badger?

LANGUAGE

- 1: What are the key words used to describe the badger?
- 2: How does Clare's language create contrasts?
- 3: How does Clare's language manipulate your emotions?
- 4: How does Clare's language make the scene seem vivid and powerful?

OVERALL EFFECT

- 1: What does Clare want us to think about the badger?
- 2: How does Clare use the poem to make a protest?
- 3: How does Clare make us share his opinions?
- 4: What is Clare's message in the poem? How can you tell?

EXTENSION

- **Write your own poem about hunting.**
- **Write a response to the poem from a hunter - it could be a letter or a poem - saying what Clare got wrong.**

14) READING: Infant Sorrow' and 'Infant Joy'

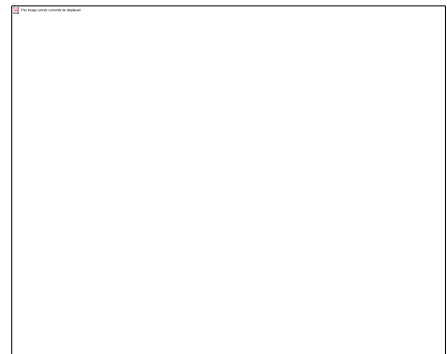
- Read the passage below.
- Look up any words you don't understand in a dictionary or on dictionary.com.
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **EASY.**

These two poems were written by William Blake (1757-1827) for his book 'Songs of Innocence and Experience'. In them he contrasts two types of child.

'Infant Sorrow'

My mother groaned, my father wept,
Into the dangerous world I leapt;
Helpless, naked, piping loud,
Like a fiend hid in a cloud.

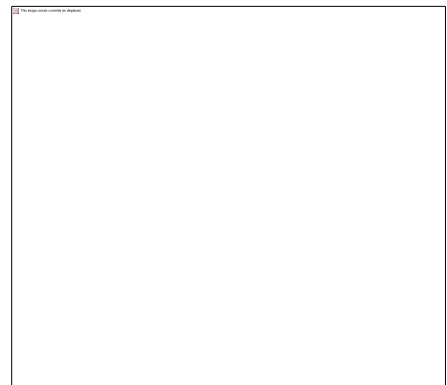
Struggling in my father's hands,
Striving against my swaddling bands,
Bound and weary, I thought best
To sulk upon my mother's breast.



'Infant Joy'

'I have no name:
I am but two days old.'
What shall I call thee?
'I happy am,
Joy is my name.'
Sweet joy befall thee!

Pretty Joy!
Sweet Joy, but two days old.
Sweet Joy I call thee:



Thou dost smile,
I sing the while,
Sweet joy befall thee!

SELECT AND RETRIEVE

- 1: Pick out three negative words in 'Infant Sorrow'.
- 2: Which is the most powerful line in 'Infant Sorrow'?
- 3: Select a metaphor or simile from either poem.
- 4: Select the strongest words in each poem. Explain the effect they have.

INFER AND DEDUCE

- 1: Why is the child in 'Infant Sorrow' unhappy?
- 2: How can you tell that the parents in 'Infant Joy' love their child?
- 3: Why does Blake show the babies talking?
- 4: How does Blake suggest that what happens to you as a baby can effect your whole life?

STRUCTURE

- 1: Why does Blake begin 'Infant Sorrow' as he does?
- 2: Why does use repetition in 'Infant Joy'?
- 3: How are the structures of the poems different?
- 4: Why are the structures of the poems different?

LANGUAGE

- 1: What are the key words in 'Infant Joy'?
- 2: What are the key words in 'Infant Sorrow'?
- 3: How does Blake use language in 'Infant Sorrow' to affect our feelings?
- 4: How does Blake use language differently in the two poems?

OVERALL EFFECT

- 1: What feelings do the two poems give you?
- 2: How do the poems differ?
- 3: What is Blake's message in these two poems?
- 4: One poem is a song of experience, the other a song of innocence. Which is which? How can you tell? What is the difference between experience and innocence?

EXTENSION

- Read some more of Blake's poems. Write about your responses to them.
- Write your own pair of poems about childhood pleasures and pains.
- Draw an image to illustrate each poem.
- Find a copy of Blake's own illustrations for these poems. What do you think of them?

15) READING: A Christmas Carol

- Read the passage below.
- Look up any words you don't understand in a dictionary or on dictionary.com.
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **MEDIUM**.

This is a passage from A Christmas Carol by Charles Dickens (1812-1870). In this famous book, Dickens depicts the miserable Scrooge, who hates Christmas. He is visited by ghosts, who make him change his ways. Here, early in the book, Dickens describes Scrooge.



Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'No eye at all is better than an evil eye, dark master!'

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

SELECT AND RETRIEVE

- 1: Pick out one detail that shows how unappealing Scrooge is.
- 2: Pick out one metaphor or simile that Dickens uses to describe Scrooge.
- 3: List as many negative words as you can find in the passage.
- 4: Select the strongest phrase in the passage. Why did you choose it?

INFER AND DEDUCE

- 1: What is Scrooge's attitude to money?
- 2: Why do the blind men's dogs avoid Scrooge?
- 3: Why does Dickens refer so much to the weather here?
- 4: Why does Dickens spend so long telling us about Scrooge?

STRUCTURE

- 1: Why does Dickens begin the section as he does?
- 2: Why does Dickens end the section as he does?
- 3: How does Dickens build up to a climax here?
- 4: What are the reasons for the different paragraph breaks here?

LANGUAGE

- 1: What does 'hand at the grindstone' suggest?
- 2: List some of examples of Dickens' descriptive language.
- 3: Explain the effects of some of Dickens' negative language.
- 4: How does Dickens manipulate his readers here?

OVERALL EFFECT

- 1: What is Dickens telling us about Scrooge?
- 2: What is Dickens' overall message in the story?
- 3: Why does Dickens put Scrooge in a Christmas story?
- 4: How does Dickens make us think about our own attitudes here?

EXTENSION

- ***Read the rest of A Christmas Carol.***
- **Write your own Christmas story.**
- **Watch some different films based on the book. Write about which is best.**
- **Write a character description of a person who is the total opposite to Scrooge.**
- **Try to write some other parts of Scrooge's story yourself. Try copying Dickens' style.**

16) READING: OZYMANDIAS

- Read the passage below.
- Look up any words you don't understand in a dictionary or on [dictionary.com](https://www.dictionary.com).
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **MEDIUM**.

This poem was written by Percy Bysshe Shelley (1792-1822). In it he describes a ruined statue that was found in the desert. It is all that remains of a once huge city. The inscription on the base of the statue tells us that it was a statue of a great and proud ruler. Now his boast about how great his city is sounds like a warning to other rulers that the same thing might happen to their kingdoms.

'Ozymandias'

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read,
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed,
And on the pedestal these words appear:
'My name is Ozymandias, King of Kings:
Look upon my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.



SELECT AND RETRIEVE

- 1: Pick out one detail that describes the statue.
- 2: Pick out one detail that describes the king.
- 3: Pick out one detail that suggests that the king was proud.
- 4: Pick out any details that tell you what Shelley's message might be.

INFER AND DEDUCE

- 1: What does the word 'sneer' suggest about the king?
- 2: Why did Ozymandias call himself 'king of kings'?
- 3: Why did Ozymandias say 'Look on my works, ye Mighty, and despair'?
- 4: What do the words 'Look on my works, ye Mighty, and despair' mean now?

STRUCTURE

- 1: Why does the poem end as it does?
- 2: Why does the poem begin as it does?
- 3: How does the poem create contrasts?
- 4: The poem is a sonnet. What is a sonnet? How and why does Shelley use that structure here?

LANGUAGE

- 1: What are the negative words in the poem?
- 2: How does Shelley's language convey his feelings about proud kings?
- 3: How does Shelley's language create a sense of emptiness?
- 4: What poetic devices does Shelley use? To what effect?

OVERALL EFFECT

- 1: What is your response to the poem?
- 2: What is Shelley's message?
- 3: What kind of man do you think Shelley was?
- 4: How does Shelley manipulate our feelings and thoughts?

EXTENSION:

- **Write an archaeologist's report about the finds in the desert.**
- **Write a description of Ozymandias' city when it was new.**
- **Write your own story or poem about a cruel leader.**
- **Write your description of an ideal leader.**

17) READING: 'The Sack of Troy'

- Read the passage below.
- Look up any words you don't understand in a dictionary or on [dictionary.com](https://www.dictionary.com).
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **MEDIUM**.

This is a modern version of the story of how Troy was destroyed. After a long siege, the Greeks tricked the Trojans with a wooden horse. The Trojans thought it was a peace offering, and they took it into the city to be burned for the gods. The Greeks who hid in the horse let the rest of the army into the city, and so it was destroyed. Cassandra had warned the Trojans not to take the horse in, but she was cursed to see the future but to never be believed.

Through the dark and silent streets, four Greek warriors secretly hurried. Each sped swiftly to one of the four massive gates that had barred the way for so long. At the same time, the Greek ships were stealthily returning to the Trojan shoreline, and the masses of armed soldiers were disembarking. The battalions huddled together in the darkness, awaiting the signal from within the city, feeling tense but exhilarated, scarcely daring to believe that Odysseus's audacious plan could work. What would the night have in store for them? Would the Trojans put up a fight or would they just tamely surrender, once they knew that their defences had been breached? Certainly, after all the celebrating that had taken place in Troy that evening, few of the Trojan warriors would be ready for a fight - to a man they lay in drunken sleep, little imagining that the hour of their defeat was at hand.

Suddenly, a torch was hurled high above the main gate. The Greeks recognised the sign and scurried rapidly towards the town. There it was - the main gate to the city: wide open. Other regiments found the other gateways similarly gaping. Troy was at their mercy. Once the bands of men had assembled at each corner of the city, as confirmed by the owl hoots that each team leader made in turn, Odysseus himself let out a wild whoop of joy and release, which was echoed by the thousand cries of the Greek soldiers, as they charged headlong into the city, waving swords and torches about their heads. Soon buildings were ablaze; sleepy grooms lay dead, their throats cut with a single swipe of a blade; the Trojans, first singly and confused, then in groups and in increasing panic, were emerging from their homes to see what was causing the commotion. Greeks were everywhere, flying through the streets and alleys in murderous fury. It seemed, suddenly, that the whole city was on fire. The blackness of the starless night had given way to a wayward orange glow - as the flames leaped higher, ripping through the timber houses and flaring wildly when they reached the straw roofs.

Panic spread through Troy faster than the flames. At once, the city was a mad rush of people, fleeing they knew not where. Women, men and children were all made victims of the Greeks' swords. Years of frustration and pent up rage were released in a single hour of merciless violence. No one was to be spared. An old man, staggering across the market place, in search of his family, was run through by a well-aimed spear. Three teenage fighters, struggling to buckle on their armour, as they stumbled from their barracks, were downed in a hail of spiteful arrows. The gutters ran red with blood. The screams of horrified innocents curdled the air. The Trojans had no chance.

From a balcony at the front of the palace, Cassandra watched in helpless misery, as the conflagration and the bloodshed spread relentlessly towards her. It was little comfort to her now, to know that she had been right all along. She held tightly to the balcony rail, the whites of her knuckles bulging, as her desperate grip strengthened. Her head was bowed; tears streamed down her cheeks; her teeth were gritted; her face was a frozen mask of pain.

Below her she saw, in the courtyard before the palace, the huge wooden horse, its belly gaping wide open, its massive shape silhouetted by the angry glow of the fires that were bursting from the adjacent buildings. Cassandra looked up to the blank night sky and let out a mad, horrified scream of pain: everything she knew, all that she had ever cared about, was coming to an end before her eyes.

SELECT AND RETRIEVE

- 1: Who gives the signal for the Greeks to enter the city?
- 2: Who predicted that this would happen?
- 3: Whose plan was it?
- 4: Write out one effective sentence. Why did you choose this example?

INFER AND DEDUCE

- 1: How can you tell that the Trojans were unprepared?
- 2: How does the Cassandra feel about what she sees?
- 3: Why did the Greeks destroy Troy?
- 4: Why might you feel sorry for the Trojans?

STRUCTURE

- 1: Why does the writer end by mentioning the horse?
- 2: Why does the writer mention Cassandra near the end of the passage?
- 3: How is the passage structured to create tension and drama?
- 4: How does the passage rise to a climax?

LANGUAGE

- 1: How does the writer create a sense of panic in his language?
- 2: How does the writer's language convey strong emotion in the last paragraph?
- 3: How does the writer's language make you sympathise with the Trojans?
- 4: What techniques does the writer use? To what effect?

OVERALL EFFECT

- 1: What does the writer expect you to feel about the events in the passage?
- 2: How does the writer suggest that this event was a tragedy?
- 3: What did the writer want the readers to feel and think about violence when they read this piece?
- 4: What is the writer's message?

EXTENSION:

- Write a description of the morning after the destruction.

18) READING: Pay the Penalty

- Read the passage below.
- Look up any words you don't understand in a dictionary or on dictionary.com.
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **EASY.**

This is a section from the young teen's book Pay the Penalty by Joe White. It tells the story of Charlie and his problems and triumphs on the football pitch. This comes early in book and sets up Charlie's main worries for the rest of the story.



Charlie picked himself up and wiped the mud from his face. Jonesy handed him the ball: 'Here,' he said, 'you won us the penalty; you'd better take it.' Charlie couldn't believe it: he'd never taken a pen before; it was the last minute of normal time; this was United's only chance to equalise and stay in the Under 15's cup.

'No,' said Charlie, weakly, but no-one seemed to hear him.

Charlie carefully placed the ball on the spot, noticing as he did just how muddy and cut up the ground was in the penalty area. Looking up, into the keeper's face, he saw his hard, mean, piggy little eyes staring back at him. Suddenly, this ordinary boy seemed to take on giant proportions: his hands seemed like dinner plates; his thick-set body blotted out most of the goal mouth. Waves of anxiety crashed over Charlie. 'If I look to the left,' he thought, 'the keeper will think that I'm going to place it that way, and he'll dive to that side; then I can trick him and slam it into the empty right hand side. But, hang on,' Charlie reasoned, 'surely the goalie will guess that I'm tricking him, so he'll cover the right hand side, knowing that's where I'm going to place it. So, I'd be better to go left after all. But what if he just does the obvious and falls for the trick ...'

Sweat was dripping down Charlie's forehead. He could hear the brothers and sisters of the team members chanting his name. 'Go on Charlie!' muttered some of his team mates. The ref blew his whistle. This was it. Heart pounding, breath panting, legs a little wobbly, he started his run up: his moment of truth!

Just as he was about to strike the ball, Charlie felt the ground slip beneath his standing foot. With his whole body tilting awkwardly, he kicked the ball high into the air and way over the bar.

From his undignified position on his back in the mud, he could hear the groans, the jeers and the cheers of the opposition. The referee was blowing his whistle for full time. It was all over. United had lost, and it was all Charlie's fault.

Smudge's voice was the first he heard distinctly: 'You idiot!' he bellowed. 'Why did you take that pen? Anyone else would have scored, anyone!' Then all the others joined in, blaming him, questioning why he had taken the penalty at all. Hopelessly, he tried to explain that it wasn't his idea, but no-one was listening. Even Jonesy, whose idea it had actually been, now turned on him: 'Have you ever even taken a pen before?' he asked fiercely. Charlie knew now that he would never live this moment down.

SELECT AND RETRIEVE

- 1: How many times has Charlie taken a penalty before?
- 2: Select two details that tell you that the pitch is muddy.
- 3: Select one sentence that shows you that Charlie is nervous.
- 4: Select one sentence that builds up the tension of the story.

INFER AND DEDUCE

- 1: Why does White mention how many penalties Charlie had taken before?
- 2: How does Charlie feel before he takes the penalty?
- 3: Why does Jonesy join in the complaints at the end?
- 4: What different emotions does Charlie feel in this section of the story?

STRUCTURE

- 1: Why does White describe Charlie's thoughts before he takes the penalty?
- 2: How does White build up tension in this section?
- 3: Compare the first and last paragraphs of this section.
- 4: How does this section set up the story for the rest of the book?

LANGUAGE

- 1: Which words tell us how Charlie feels?
- 2: How does White describe the goalkeeper?
- 3: Which words help to build up the tension?
- 4: Which techniques does the writer use? To what effect?

OVERALL EFFECT

- 1: What is your response to this passage?
- 2: How does White make you sympathise with Charlie?
- 3: How does White help you get inside Charlie's thoughts?
- 4: What are White's key aims in this section?

EXTENSION:

- **Continue the story from here. Say what will happen next.**
- **Write your own story about a sporting event.**
- **Write an imagined radio commentary for United's match, covering the awarding and taking of the penalty.**

19) READING: Pyramus and Thisbe

- Read the passage below.
- Look up any words you don't understand in a dictionary or on [dictionary.com](https://www.dictionary.com).
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **MEDIUM.**

This is a modern version of a famous Greek story. In it, Pyramus and Thisbe fall in love, but their parents try to keep them apart. So they agree to meet secretly in the woods. Thisbe is frightened away by a lion, which chews on a scarf that she dropped. When Pyramus arrives, he sees the lion chewing the scarf, covering it with blood from an animal it killed earlier. Pyramus recognises the scarf and assumes that Thisbe has been eaten.

Suddenly, Pyramus' feelings changed from fear to despair. He forgot his worries about whether the lion might attack him, as he was overcome with feelings of horror and wretched misery. The more he looked, the more he was certain: the turquoise scarf that the lion was contentedly munching on was the very one that Pyramus had given to his beloved Thisbe as a token of his undying love. Oblivious to Pyramus's presence, the king of the beasts concentrated on trying to get the fabric of the scarf out of his huge teeth. What was clear to Pyramus was that the beautiful green-blue silk was heavily stained with gobbets and splashes of crimson. How could Pyramus know that the blood really belonged to the unlucky deer that the lion had felled after Thisbe had made her safe retreat? For Pyramus, only one explanation seemed possible: the blood was Thisbe's; the lion had killed and eaten her.

Feeling that he was about to faint, Pyramus stumbled, then collapsed onto the stony ground. Flashing through his brain like lightning were dozens of remembered images: he saw Thisbe's sweet, shy smile; he saw the wall through which they had secretly exchanged their vows of love; he saw his parents sternly warning him to stay away from the daughter of their loathed enemy. All this had happened so quickly, so helplessly. And now this: was this the end?

'Oh, why, why did I delay?' howled the hopeless Pyramus. 'Why couldn't I have arrived first? You lion, you wretched, thoughtless, brute beast: how I would have dealt with you!' Pyramus threatened, reaching for the sword that hung by his side. 'But no, you had to take your chance, didn't you? To pick on a defenceless girl! Coward! Miserable, cruel, evil creature!' But the lion seemed not to hear Pyramus' wild cries.

'Come on!' shouted Pyramus, 'Kill me now, lion. Let me join my one true love. Without her, my life seems pointless, empty, barren.' Boldly, carelessly, Pyramus approached the gnawing animal, but the lion was no longer hungry. It glanced up at Pyramus and snorted. As Pyramus didn't take the hint, the lion slowly heaved itself onto its four legs and slunk away into the forest, leaving the raving mad man behind him.

Dejected, exhausted, desperate, Pyramus slumped against a tree. Tossing his sword to the ground, he wept for his lost love. 'Ah, Thisbe, Thisbe, how can I go on without you?' he cried. Blinking through his tears, he saw the sun glinting from his sword by his feet. Suddenly, a terrible, inevitable thought struck him.

SELECT AND RETRIEVE

- 1: Whose scarf is the lion chewing?
- 2: Who gave the scarf as a present?
- 3: What does Pyramus remember about his relationship with Thisbe?
- 4: Which details describe Pyramus' emotions?

INFER AND DEDUCE

- 1: Why does Pyramus hate the lion?
- 2: Why is the lion not interested in Pyramus?
- 3: How can you tell that Pyramus really loves Thisbe?
- 4: What will happen next?

STRUCTURE

- 1: How can you tell that this is from the middle of a story?
- 2: What is the topic for each of the paragraphs?
- 3: Why does the writer spend so long describing Pyramus' feelings?
- 4: Why does the writer end this section as he does?

LANGUAGE

- 1: Which words convey Pyramus' feelings?
- 2: How does the writer's language make us sympathise with Pyramus?
- 3: How does the writer's language create tension?
- 4: What techniques does the writer use? To what effect?

OVERALL EFFECT

- 1: What is your response to this section?
- 2: What message is the writer trying to convey?
- 3: What does this passage tell you about love?
- 4: How does the writer make the passage interesting?

EXTENSION:

- **Write the next section of the story.**
- **Write your own love story.**
- **Read some more Greek myths and legends. Write about your responses.**

20) READING: 'Life is a Rollercoaster!'

- Read the passage below.
- Look up any words you don't understand in a dictionary or on dictionary.com.
- Answer at least one question in each section.
- Answer questions at different levels if you wish.
- The difficulty of this passage is: **EASY**.

This is an extract from an article by journalist Edith Hele-Frame. In it she describes her fears and excitement about going on a theme park ride.

Queuing for hours, stepping in vomit, having your ears burst by the cries and wails of ungrateful children: sound like fun? Welcome to the world of the theme park! And yes, people - me included - travel for miles and pay good money to subject themselves to this sort of torture. Why do I put myself through it? Why must I?

The air rushes through my flowing hair; my stomach is doing back flips; my blood is pumping through my veins; my adrenaline is surging through my every fibre: I'm up at the top, teetering on the edge, then whoooooosh! Down I go, plunging into an abyss of nothingness, only to suddenly hit a pool of water and feel the fresh shower of water slap me in the face and leave me soaked to the bone. Oh, boy, you just have to love this trip: every nerve, every sinew, every part of my little frame is tense, shaken, thrilled. I love a rollercoaster; I adore a theme park ride. Nothing matches the excitement of this amazing turbulence. I'm an addict and I don't care who knows it!

Why do we love a fright? What makes us seek out terror? It's the same instinct that makes read a horror story or peak from behind the cushions at Doctor Who or fall in love with the very worst possible person in the world. We just have to take a risk; it's the only way to feel alive!



SELECT AND RETRIEVE

- 1: What is bad about being at a theme park?
- 2: What will the writer do to go on a rollercoaster?
- 3: What does Edith compare the ride to?
- 4: Which details convey Edith's enthusiasm?

INFER AND DEDUCE

- 1: Why does Edith go to theme parks?
- 2: Is Edith serious about theme parks? How can you tell?
- 3: Who is Edith writing this piece for?
- 4: What does Edith expect us to think of her?

STRUCTURE

- 1: What contrasts does the piece contain?
- 2: Why does the piece begin as it does?
- 3: What is the main topic in each paragraph?
- 4: How does the piece's structure affect the reader?

LANGUAGE

- 1: What strong language does the writer use?
- 2: How does the writer express her emotions?
- 3: How does the writer create a sense of excitement?
- 4: What techniques does the writer use? To what effect?

OVERALL EFFECT

- 1: What is the writer's main message?
- 2: How does the writer portray herself in the passage?
- 3: How does the writer manipulate the reader in the passage?
- 4: What kind of person is the writer? What is appealing about her?

EXTENSION:

- **Write your own piece about being at a theme park.**
- **Write about one of your own interests in a similar way.**

21) WRITING

WHAT YOU NEED TO DO

- Be **IMAGINATIVE**.
- Be **LIVELY**
- Write for particular **AUDIENCES** and **PURPOSES**.
- **ORGANISE** the whole text: beginning, middle, end, etc.
- Use and link **PARAGRAPHS**.
- Vary **SENTENCE** lengths and structures.
- **PUNCTUATE** accurately.
- Use a wide **VOCABULARY**.
- **SPELL** accurately.

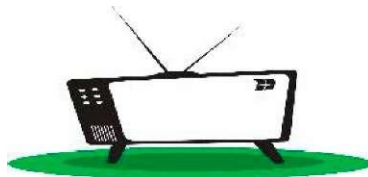
21 (continued) WRITING TASK

TASK: Write a **REVIEW** of your favourite television programme for magazine aimed at 12-14 year olds.

AUDIENCE: **12-14 year olds** - so make it lively, relevant, funny, etc.

FORM: **Magazine** - so include headings, boxes, pictures, captions, a clear opening.

PURPOSE: To **review/inform/persuade** - persuade them that you're right!



ASSESSMENT CRITERIA:

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There may be an opening paragraph and some other sections.
- The vocabulary will be more persuasive and refer to details.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- There will be subheadings, separate sections and paragraphs.
- A variety of words to describe the style and content will be used.

LEVEL SIX+

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will start with link words.
- The vocabulary will be strong and persuasive and funny.
- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- There will be lots of variety in paragraphs, boxes, subsections, etc.
- Vocabulary will include sophisticated terminology

MARK YOUR OWN WORK

1. Answer the following questions.
2. Use the table below to help decide what level you deserve.

1. How many commas did you use?

- a. 0 b. 1-3 c. 4-10 d. More than 10

2. How many paragraphs did you use?

- a. 1 b. 2-3 c. 4-6 d. More than 6

3. How many words were in your longest sentence?

- a. Less than 6 b. 6-10 c. 10-20 d. More than 20

4. How many different first words did you use at the start of a sentence?

- a. 2-5 b. 6-9 c. 9-12 d. More than 12

5. How many letters in your longest word?

- a. 5 b. 6-9 c. 9-12 d. More than 12

6. How many persuasive sentences did you include?

- a. 0 b. 1-3 c. 4-10 d. More than 10

7. How many words about teenage interests did you include?

- a. 0 b. 1-3 c. 4-10 d. More than 10

8. How many subheadings did you use?

- a. 0 b. 1-3 c. 4-6 d. More than 6

- For each answer give the following marks:

a: 1 b: 2 c: 3 d: 4

Add up all your marks. Work out what level you are at:

8-10 Marks = Level 4

11-18 Marks = Level 5

19-32 Marks = Level 6+

22) WRITING TASK

TASK: Write a short story about your first day at secondary school.

AUDIENCE: Pupils in Year 6 - so don't scare them!

FORM: Story - so describe places, people, feelings, etc.

PURPOSE: To entertain and inform - so include details, but make it lively.

ASSESSMENT CRITERIA:

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There may be an opening paragraph that sets out key points.
- The vocabulary may include references to feelings.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will be used to show changes in time and place.
- Interesting vocabulary about personal perceptions will be included.

LEVEL SIX+

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will focus on opinions and emotions.
- Vocabulary will be clever and personal.
- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- Paragraphs will be used to create drama and suspense.
- Impressive vocabulary about people, places and ideas will be used.

MARK YOUR OWN WORK

1. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
2. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
3. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
4. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12

5. How many letters in your longest word?

- a. 5 b. 6-9 c. 9-12 d. More than 12

6. How many facts about secondary school do you include?

- a. 0 b. 1-3 c. 4-10 d. More than 10

7. How many sentences explicitly refer to the fact the readers are in Year 6?

- a. 0 b. 1-3 c. 4-10 d. More than 10

8. How many people do you describe?

- a. 0 b. 1-3 c. 4-6 d. More than 6

1. For each answer give the following marks:

a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. Work out what level you are at:

8-10	Marks =	Level 4
11-18	Marks =	Level 5
19-32	Marks =	Level 6+

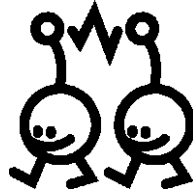
23) WRITING TASK

TASK: Write a newspaper article about the arrival of aliens on earth.

AUDIENCE: Adult newspaper readers - so make it serious, detailed.

FORM: Newspaper report - so use a strong opening, headings, captions, witness statements, etc.

PURPOSE: To inform - so make it clear, detailed, factual.



ASSESSMENT CRITERIA:

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There will be some paragraph breaks.
- The vocabulary will be more mature and serious.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will be used to structure the story and round it off.
- A variety of vocabulary will reflect different responses to the event.

LEVEL SIX+

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- The opening will include all key points; witness statements come later.
- The vocabulary will be appropriately sensational.
- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- Paragraphs will be of varied lengths and clear topics.
- Vocabulary will be varied in conveying the drama of events.

MARK YOUR OWN WORK

1. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
2. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
3. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
4. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
5. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
6. How many facts about the event do you include?
a. 0 b. 1-3 c. 4-10 d. More than 10
7. How many direct references to the audience do you include?
a. 0 b. 1-3 c. 4-6 d. More than 6
8. How many features of newspaper layout and style do you include?
9. a. 0 b. 1-3 c. 4-10 d. More than 10

1. For each answer give the following marks:

a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. Work out what level you are at:

8-10 Marks =	Level 4
11-18 Marks =	Level 5
19-32 Marks =	Level 6+

24) WRITING TASK

TASK: Write a story about being lost in the woods.

AUDIENCE: Make it specifically for either girls or boys of your age.

FORM: Story - so include description and emotions.

PURPOSE: To frighten! - make it creepy.

ASSESSMENT CRITERIA:

LEVEL THREE

- Simple sentences will be correct.
- Some full stops will be used.
- There may be a sense of a beginning and conclusion.
- The vocabulary will give the basic facts.

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- Paragraphs will be used to show different parts of the story.
- The vocabulary will include some emotive language.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will be used when the topic changes.
- Vocabulary will be used to create a sinister effect.

LEVEL SIX

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will be linked to show the progress of events.
- Vocabulary will reflect feelings and create atmosphere.

LEVEL SEVEN

- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- Paragraphs will be used to add to the sense of drama.
- Vocabulary will hook the readers and control their reactions.

MARK YOUR OWN WORK

- Answer the following questions.
- Use the table below to help decide what level you deserve.

1. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
2. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
3. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
4. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
5. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
6. How many scary words did you include?
a. 0 b. 1-8 c. 9-18 d. More than 18
7. How many references to the gender of your audience did you include?
a. 0 b. 1-3 c. 4-10 d. More than 10
8. How many descriptive paragraphs did you include?
a. 0 b. 1-2 c. 2-5 d. More than 5

1. For each answer give the following marks:

a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. Work out what level you are at:

8-10 Marks =	Level 4
11-18 Marks =	Level 5
19-32 Marks =	Level 6+

25) WRITING TASK

TASK: Write a letter to local residents protesting that your school is going to be knocked down to build a motorway.

AUDIENCE: Adult homeowners (especially parents) - make them care about the issue; they need to see that it will be bad for them.

FORM: Formal letter - set it out correctly, start directly, etc.

PURPOSE: Inform, argue and persuade - use strong, powerful language and lots of examples; you want them to join your campaign to save the school.

ASSESSMENT CRITERIA:

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There will be some paragraphing, marking off different points.
- The vocabulary will be more persuasive and memorable.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will mark changes in topic and inclusion of anecdotes.
- Vocabulary will be strong and specific.

LEVEL SIX+

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will be linked to show how the argument progresses.
- Vocabulary will make the audience react emotionally to the situation.
- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- Paragraphs will be varied in length and will be used to create drama.
- Vocabulary will be powerful and addressed directly to the homeowners' concerns.

MARK YOUR OWN WORK

1. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
2. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
3. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
4. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
5. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
6. How many persuasive words do you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
7. How many references to the homeowners do you include?
a. 0 b. 1-3 c. 4-10 d. More than 10
8. How many features of the letter form do you include?
a. 0 b. 1-3 c. 4-6 d. More than 6

1. For each answer give the following marks:

a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. 3Work out what level you are at:

8-10 Marks = Level 4

11-18 Marks = Level 5

19-32 Marks = Level 6+

26) WRITING TASK

TASK: Write an advice leaflet telling a 7 year old about how to look after a pet - choose a specific pet, if you like.

AUDIENCE: 7 year olds - so keep fairly simple - but not too basic.

FORM: Leaflet - so use headings, bullet points, images, etc.

PURPOSE: Advise - so make it clear, specific, step-by-step.



ASSESSMENT CRITERIA:

LEVEL FOUR

3. Some long sentences will be used.
4. A few commas will be included.
5. There will be some paragraphs for different sections.
6. The vocabulary will be more descriptive and detailed.

LEVEL FIVE

7. A variety of sentences will be used: long and short.
8. Commas will be used to divide different clauses.
9. Paragraphs will be used to mark off different ideas.
10. Vocabulary will be friendly and supportive.

LEVEL SIX+

11. Longer sentence structures will be used accurately.
12. Commas will be used effectively.
13. Paragraphs will be linked as they describe different steps for success.
14. The vocabulary will suit the young children, being fun and humorous.
15. Full range of sentence types and structures included.
16. Commas will be used to create interesting effects.
17. Paragraphs will vary according to purpose - with boxes and lists, etc.
18. Vocabulary will be specific and detailed, with difficult words explained.

- a. 0 a. How many commas did you use?
b. 1-3 c. 4-10 d. More than 10
- a. 1 b. How many paragraphs did you use?
b. 2-3 c. 4-6 d. More than 6
- a. Less than 6 c. How many words were in your longest sentence?
b. 6-10 c. 10-20 d. More than 20
- d. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
- a. 5 e. How many letters in your longest word?
b. 6-9 c. 9-12 d. More than 12
- a. 0 f. How many facts about pets did you include?
b. 1-3 c. 4-10 d. More than 10
- g. How many difficult words did you explain for your young readers?
a. 0 b. 1-3 c. 4-10 d. More than 10
- a. 0 h. How many features of the leaflet form did you use?
b. 1-3 c. 4-10 d. More than 10

1. For each answer give the following marks: a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. Work out what level you are at:

8-10 Marks =	Level 4
11-18 Marks =	Level 5
19-32 Marks =	Level 6+

27) WRITING TASK:

Write a letter to your head teacher asking for more school trips

AUDIENCE: The head teacher – so keep it formal

FORM: Formal letter – set it out correctly, start directly.

PURPOSE: Persuade and argue - use strong language, give examples.

ASSESSMENT CRITERIA:

LEVEL FOUR

3. Some long sentences will be used.
4. A few commas will be included.
5. There will be some paragraph breaks.
6. The vocabulary will be more suitable for the formal purpose.

LEVEL FIVE

7. A variety of sentences will be used: long and short.
8. Commas will be used to divide different clauses.
9. Paragraphs will mark changes in topic and focus.
10. Interesting vocabulary will catch the head's attention.

LEVEL SIX+

11. Longer sentence structures will be used accurately.
12. Commas will be used effectively.
13. Paragraphs will be linked into a coherent argument.
14. More varied and mature vocabulary will be used to impress the head.
15. Full range of sentence types and structures included.
16. Commas will be used to create interesting effects.
17. Paragraphs will be used in creative ways to create surprises and emphasis.
18. Very impressive vocabulary will be included to persuade the head.

- a. 0 a. How many commas did you use?
b. 1-3 c. 4-10 d. More than 10
- a. 1 b. How many paragraphs did you use?
b. 2-3 c. 4-6 d. More than 6
- a. Less than 6 c. How many words were in your longest sentence?
b. 6-10 c. 10-20 d. More than 20
- d. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
- a. 5 e. How many letters in your longest word?
b. 6-9 c. 9-12 d. More than 12
- a. 0 f. How many persuasive words do you include?
b. 1-3 c. 4-10 d. More than 10
- g. How many specific references to the headteacher do you include?
a. 0 b. 1-3 c. 4-6 d. More than 6
- h. How many features of the formal letter do you include?
a. 0 b. 1-3 c. 4-6 d. More than 6

1. For each answer give the following marks: a: 1 b: 2 c: 3 d: 4

2. Add up all your marks. Work out what level you are at:

8-10 Marks = Level 4
11-18 Marks = Level 5
19-32 Marks = Level 6+

28) WRITING TASK:

Describe a place where you have been on holiday.

AUDIENCE: Holidaymakers, travellers - so make it refer to what will be interesting to people who are interested in travel.

FORM: A travel magazine - describe the place so that people feel like they are there.

PURPOSE: To inform and explain - make it detailed.

ASSESSMENT CRITERIA:

LEVEL FOUR

- 19. Some long sentences will be used.
- 20. A few commas will be included.
- 21. There will be some signs of paragraphing to show different topics.
- 22. The vocabulary will be more specific.

LEVEL FIVE

- 23. A variety of sentences will be used: long and short.
- 24. Commas will be used to divide different clauses.
- 25. Paragraphs will show changes in focus and topic.
- 26. Vocabulary will be descriptive.

LEVEL SIX+

- 27. Longer sentence structures will be used accurately.
- 28. Commas will be used effectively.
- 29. Paragraphs will be linked by an overall feeling or idea.
- 30. Vocabulary will vary as different parts of the place are described.

- 31. Full range of sentence types and structures included.
- 32. Commas will be used to create interesting effects.
- 33. Paragraphs will create interesting contrasts and twists.
- 34. Vocabulary will be vigorous, exciting, varied.

- a. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
- b. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
- c. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
- d. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
- e. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
- f. How many different parts of the place do you describe?
a. 0 b. 1-3 c. 4-6 d. More than 6
- g. How many references to people who might want to go do you make?

a. 0 b. 1-3 c. 4-6 d. More than 6
- h. How many features of a magazine article do you include?
a. 0 b. 1-3 c. 4-10 d. More than 10

1. **For each answer give the following marks: a: 1 b: 2 c: 3 d: 4**

2. **Add up all your marks. Work out what level you are at:**

8-10 Marks = Level 4

11-18 Marks = Level 5

19-32 Marks = Level 6+

29) WRITING TASK:

TASK: Write a leaflet telling people how they can help save the natural environment.

AUDIENCE: Aim it at car-owners and homeowners - so refer to what they can do about their cars and homes.

FORM: Leaflet - so use bullet points, pictures, lists, etc.

PURPOSE: Persuade and advise - make it strong but supportive.



ASSESSMENT CRITERIA:

LEVEL FOUR

- 35. Some long sentences will be used.
- 36. A few commas will be included.
- 37. There will be some paragraph breaks.
- 38. The vocabulary will be more persuasive.

LEVEL FIVE

- 39. A variety of sentences will be used: long and short.
- 40. Commas will be used to divide different clauses.
- 41. Paragraphs will be clearly used to shape the leaflet.
- 42. Vocabulary will attract attention and shape responses.

LEVEL SIX+

- 43. Longer sentence structures will be used accurately.
- 44. Commas will be used effectively.
- 45. Paragraphs will be varied - with boxes and lists, etc.
- 46. More detailed and persuasive language will be used.
- 47. Full range of sentence types and structures included.
- 48. Commas will be used to create interesting effects.
- 49. Paragraphs will be used to create memorable, surprising effects.
- 50. Vocabulary will appeal to the audience's interests and concerns.

- a. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
- b. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
- c. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
- d. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
- e. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
- f. How many persuasive words do you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
- g. How many words do you use about cars and homes?
a. 0 b. 1-3 c. 4-10 d. More than 10
- h. How many features of the leaflet form do you use?
a. 0 b. 1-3 c. 4-6 d. More than 6

1. For each answer give the following marks: a: 1 b: 2 c: 3 d: 4
2. Add up all your marks. Work out what level you are at:

8-10 Marks = Level 4
11-18 Marks = Level 5
19-32 Marks = Level 6+

30) WRITING TASK

Write a first chapter of a story about an animal.

AUDIENCE: Aim it at **13 year old girls or boys** - so make it fit the gender you choose.

FORM: Make it the **first chapter of a novel** - so set things up but don't conclude anything; focus on characters and settings.

PURPOSE: To **entertain** - so make it emotional, descriptive, action-packed.



ASSESSMENT CRITERIA:

LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There will be some use of paragraphs to show topic changes.
- The vocabulary will be more descriptive.

LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will structure the story, dividing description from action.
- Interesting vocabulary will create emotional responses.

LEVEL SIX+

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will show how the story progresses, whilst being linked.
- Varied and mature vocabulary will excite and surprise the readers.
- Full range of sentence types and structures included.
- Commas will be used to create interesting effects.
- Paragraphs will be used to create suspense and surprises.
- Very impressive vocabulary will engage and grip the readers.

1. How many commas did you use?
a. 0 b. 1-3 c. 4-10 d. More than 10
2. How many paragraphs did you use?
a. 1 b. 2-3 c. 4-6 d. More than 6
3. How many words were in your longest sentence?
a. Less than 6 b. 6-10 c. 10-20 d. More than 20
4. How many different first words did you use at the start of a sentence?
a. 2-5 b. 6-9 c. 9-12 d. More than 12
5. How many letters in your longest word?
a. 5 b. 6-9 c. 9-12 d. More than 12
6. How many adjectives do you use?
a. 0 b. 1-10 c. 11-20 d. More than 20
7. How words refer to things that would interest the gender you are writing for?
a. 0 b. 1-3 c. 4-10 d. More than 10
8. How many descriptive paragraphs do you include?
a. 0 b. 1-3 c. 4-6 d. More than 6

1. For each answer give the following marks: a: 1 b: 2 c: 3 d: 4 Add up all your marks.

2. Work out what level you are at:

8-10 Marks = Level 4

11-18 Marks = Level 5

19-32 Marks = Level 6+

31) SPELLING

Spelling is a problem for lots of school students. It does not have to be. Answer the questions below, then read the comments.

QUESTIONS

- a. Are you a bad speller?
- b. Why does spelling matter?
- c. Do you check spellings in a dictionary?
- d. Do you know how to learn spellings?
- e. Does your handwriting help or hinder your spelling?
- f. Is good spelling a sign of intelligence?
- g. What do you do to improve your spelling?

RESPONSES

- i. There is no such thing as a bad speller. We are all **IMPROVING SPELLERS!** Don't label yourself. No-one spells every word correctly every time. Some people seem to find spelling easier, but they are sometimes the ones who put time into their spellings. Everyone can make improvements in their spelling, and if you spot a mistake by a teacher, demand a stamp for spotting it!
 - ii. Does it matter? Well, in your future beyond school, you will be judged by your spelling. This might be unfair, but we have to live with that fact. More positively, being able to spell correctly helps you to communicate clearly. It makes people pay attention to your ideas, rather than your spelling mistakes. If you are more confident with spelling, you might experiment more with interesting vocabulary, and so communicate in a much better way. It can also give you a feeling of self-confidence and pride. It's an achievement! Spelling well is like dressing smartly: it makes you feel like showing off.
 - iii. Use a dictionary. It will help a lot. If you can't find a word, keep trying. Think of other ways that you can make the key sounds in the words - for example, is it f or ph?
 - iv. Read the next page to find out how!
 - v. Make sure you write clearly enough to recognise the individual letters, so you can check your spelling. If you need to write slower to do this, then have a go – teachers are there to support you as you develop spelling strategies.
 - vi. No. Everyone can make spelling mistakes!
 - vii. Look at the next page to start working on your spelling
- What can you do to improve your spelling?
 - Here are some strategies for you to try and a task for you to complete, which will let you try the strategies out.



1. **Look/Say/Cover/Write/Check** – just like in the KS3 Spellings Booklet!

This is the most efficient way to learn a spelling. Look at the correct spelling. Say it out loud - perhaps emphasising the letters used by pronouncing the word in an exaggerated way. Cover up the correct spelling. See if you can write out the correct spelling without looking. Check if you got it right. Repeat the process to make sure that it wasn't a fluke! The more often you do this, the more likely it is that the word will stick.

2. **Common Patterns**

Look for common letter patterns in words and try to learn them. Look at -tion endings; -ed endings; double letters, etc. The exercises here will help with this.

3. **Learn your Phonics**

You need to know which letters make which sounds. Most letters can make a range of different sounds, especially the vowels - a, e, i, o, u. Think also about clusters of letters that make particular sounds - sh, sn, ch, ght, and many more!

4. **Look for words within words**

Sometimes long words can be broken down into sections of smaller words. If you know how to spell the short words, then you can piece together the long one. The famously long word 'antidisestablishmentarianism' is basically the word 'establish' with lots of prefixes and suffixes, for example.

5. **Mnemonics**

These are sentences that you use to help you remember something. For example, you might give a word to each letter in a difficult spelling: Big Elephants Cannot Always Use Small Entrances - BECAUSE! Try inventing some of your own for words that you have struggled with.

6. **Play word games**

Crosswords, word searches, anagrams, Scrabble, and any number of other word games can be a fun way to expand your vocabulary and get you thinking about spelling.

31 (continued) TASK

• Take the information here and turn it into a bright and interesting leaflet that could be given out to Year 7 students to help them with their spellings.

32) SPELLING: I before E

Probably the most famous spelling rule in English is: **i before e, except after c.**

It means that in most words you will find i is followed by e, not the other way round. However, in words that have the letter c before the ie/ei combination,

the rule is reversed, so e comes before i.

Examples: believe, achieve, relieve - all i before e

Examples: receive, deceive, conceive - all e before i, because of the c.

BUT, there are exceptions. We will look at them on the next page!

Select the correct spellings from the choices below. Check your answer in a dictionary or at dictionary.com.

32) SPELLING: I before E

- 1) A. Achieve B. Achieve C. Acheeve D. Acheve
- 2) A. Frend. B. Freind. C. Friend. D. Frenid
- 3) A. Feeld. B. Field. C. Feild. D. Feld
- 4) A. Greef. B. Greif. C. Grief. D. Grefi
- 5) A. Nicce. B. Neice. C. Niece. D. Neece.
- 6) A. Releive. B. Relleeve. C. Relieve. D. Relive
- 7) A. Peece. B. Piece. C. Peice. D. Peese
- 8) A. Percieve. B. Percieve. C. Perceive. D. Perceve
- 9) A. Conceeve. B. Concieve. C. Conceive. D. Conceve

- i before e except after c is a helpful rule, because it will lead to you getting most words right that fit that pattern.
- However, there are exceptions. There are words that ought to be ie but are ei. Some are EXCEPTIONS, so they will DISOBEY the rule.
- Select the correct spellings from the choices below.
- Check your answer in a dictionary or at dictionary.com.

1. a. weight b. wieght c. waight d. weieght
2. a. heieght b. Hight c. hieght d. height
3. a. Freight b. Frieight c. Fraight. D Freieight
- 4 a. Either b. Eether c. Iether. D. Ithier
- 5 a. lesure b. liesure c. leiesure d. leisur

EXTENSION

- Design some posters to illustrate the exceptions to the rule. Think of some mnemonics to help students remember the correct spellings.

33) SPELLING: -ed Endings

- Many verbs take an -ed ending when they are in the past tense - depicting events that have already happened.
- It's simple enough to turn present tense verbs into past, but practice makes perfect, I guess. Plus there are some exceptions.

TASK - Write the past tense for these verbs:

Examples: Happens = happened Chases = chased

1. Trembles =
2. Fumbles =
3. Escapes =
4. Changes =
5. Rearranges =
6. Scrapes =
7. Makes =
8. Takes =
9. Shakes =
10. Wakes =
11. Fakes =
12. Loses =
13. Fails =
14. Sails =
15. Cries =
16. Walks =
17. Talks =
18. Runs =
19. Speaks =
20. Shivers =

EXTENSION

- Make a list of all the exceptions from the list above.
- Make a list of as many other exceptions you can think of.
- Make some posters to illustrate how the past tense is formed and how some words are irregular.

34) SPELLING: -tion/-sion/-cion

- -tion endings are common in English.
- Young children tend to make wild guesses about how to make the -tion sound.
- Here is a chance for you to practise that particular pattern.

TASK

- Write down the word that fits each definition below.

- Hint - they all feature the **-tion pattern!**

Example: A description of the meaning of a word is called a: **definition**

1. A place where you catch a train is called a:
 2. A piece of writing that describes someone is called a:
 3. If you are naughty, you might get a:
 4. When you want someone to listen, you have get their:
 5. Keeping your mind on your work means keeping your:
 6. In the mirror, you would see your:
 7. A detective needs to do some:
 8. The ball hit a defender and went into the net from the:
 9. Use sun-cream for:
 10. If you catch a disease, you have an:
 11. When you react, you show a:
 12. The inspector carried out an:
 13. When you make a mistake, you should do your:
 14. Love is a kind of:
 15. We get to vote in an:
- Not all words that include the sound 'tion' use the letter 't'.

SPELLING: more -tion/-sion/-cion

TASK

- Write down the words that fit these definitions. They use a different letter combination to make the 'tion' sound.

Example: If you extend something, you have an: **extension**

1. If you suspend something, you have a:
2. You measure something to find its:
3. If you suspect something, you have a:
4. If you decide something, you make a:
5. If you revise something, you do your:
6. If you submit something, you make a:
7. If you are a spy with a job to do, you're on a:
8. If you are precise, you show:

EXTENSION:

Try to write an explanation of why you might use -tion, -sion or -cion in the examples above.

35) SPELLING: -ght

TASK: Write down the word that fits each definition below.

- **Hint - they all feature the -ght pattern!**

Example: If you think about something, you have a: **thought**

1. If someone teaches you, you have been:
2. If you get nothing, you get:
3. One more than seven is:
4. If you were seeking, you have:
5. If you like boxing, you like a:
6. After the evening, comes the:
7. A medieval soldier could be a:
8. Another word for power is:
9. If you are clever, you are:
10. The opposite of heavy is:
11. An island off the south coast of England is the Isle of:
12. If you are scared, you are:
13. The opposite of loose is:
14. If you make a catch, you have:
15. If you bring something, you have:
16. If you should do something, you:
17. If you were in a battle, you have:
18. If you can see, you have:
19. If you measure how high something is, you find out its:
20. If you find out how heavy something is, you discover its:
21. If there is no rain, there may be a:

36) SPELLING: -gh

TASK

- Now try these words, which use -gh. Example: If you find something funny, you:

laugh

1. The opposite of smooth is:
2. If you go from one end of a tunnel to the other, you go:
3. If you do something really well, you do it:
4. Animals eat from a:
5. If a puzzle is hard, you call it:

EXTENSION:

- Can you find any other examples of words that use -gh or -ght?

37) SPELLING: Homophones

TASK

- Choose the correct spellings to go with these definitions.

Example: To decide who gets what is to: **allot** To have many is to have: **a lot**

1. To speak up is to speak:
2. To be permitted is to be:
3. If you say you did go somewhere, you say you have:
4. In tomato sauce, you might find a baked:
5. The name of a colour:
6. What the wind did:
7. A piece of wood is a:
8. When you are not having fun, you are:
9. If you smash something, you will see it:
10. If you slow a bike down, you use the:
11. You walk on: At the shops, you: You say, good:
12. An obstacle: Something that is rough is:
13. You start a letter with:
14. A woodland animal is a:
15. A white powdery food stuff:
16. Something that grows in the garden:
17. Where the water goes:
18. Someone who is very good at something is:
19. On your head, you have:
20. An animal, a bit like a rabbit:
21. A group of animals is a:
22. If you listened, you would have:
23. The place we are in is:
24. When you listen, you:
25. Referring to a man, you would mention:
26. A song sung in church is a:
27. You might dig a:
28. If you have two halves, you have a:
29. A word that is short for an aeroplane:
30. A type of chocolate:

38) SPELLING: Problem Words

There, their, they're

- **There** is the most common spelling. It refers to places - over **there**. It also works in sentences like: **there** are four sides on a square.
- **Their** refers only to situations when something belongs to some people - the house belongs to them; it is **their** house.
- **They're** is short for **they are** - **they're** coming to see us today.
- Choose which spelling to use in the following sentences:

1. The entrance is over _____ .
2. It is _____ turn.
3. _____ very busy today.
4. I don't like Macdonald's; I dislike _____ burgers.
5. How many are _____ ?
6. _____ is no excuse.
7. _____ on _____ way.
8. What is _____ to do here?
9. Why are _____ no British teams in the finals?
10. I like the way they play _____ instruments.

Your, you're

- **Your** means belongs to you - that's **your** pencil.
- **You're** is short for **you are** - **you're** coming to see us today.
- Choose which spelling to use in the following sentences:

1. It was _____ fault.
2. _____ not playing very well today.
3. _____ very busy today.
4. I don't like _____ hair cut.
5. Which is _____ painting?

Its, it's

- **It's** is short for it is - **it's** Tuesday.
- **Its** refers to something belonging to it - the dog likes its bone.
- Choose which spelling to use in the following sentences:

1. ____ time to go home.
2. Look at the chair. You have bent ____ leg.
3. ____ always raining.
4. I don't like the carpet. ____ pattern is too busy.
The sun has got ____ hat on.